

Lamentación Segunda del Miércoles Santo

(Second Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For SATB Choir with Small Orchestra

ART: *"The Siege of Jerusalem by Nebuchadnezzar"* by Jean Fouquet, ca 1460
Bibliothèque Nationale, Paris, France.

CPE-424

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante

Flute

Oboes

Bb Clarinets

Bassoons

Horns in Eb

Bb Cornets

Ophicleide or Tuba

Soprano

Alto

Tenor

Bass

1st Violin

2nd Violin

Viola

Violoncello

Contrabass

Keyboard Reduction

Original score MP-2987-2 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

10

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Detailed description: This page of a musical score covers measures 10 through 13. The score is for a full orchestra and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Bassoon (Bsn.), E-flat Horn (E♭ Hn.), B-flat Trumpet (B♭ Cnt.), Ophicleide or Tuba (Oph. or Tuba), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Keyboard (KB). Measures 10 and 11 show the Bassoon and Ophicleide/Tuba playing a rhythmic pattern of eighth and sixteenth notes. The E-flat Horn also has a melodic line in measure 10. Measures 12 and 13 continue the bassoon and ophicleide/tuba parts, with the horn part ending in measure 13. The piano part is active throughout, providing harmonic support.

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17

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

p

p

p

p

p

p

pp

Va - u, va - u, Et e-gres-sus est a fi - li-a Si-on

Va - u, va - u, Et e-gres-sus est a fi - li-a Si-on

Va - u, va - u, Et e-gres-sus est a fi - li-a Si-on

Va - u, va - u, Et e-gres-sus est a fi - li-a Si-on

27

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

om - nis de - cor e - - - jus, fac - ti sunt prin - ci - pes e - - - jus

om - nis de - cor e - - - jus, fac - ti sunt prin - ci - pes e - - - jus

om - nis de - cor e - - - jus, fac - ti sunt prin - ci - pes e - - - jus

om - nis de - cor e - - - jus, fac - ti sunt prin - ci - pes e - - - jus

p

pp

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40

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

S.
e-runt ab-sque for-ti - tu-di-ne an - te fa - ci - em sub-se - quen - - -

A.
e-runt ab-sque for-ti - tu-di-ne an - te fa - ci - em sub-se - quen - - -

T.
e-runt ab-sque for-ti - tu-di-ne an - te fa - ci - em sub-se - quen - - -

B.
e-runt ab-sque for-ti - tu-di-ne an - te fa - ci - em sub-se - quen - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

47

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

E♭ Hn. *pp*

B♭ Cnt.

Oph. or Tuba *pp*

S. *pp* tis, an - te fa - - - ci - em sub - se - - quen - - - - tis.

A. *pp* tis, an - te fa - - - ci - em sub - se - - quen - - - - tis.

T. *pp* tis, an - te fa - ci - - - em sub - se - - quen - - - - tis.

B. *pp* tis, an - te fa - ci - - - em sub - se - - quen - - - - - tis.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

KB *pp*

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57

Fl.

Ob.

B♭ Cl.

Bsn. *tr*

E♭ Hn. *tr*

B♭ Cnt.

Oph. or Tuba 3

Vln. 1 3

Vln. 2 3

Vla. 3

Vc. 3

Cb. 3

KB *tr* 3

Detailed description of the musical score: The score is for measures 57-60. It features a variety of instruments. The Flute, Oboe, Bassoon, and Eb Horn parts have trills (tr) in measures 57 and 58. The Bassoon and Contrabass parts are silent. The Ophicleide/Tuba, Violins I & II, Viola, Cello, and Keyboard parts feature triplets (3) in measures 57-60. The Keyboard part also has trills in measures 57 and 58. The music is in a key with two flats and a 3/4 time signature.

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60

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Tenor
Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Re-cor - da - - - - ta est Je - -

f

p

pizz.

63

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Tenor
Solo

ru - sa - - lem, re - cor - da - - - - ta est Je - - - ru - sa - - lem di -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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66

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Tenor
Solo

e - rum af - lic - ti - o - nis su - æ, et pre - va - ri - - ca - ti - o - nis

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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E

72

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f* *f* *p* 3 *1°*

E♭ Hn. *f*

B♭ Cnt.

Oph. or Tuba *f*

Alto Solo

Tenor Solo

Vln. 1 *f* *p* *f* *p* 3 3

Vln. 2 *f* *p* *f* *p* 3 3

Vla. *f* *p* *f* *p* 3 3

Vc. *f* *p* *f* *p* 3 3

Cb. *f* *p* *f* *pizz.* 3

KB *f* *p* *f* *p* 3 3

Cum ca - - - de-ret po-pu - lus

bue - rat a di - e - bus an-ti - - - quis,

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76

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Alto
Solo

e - - - - jus in ma - - - - nu hos - - ti - - - - li, et non

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

arco
p

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80

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Alto
Solo

Tenor
Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

es - - - set, et non es - - set au - xi - li - a - tor, vi - - de - - runte - am

vi - - de - - runte - am

pizz.

84

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Alto Solo

Tenor Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

hos - - - - tes, vi - de - - - - runte - am hos - - - - tes,

hos - - - - tes, vi - de - - - - runte - am hos - - - - tes, et

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87

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Alto
Solo

Tenor
Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

et de - ri - se - - runt Sab - ba - ta, et

de - ri - - se - - - runt Sab - ba - ta, et de - - ri - - se - - - runt

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93

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

E♭ Hn. *cres* *mf*

B♭ Cnt.

Oph. or Tuba

Alto Solo
e - - - - - jus, et de - ri - - - se - runt Sab - ba-ta,

Tenor Solo
e - - - - - jus, et de - ri - - - se - runt Sab - ba-ta,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

96

Fl. *f* *mp*

Ob. *f* *mp*

B♭ Cl. *f* *mp* *p* *1^o*

Bsn. *f* *mp* *p*

E♭ Hn. *f* *mp* *p*

B♭ Cnt. *f* *mp* *p*

Oph. or Tuba *f* *mf* *3*

Alto Solo *f*
Sab - - - - ba-ta e - - - - - jus,

Tenor Solo *f*
Sab - - - - ba-ta e - - - - - jus,

S. *p*
Heth

A. *p*
Heth

T. *p*
Heth

B. *p*
Heth

Vln. 1 *f* *mf* *mp* *p* *3* *3*

Vln. 2 *f* *mf* *mp* *p* *3* *3*

Vla. *f* *mf* *mp* *p* *3*

Vc. *f* *mf* *mp* *p* *3*

Cb. *f* *mf* *mp* *p* *3*

KB *f* *mf* *p*

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102 **G** **Andante**

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

111 **H**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

S.
Pec - ca - tum pec - ca - vit Je - ru - sa - lem, prop - te - re - a in - sta - bi - lis

A.
Pec - ca - tum pec - ca - vit Je - ru - sa - lem, prop - te - re - a in - sta - bi - lis

T.
Pec - ca - tum pec - ca - vit Je - ru - sa - lem, prop - te - re - a in - sta - bi - lis

B.
Pec - ca - tum pec - ca - vit Je - ru - sa - lem, prop - te - re - a in - sta - bi - lis

Vln. 1
div.
p

Vln. 2
p

Vla.
p
div.

Vc.
p

Cb.

KB

121

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

p

f

p

om - nes, qui glo - ri - fi - ca - bant e - am, spre - ve - - - - - runt

e - am, spre - ve - runt, spre - ve - - runt il - lam,

e - am, spre - ve - runt, spre - ve - - runt il - lam,

om - nes, qui glo - ri - fi - ca - bant e - am, spre - ve - - - - - runt

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124

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

S.
il - lam, ig - no - mi - ni - am e - jus. ip - sa au - tem ge - mens,

A.
qui - a vi - de - runt ig - no - mi - ni - am e - jus. ip - sa au - tem ge - mens,

T.
qui - a vi - de - runt ig - no - mi - ni - am e - jus. ip - sa au - tem ge - mens,

B.
il - lam, ig - no - mi - ni - am e - jus. ip - sa au - tem ge - mens,

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

KB

130

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

ge - mens con - ver - sa est, con - ver - sa est re - - - tror - sum, con - ver - sa est re -

ge - mens con - ver - sa est, con - ver - sa est re - - - tror - sum, con - ver - sa est re -

ge - mens con - ver - sa est, con - ver - sa est re - - - tror - sum, con - ver - sa est re -

ge - mens con - ver - sa est, con - ver - sa est re - - - tror - - sum, con - ver - sa est re -

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142

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Alto Solo
e - - jus, nec re - - cor - da - ta est_ fi - - - nis su - - i, de - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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145

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Alto
Solo

po - - - si - ta__ est vehe - men - ter, non ha - bens, non ha - bens con-so - - - la -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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148

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Alto
Solo

Tenor
Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

to - rem.

Sor - des e - - jus in pe - - di - bus e - - jus, nec re - - cor -

mf

1°

mf

p

>

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151

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Tenor Solo

da - ta est fi - - - nis su - - - i, de - po - - - si - ta est vehe-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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154

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Tenor
Solo

men - ter, non ha - bens, non ha - bens con-so - - - la - to - rem, vi - - - de

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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L

157

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Alto
Solo

Tenor
Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Vi - - - de Do - mi - ne, af - flic - ti - o - nem me - am, quo - - - ni -
Do - mi - ne, af - flic - ti - o - nem me - am, vi - - - de Do - mi - ne, quo - - - ni -

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160

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

Alto Solo

Tenor Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

am e-rec-tus est, e-rec-tus est i-ni-mi

am e-rec-tus est, e-rec-tus est i-ni-mi

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166 **M** Andante

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

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

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

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

176

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

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

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

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

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

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184

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

B♭ Cnt.

Oph.
or Tuba

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

A.
num, Do - mi - - num De - - - - um tu - - - um.

T.
num, Do - mi - - num De - - - - um tu - - - um.

B.
ad Do - mi - - - num De - - um tu - - - um.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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Flute

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante **A** 22 **B** 15 5 *p*

[1-22] [23-37] [38-42]

47 *pp*

Andante poco mosso **C** 8 **D** 9 *f* *p* *f*

[54-61] [62-70]

73 **E** 2 **F** 8 **G** 9 *f* *mf* *f*

[73-74] [75-82] [83-91]

97 **H** 9 **I** 3 **J** 9 **K** 9 *mp*

[99-101] [102-110] [111-119]

120 *f*

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Oboes

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante **A** **B**

22 15 5

[1-22] [23-37] [38-42] *p*

47 *pp*

Andante poco mosso

C **D** *cres.*

53 8 9 3 3 3

f [54-61] [62-70] *p* *f*

73 **E** **F**

2 8 9 *f*

[73-74] [75-82] [83-91]

94 *mf* *f* *mp* *p*

G **Andante** **H**

102 9 9 *f*

[102-110] [111-119]

123 **I** 13

[127-139]

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2 **Adagio**

140 **J** **K** **L**

8 9

f [141-148] [149-157]

159

f

163

ritard

p

166 **M** **Andante**

8

[166-173] *p* *pp*

181

B \flat Clarinets

Lamentación Segunda del Miércoles Santo *Second Lamentation for Holy Wednesday*

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante 22 **A** 15 **B** 5

[1-22] [23-37] [38-42]

43 *p* *pp*

Andante poco mosso

53 **C** 8 **D** 9 *f* *p* *f*

[54-61] [62-70]

73 2 **E** 8 **F** 9 *f* *mf*

[73-74] [75-82] [83-91]

96 *f* *mp* *p* 1^o

102 **G** **Andante** **H** *p*

112 8 *f*

[112-119]

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2
124

I 4 1°
[127-130]
p

134

Adagio

140 **J** 5 **K** 5

f [141-145] *p* [149-153]

154

158 **L** 1°

f

162 *ritard*

166 **M** **Andante** 8

[166-173] *pp*

183

Bassoons

Lamentación Segunda del Miércoles Santo Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante

dol. > >

10 > > >

17 **A** 15 [23-37]

38 **B** *p*

46 *pp*

53 **C** **Andante poco mosso** *f* *dol.* *tr* *tr*

58 *f*

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2
62

D

Musical staff 62-66: Bass clef, key signature of two flats. Measures 62-66 contain triplet eighth notes. Measure 62 starts with a piano (*p*) dynamic. Measure 66 ends with a fermata.

67

Musical staff 67-72: Bass clef, key signature of two flats. Measures 67-72 contain eighth notes and triplets. Measure 67 starts with a piano (*p*) dynamic. Measure 72 ends with a forte (*f*) dynamic.

73

E

Musical staff 73-81: Bass clef, key signature of two flats. Measures 73-81 contain eighth notes and triplets. Measure 73 starts with a forte (*f*) dynamic. Measure 74 has a first ending bracket (*1^o*). Measure 81 ends with a fermata and the instruction [79-81].

82

F

Musical staff 82-85: Bass clef, key signature of two flats. Measures 82-85 contain triplet eighth notes. Measure 85 ends with a fermata.

86

Musical staff 86-91: Bass clef, key signature of two flats. Measures 86-91 contain eighth notes and triplets. Measure 91 ends with a fermata.

92

Musical staff 92-97: Bass clef, key signature of two flats. Measures 92-97 contain eighth notes with accents and slurs. Dynamics range from forte (*f*) to mezzo-forte (*mf*) and mezzo-piano (*mp*).

98

Andante

G

Musical staff 98-103: Bass clef, key signature of two flats. Measures 98-103 contain half notes and quarter notes. Measure 98 starts with a piano (*p*) dynamic. Measure 103 ends with a fermata.

104

H

Musical staff 104-109: Bass clef, key signature of two flats. Measures 104-109 contain half notes and quarter notes. Measure 109 ends with a fermata.

112 **8**
 [112-119] *f*

125 **I** **4**
 [127-130] *p*

134

140 **J** **Adagio** **K** **4**
f [141-145] *p* [150-153]

154 **L** *p*

160 *f* *ritard*

165 **M** **Andante** *p*

172 *pp* **8**

183 *p* **8**

Horns in E \flat

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante

p

10

15 **A** 7 [23-29]

30 **B** 6 [32-37] **p**

44 **pp**

Andante poco mosso

53 **C** **f** **dol.** **tr**

60 **D** **p**

68 **p** **f**

73 **E** 2 [73-74] **F** 8 [75-82] 9 [83-91] **f** **1°**

Original score MP-2987-2 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

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2
94 *cres*
mf **G** *f* *mp* *p*

101 **Andante**
p

110 **H** 8 *f* [112-119]

124 **I** 4 *p* [127-130]

135 **Adagio**

140 **J** 7 *f* [141-147] *1°* *mf* **K** 7 *p* [150-156] **L**

159 *ritard* *f*

165 **M Andante** *p*

172 *pp*

181

B \flat Cornets

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

A 22 15 15
[1-22] [23-37] [38-52]

C 9 13 8 19
[53-61] [62-74] [75-82] [83-101]

G 9 9
[102-110] [111-119]

I 13
[127-139]

J 8 9 3
[141-148] [149-157] [158-160]

M 25
[166-190]

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Ophicleide (or other bass brass instrument)

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante

15 **A** **B** 15 *p* [23-37] *p*

40 *p* *pp*

53 **C** **Andante poco mosso** *f* *p* 3 3 3 3 3

59 **D** 9 *f* [62-70]

71 **E** 2 **F** 8 9 *p* *f* [73-74] [75-82] [83-91] *f*

94 3 *f* *mf* 3 [99-101]

Original score MP-2987-2 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

2
102 **G** **Andante** **H** 8

120

127 **I** 4

140 **J** **Adagio** **K** 8 **L** 9 3

164 **M** **Andante**

173

184

Violin 1

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante 22 **A**

[1-22]

31

B 3 *div.* *p*

[39-41]

47 *pp*

C **Andante poco mosso**

53 *f* *p* 3 3 3 3 3 3

57 3 3 3 3 3 3

D

61 *f* *p* 3 3 3 3 3 3

65 3 3 3 3

Original score MP-2987-2 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

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2
68

p

72

E

f p

77

f p

83

F

p

87

f

90

f

93

p

96

f mf mp p

H

Andante

G

102 *div.*
 [102-110] *p*

118 *p*

I

123 *f* *div.* *p*

129

135

J **Adagio**

140 *f* *p* *p*

K

147 *mf* *p* *p*

L

154

160 *f*

163 *ritard* *p*

4
166 **M** **Andante** *div.*
p *p*

176
pp

184

Violin 2

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante **A**
22
[1-22] *p*

33 **B**
[39-42] **4**

43 *p* *pp*

53 **C** **Andante poco mosso**
f *p*

57

61 **D**
f *p*

65

68

73 **E**
f *p* *fp*

2
78 F

84

87

90

94

98 G *Andante* H
9

116

123 I

132

140 **J** Adagio

140 *f* *p*

143

146 **K**

150

153

157 **L**

159 *f*

162 *ritard* *p*

166 **M** Andante

166 *p* *p* *pp*

180

Viola

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante **A**

22 *p*

[1-22]

33 **B**

46 *pp*

53 **C** **Andante poco mosso**

57

61 **D**

65

69 *f* *p* *f*

2
75 **E**

p

78 **F**

p

84

p

88

p

91

f *p*

94

f *mf*

97

mp *p*

102 **G** Andante **H** *div.*

p

119

pp *p*

125 I

f *p*

135

p

140 J **Adagio**

f *p*

149 K

p

158 L

f

162 *ritard*

p

165 M **Andante**

p *p*

173

p *pp*

183

p

Violoncello

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante

22

A

Musical notation for measures 1-22. The piece begins in the bass clef with a common time signature (C). The key signature has two flats (B-flat and E-flat). The first measure is marked with a bracketed range [1-22]. The dynamics are *p* (piano) with accents (>) on the first and third notes, and *pp* (pianissimo) at the end of the phrase.

32

Musical notation for measures 32-38. The time signature changes to 3/8. The dynamics are *p* (piano). A box labeled **B** is placed at the end of the line.

39

Musical notation for measures 39-42. The time signature changes to 4/8. The dynamics are *p* (piano). A box labeled **C** is placed at the beginning of the line.

47

Musical notation for measures 47-52. The time signature changes to 3/8. The dynamics are *pp* (pianissimo).

Andante poco mosso

53

Musical notation for measures 53-55. The time signature changes to 3/8. The dynamics are *f* (forte) at the start and *p* (piano) for the triplet. A box labeled **C** is placed at the beginning of the line.

56

Musical notation for measures 56-58. The time signature is 3/8. The dynamics are *p* (piano).

59

Musical notation for measures 59-62. The time signature is 3/8. The dynamics are *f* (forte).

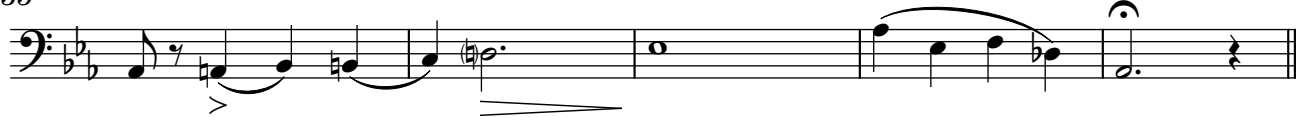
121



127

I

135



140

J Adagio

147

K

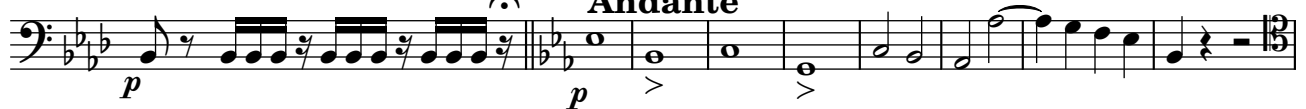
154

L

161

ritard

165

M**Andante**

174



182



Contrabass

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante A B

43

53 C **Andante poco mosso** *pizz.*

59 D *pizz.*

64 *arco*

71 E *pizz.*

77 *arco* *pizz.*

83 F

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2
87

Musical notation for measures 87-90. The key signature has two flats. Measure 87 starts with a rest, followed by a triplet of eighth notes. Measure 88 has a triplet of eighth notes. Measure 89 has a triplet of eighth notes. Measure 90 has a triplet of eighth notes, followed by a triplet of eighth notes, and then the word "arco" above the staff.

91

Musical notation for measures 91-93. Measure 91 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 92 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 93 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Dynamics include *f* and *p*.

94

Musical notation for measures 94-97. Measure 94 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 95 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 96 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 97 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Dynamics include *f*, *mf*, and *mp*.

98

Musical notation for measures 98-101. Measure 98 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 99 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 100 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 101 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Dynamics include *p*.

102

G Andante

H

9
[102-110]

10
[111-120]

Musical notation for measures 102-105. Measure 102 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 103 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 104 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 105 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Dynamics include *p*.

123

I

4
[127-130]

Musical notation for measures 123-130. Measure 123 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 124 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 125 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 126 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 127 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 128 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 129 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 130 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Dynamics include *p* and *f*.

135

Musical notation for measures 135-139. Measure 135 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 136 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 137 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 138 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 139 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes.

140

J Adagio

Musical notation for measures 140-147. Measure 140 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 141 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 142 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 143 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 144 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 145 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 146 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 147 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Dynamics include *f* and *p*.

148

K

Musical notation for measures 148-151. Measure 148 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 149 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 150 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. Measure 151 has a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes.

154

L

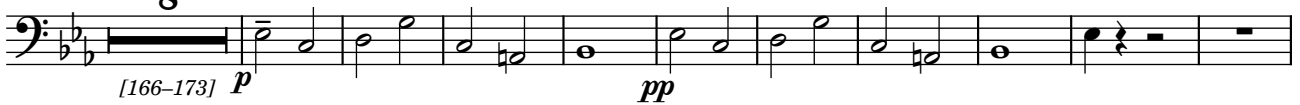
160



163

ritard

166

M Andante
8

184



Vocal Parts with Keyboard Reduction
Lamentación Segunda del
Miércoles Santo

(Second Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For SATB Choir with Small Orchestra

ART: *"The Siege of Jerusalem by Nebuchadnezzar"* by Jean Fouquet, ca 1460
Bibliothèque Nationale, Paris, France.

CPE-424

Lamentación Segunda del Miércoles Santo

Second Lamentation for Holy Wednesday

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante

Soprano

Alto

Tenor

Bass

Keyboard Reduction

10

KB

15

S.

A.

T.

B.

KB

p Va - u, va - u,

p Va - u, va - u,

p Va - u, va - u,

p Va - u, va - u,

23 **A**

S. *p*
Et e-gres-sus est a fi-li-a Si-on om-nis de-cor e - - - jus,

A. *p*
Et e-gres-sus est a fi-li-a Si-on om-nis de-cor e - - - jus,

T. *p*
Et e-gres-sus est a fi-li-a Si-on om-nis de-cor e - - - jus,

B. *p*
Et e-gres-sus est a fi-li-a Si-on om-nis de-cor e - - - jus,

KB *pp*



31

S.
fac - ti sunt prin - ci - pes e - - - - jus ve-lut a - - rie - tes non

A.
fac - ti sunt prin - ci - pes e - - - - jus ve-lut a - - - rie - - - tes non

T.
fac - ti sunt prin - ci - pes e - - - - jus ve-lut a - - rie - - - tes non

B.
fac - ti sunt prin - ci - pes e - - - - jus ve-lut a - - rie - - - tes non

KB

35 **B**

S. in-ve - ni - en - - - tes pas - - - - - cua, et a-bi - e-runt

A. in - ve-ni - en - tes pas - - - - - cua, et a-bi - e-runt

T. in - ve-ni - en - tes pas - - - - - cua, et a-bi - e-runt

B. in - ve-ni - en - tes pas - - - - - cua, et a-bi - e-runt

KB



41

S. ab-sque for-ti - tu-di-ne an - te fa - ci - em sub-se - quen - - -

A. ab-sque for-ti - tu-di-ne an - te fa - ci - em sub-se - quen - - -

T. ab-sque for-ti - tu-di-ne an - te fa - ci - em sub-se - quen - - -

B. ab-sque for-ti - tu-di-ne an - te fa - ci - em sub-se - quen - - - -

KB

47 *pp*

S. tis, an-te fa - - - ci - em sub-se - - - quen - - - - - tis.

A. tis, an-te fa - - - ci - em sub-se - - - quen - - - - - tis.

T. tis, an - te fa - ci - - em sub-se - - - quen - - - - - tis.

B. tis, an-te fa - ci - - em sub-se - - - quen - - - - - tis.

KB *pp*



53 **C** **Andante poco mosso**

Alto Solo

Tenor Solo

S. *f* Za-in

A. *f* Za-in

T. *f* Za-in

B. *f* Za-in

KB *f* *dol.* *tr*

57

KB

61

Tenor Solo

Re - cor - da - - - ta est Je - ru - sa - - lem, re - cor -

KB

f *p*

64

Tenor Solo

da - - - ta est Je - ru - sa - lem di - e - rum af - lic - ti - o - nis

KB

67

Tenor Solo

su - - æ, et pre - va - - - ri - - ca - - ti - o - nis

KB

69

Tenor Solo

om - ni - um de - si - de - ra - bi - li - um su - o - rum, quæ ha -

KB

E

Alto Solo
Tenor Solo
KB

Cum ca - - - de-ret po-pu - lus
bue - rat a di - e-busan-ti - - quis,

72

Alto Solo
KB

e - - - - jus in ma - - - - nu hos - - - - ti - - - - li,

76

Alto Solo
Tenor Solo
KB

et non es - - - set, et non es - - - set au-xi-li - a - tor, vi -
vi -

79

Alto Solo
Tenor Solo
KB

F

de - - - runte - am hos - - - tes, vi - de - - - runte - am
de - - - runte - am hos - - - tes, vi - de - - - runte - am

83

86

Alto Solo
hos - - - - tes, et

Tenor Solo
hos - - - - tes, et de - - - ri - - - se - - - - runt

KB

88

Alto Solo
de - - - ri - - - se - - - - runt Sab - ba-ta, et

Tenor Solo
Sab - ba-ta, et de - - - ri - - - se - - - - runt

KB

90

Alto Solo
de - - - ri-se - runt Sab-ba-ta e - jus, Sab - - - - ba-ta

Tenor Solo
Sab - ba-ta, e - jus, Sab-ba-ta e - jus, Sab - - - - ba-ta

KB

93

Alto Solo
e - - - - - jus, et de - ri - - se - runt Sab - ba-ta,

Tenor Solo
e - - - - - jus, et de - ri - - se - runt Sab - ba-ta,

KB

96

Alto Solo *f*
Sab - - - - - ba-ta e - - - - - jus,

Tenor Solo *f*
Sab - - - - - ba-ta e - - - - - jus,

KB
f *mf* *p*

101 **G** **Andante**

S. *p*
Heth

A. *p*
Heth

T. *p*
Heth

B. *p*
Heth

KB

10

111 **H** *p*

S. Pec - ca - tum pec - ca - vit Je - ru - sa - lem, prop - te - re - a in - sta - bi - lis

A. *p* Pec - ca - tum pec - ca - vit Je - ru - sa - lem, prop - te - re - a in - sta - bi - lis

T. *p* Pec - - ca - tum pec - ca - vit Je - ru - sa - lem, prop - - te - re - a in - sta - bi - lis

B. *p* Pec - - ca - tum pec - ca - vit Je - ru - sa - lem, prop - - te - re - a in - sta - bi - lis

KB



118

S. fac - - - ta est,

A. *f* fac - - - ta est, om - nes, qui glo - ri - fi - ca - bant

T. *f* fac - - - ta est, om - nes, qui glo - ri - fi - ca - bant

B. fac - - - ta est,

KB

121

p

S. om - nes, qui glo - ri - fi - ca - bant e - am, spre -

A. e - - am, spre - ve - runt, spre - ve - - - - runt

T. e - - am, spre - ve - runt, spre - ve - - - - runt

B. *p* om - nes, qui glo - ri - fi - ca - bant e - am, spre -

KB *p* *f*



123

S. *f* > > > ve - - - - runt il - lam, ig - no - mi - ni - am e - jus.

A. il - lam, qui - a vi - de - - runt ig - no - mi - ni - am e - jus.

T. il - lam, qui - a vi - de - - runt ig - no - mi - ni - am e - jus.

B. *f* ve - - - - runt il - lam, ig - no - mi - ni - am e - jus.

KB *p* *f*

127

p

S. ip-sa au-tem ge-mens, ge-mens con-ver-sa est, con-ver-sa est re -

A. ip-sa au-tem ge-mens, ge-mens con-ver-sa est, con-ver-sa est re -

T. ip-sa au-tem ge-mens, ge-mens con-ver-sa est, con-ver-sa est re -

B. ip-sa au-tem ge-mens, ge-mens con-ver-sa est, con-ver-sa est re -

KB



134

S. tror - - sum, con-ver-sa est re - - - tror - - - - sum.

A. tror - - sum, con-ver-sa est re - - - tror - - - - sum, re - tror - - sum

T. tror - - sum, con-ver-sa est re - - - tror - - - - sum, re-tror - - - sum

B. tror - - - sum, con-ver-sa est re - - - tror - - - - sum, re - tror - - sum

KB

140 **J** **Adagio**

Alto Solo
Tenor Solo
S.
A.
T.
B.
KB

Sor-des e - - jus in pe - - di-bus e - - jus, nec re - - cor -

Teth
Teth
Teth
Teth

f
f
f
f

143

Alto Solo
KB

da - ta est_ fi - - - nis su - - i, de - - - po - - - si - ta_ est vehe -

146

Alto Solo
Tenor Solo
KB

men - ter, non ha - bens, non ha - bens con - so - - la - to - rem.

Sor - des

149

KTenor
Solo

e - jus in pe - di-bus e - jus, nec re - cor - da - ta est_ fi - - - nis

152

Tenor
Solo

su - - i, de - po - - - si - ta__ est vehe - men - ter, non ha - bens, non

155

Alto
SoloTenor
Solo

Vi - - - de

ha-bens con-so - la - to - rem, vi - - - de Do - mi-ne, af-flic - ti-o - nem

158

LAlto
SoloTenor
Solo

Do - - mi-ne, af-flic - - ti-o - - nem me - - - am, quo - - - ni-

me - - - am, vi - - - - - de Do - mi-ne, quo - - - - ni-

160 *f*

Alto Solo
am e - rec - - - tus est, e - rec - - tus est i - ni-mi - - -

Tenor Solo
am e - rec - - - tus est, e - rec - - tus est i - ni-mi - - -

KB *f*

163 *ritard mp p*

Alto Solo
cus, e-rec-tus est i-ni-mi - - - cus.

Tenor Solo
cus, e-rec-tus est i-ni-mi - - - cus.

KB *p*

166 **M** *p* **Andante**

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

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

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

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

KB *p*

174

S. *p* ad Do - - mi - num De - um tu - - - - - um, *pp* ad Do - - mi -

A. *p* ad Do - - mi - num De - um tu - - - - - um, *pp* ad Do - - mi -

T. *p* ad Do - mi - - num De - um tu - - - - - um, *pp* ad Do - mi - -

B. *p* ad Do - mi - - num De - um tu - - - - - um, *pp* ad Do - mi - -

KB *p* *pp*



180

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

A. num De - um tu - - - - - um, Do - mi - num, Do - mi -

T. num De - um tu - - - - - um, Do - mi - num, Do - mi -

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

KB

186

S. De - - - um tu - - - - - um.

A. num De - - - - - um tu - - - - - um.

T. num De - - - - - um tu - - - - - um.

B. num De - - - - - um tu - - - - - um.

KB

Detailed description: This is a musical score for a five-part setting. The vocal parts (Soprano, Alto, Tenor, Bass) and the Keyboard part are arranged in a system. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are 'De - - - um tu - - - - - um.' The Soprano part has a long melisma on 'um'. The Alto and Tenor parts have a melisma on 'um' after the first 'De'. The Bass part has a melisma on 'num' at the beginning. The Keyboard part provides harmonic support with chords and moving lines.

Keyboard Reduction

Lamentación Segunda del Miércoles Santo *Second Lamentation for Holy Wednesday*

Lamentations 1:6-9

Hilarión Eslava, 1861; Opus 157

Andante

dol.

10

15

23 **A** *pp*

32

Original score MP-2987-2 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

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2

B

37

Musical score for measures 37-44. The piece is in a key with two flats (B-flat major or D-flat minor). The music features a complex texture with many chords and some melodic lines. A dynamic marking of *p* (piano) is present in measure 44.

45

Musical score for measures 45-52. The texture continues with dense chords. A dynamic marking of *pp* (pianissimo) is present in measure 48.

C **Andante poco mosso**

53

Musical score for measures 53-56. The tempo is marked *Andante poco mosso*. The music features a prominent bass line with triplets and a treble line with a *dol.* (dolce) marking in measure 53 and a *tr* (trill) in measure 54. A dynamic marking of *f* (forte) is present in measure 53.

57

Musical score for measures 57-59. The bass line continues with triplets. A *tr* (trill) marking is present in measure 57.

60

D

Musical score for measures 60-63. The piece features a complex texture with many chords and triplets. A dynamic marking of *f* (forte) is present in measure 60, and a *p* (piano) marking is present in measure 61.

64

Musical score for measures 64-71. The piece features a complex texture with many chords and triplets.

67

70

75 **E**

78

82 **F**

85

88

Musical score for measures 88-90. The piece is in a minor key. The right hand features a melodic line with eighth-note triplets, while the left hand provides a rhythmic accompaniment of eighth-note triplets. The texture is light and rhythmic.

91

Musical score for measures 91-93. The right hand continues with eighth-note triplets. Measure 92 features a dynamic shift to *f* (forte) in the right hand and *p* (piano) in the left hand. The piece concludes with a few chords in the right hand.

94

Musical score for measures 94-96. The right hand continues with eighth-note triplets. Measure 95 features a dynamic shift to *f* (forte) in the right hand. The piece concludes with a few chords in the right hand, marked *mf* (mezzo-forte).

97

Musical score for measures 97-101. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides a rhythmic accompaniment of eighth notes. The piece concludes with a few chords in the right hand.

102 **G** Andante

Musical score for measures 102-110. The piece is in a minor key and marked *p* (piano). The right hand features a melodic line with eighth notes and quarter notes. The left hand provides a rhythmic accompaniment of eighth notes. The piece concludes with a few chords in the right hand.

111 **H**

Musical score for measures 111-115. The piece is in a minor key. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides a rhythmic accompaniment of eighth notes. The piece concludes with a few chords in the right hand.

119

Musical score for measures 119-122. Measure 119 starts with a piano (*pp*) dynamic. Measures 120-121 feature a forte (*f*) dynamic. Measure 122 returns to piano (*p*).

123

Musical score for measures 123-129. Measure 123 starts with piano (*p*). Measure 124 is forte (*f*). Measure 125 has a first ending bracket labeled "I". Measure 126 is piano (*p*).

130

Musical score for measures 130-134. This system contains measures 130 through 134.

135

Musical score for measures 135-139. This system contains measures 135 through 139.

140

Musical score for measures 140-142. Measure 140 is marked with a "J" in a box and the tempo **Adagio**. Measure 140 starts with forte (*f*). Measure 141 is piano (*p*).

143

Musical score for measures 143-146. This system contains measures 143 through 146.

6

146

K

Musical score for measures 146-149. 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 texture with chords and melodic lines, while the left hand provides a steady accompaniment with eighth notes and chords. Accents are placed over several notes in the right hand.

150

Musical score for measures 150-152. The right hand continues with a rhythmic pattern of eighth notes, while the left hand plays chords and rests.

153

Musical score for measures 153-155. The right hand features a series of chords and melodic fragments, with accents over some notes. The left hand plays a steady eighth-note accompaniment.

156

Musical score for measures 156-157. The right hand plays a continuous eighth-note melody, and the left hand provides harmonic support with chords and rests.

158

L

Musical score for measures 158-159. The right hand continues with the eighth-note melody, while the left hand plays chords and rests.

160

Musical score for measures 160-161. The right hand plays the eighth-note melody, and the left hand features a dynamic shift to *f* (forte) in the second measure, playing a descending eighth-note line.

162

164

168

177

185