

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For SATB Choir with Small Orchestra

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Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Andante Mosso

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

- Flute: Treble clef, dynamic markings *p*, *f*, *p*.
- Oboe: Treble clef, dynamic markings *p*, *f*, *p*.
- B♭ Clarinet: Treble clef, dynamic markings *p*, *f*, *p*.
- Bassoon: Bass clef, dynamic markings *p*, *f*, *p*.
- Horn in E♭: Treble clef, dynamic markings *p*, *f*, *p*.
- E♭ Trumpet: Treble clef, dynamic markings *p*, *f*, *p*.
- Ophicleide or Tuba: Bass clef, dynamic markings *p*, *f*, *p*.
- 1st Choir Soprano: Treble clef, rests.
- 1st Choir Alto: Treble clef, rests.
- 1st Choir Tenor: Treble clef, rests.
- 1st Choir Bass: Bass clef, rests.
- 2nd Choir Soprano: Treble clef, rests.
- 2nd Choir Alto: Treble clef, rests.
- 2nd Choir Tenor: Treble clef, rests.
- 2nd Choir Bass: Bass clef, rests.
- Violin 1: Treble clef, rests, *con sordina*.
- Violin 2: Treble clef, rests, *con sordina*.
- Viola: Bass clef, rests, *con sordina*.
- Violoncello: Bass clef, rests, *con sordina*.
- Contrabass: Bass clef, rests, *con sordina*.
- Keyboard Reduction: Grand staff, dynamic markings *p*, *f*, *p*.

A

5

2C-S *p* Jod: Ma-num

2C-A *p* Jod: Ma - num

2C-T *p* Jod: Ma - num

2C-B *p* Jod: Ma - num

Vln. 1 *p* 3^o 2^a 3^o

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *pp*

KB *p*

14

2C-S
su - am mi - sit hos - tis ad om - ni-a de-si - de-ra-bi-li-a e - - - jus,

2C-A
su - am mi - sit hos - tis ad om - ni-a de-si - de-ra-bi-li-a e - - - jus,

2C-T
su - am mi - sit hos - tis ad om - ni-a de-si - de-ra-bi-li-a e - - - jus,

2C-B
su - am mi - sit hos - tis ad om - ni-a de-si - de-ra-bi-li-a e - - - jus,

Vln. 1
3^o - 2^a - - - - - 3^o

Vln. 2

Vla.

Vc.

Cb.

KB

21 5

Ob. *p* *1°* *A2*

Bb Cl. *p* *1°* *A2*

Bsn. *p*

Eb Hn. *p*

2C-S
vi - dit gen - tes in - gres - sas sanc - tua - ri - um su - um, de qui - bus prae-

2C-A
vi - dit gen - tes in - gres - sas sanc - tua - ri - um su - um, de qui - bus prae-

2C-T
vi - dit gen - tes in - gres - sas sanc - tua - ri - um su - um, de qui - bus prae-

2C-B
vi - dit gen - tes in - gres - sas sanc - tua - ri - um su - um, de qui - bus prae-

Vln. 1 *1°*

Vln. 2

Vla.

Vc. *p*

Cb. *p*

KB

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26

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Oph./
Tuba

2C-S
ce - peras ne in - tra-rent in ec - cle-si-am tu - - - am,

2C-A
ce - peras ne in - tra-rent in ec - cle-si-am tu - - - am,

2C-T
ce - peras ne in - tra-rent in ec - cle-si-am tu - - - am,

2C-B
ce - peras ne in - tra-rent in ec - cle-si-am tu - - - am,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

39 **B**

B♭ Cl.

Bsn.

1C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

p

A2

p

Caph: Om-nis po-pu-lus e-jus ge--mens,

44

B♭ Cl.

Bsn.

1C-B

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

p.

ge-mens et quæ-rens pa--nem, de-de-runt pre-ti--o--sa, pre-ti-

48

Bb Cl.

Bsn.

1C-B

o - - sa quæ-que pro ci - - - bo ad re - fo - cil - lan - dam a - - - ni-mam, ad re-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

52

Bb Cl.

Bsn.

1C-B

fo - cil - lan-dam a - - ni-mam. Vi - - - - - de Do - - - mi-ne, vi - de

Vln. 1

Vln. 2

Vla.

Vc. *dol.*

Cb.

KB

56

B♭ Cl.

Bsn.

1C-B
Do - - mi ne_ et con - si - - de-ra, quo - - ni - am fac - - - ta sum,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

60

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Tpt.

Oph./
Tuba

1C-B
fac - ta sum vi - - - - lis fac - ta sum vi - - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

63

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Tpt.

Oph./
Tuba

1C-B
lis.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Detailed description: This page of a musical score covers measures 63, 64, and 65. The key signature is B-flat major (two flats). The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Bassoon (Bsn.), E-flat Horn (E♭ Hn.), E-flat Trumpet (E♭ Tpt.), and Ophicleide/Tuba (Oph./Tuba). The brass section includes 1st and 2nd Cornets (1C-B), with the instruction 'lis.' (liscio) written below the staff. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The keyboard part (KB) is shown in grand staff notation. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings like 'p' (piano) and 'f' (forte) are present. The woodwinds and strings play melodic lines, while the brass and keyboard provide harmonic support.

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66 C **Larghetto**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Tpt.

Oph./
Tuba

1C-T
La - - - med: O vos om - nes, o vos

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

70

1C-T
om - nes qui tran - si - - - - - tis per vi - am, at -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

73

1C-T
ten - di-te, et vi - de - - te si est do - lor si-cut do - lor

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB



76 *accel un poco* *cresc.*

1C-T
me - us, at - ten-di-te, et vi - de-te, at - ten-di-te, et vi - de-te si est

Vln. 1 *tremolo cresc.*

Vln. 2 *tremolo cresc.*

Vla. *tremolo cresc.*

Vc. *cresc.*

Cb. *cresc.*

KB *cresc.*

a tempo
dol.

81

B♭ Cl.

Bsn.

1C-T
do - lor si - cut do - lor me - - us, quo - - - ni - am vin - de - mia - vit me

Vln. 1
f *p*

Vln. 2
f *p*

Vla.
f *p*

Vc.
f *p*

Cb.
f *p*

KB
f *p*

85

B♭ Cl.

Bsn.

1C-T
ut lo - cu - tus est Do - - mi - nus, quo - ni - am vin - de - mia - vit me ut lo -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

dol.

89 **D** *piu mosso*

Fl. *f*

Ob. *f* A2.

B♭ Cl. *f*

Bsn. *f* A2.

E♭ Hn. *f* A2.

E♭ Tpt. *f* A2.

Oph./Tuba *f*

1C-T *f*
cu - tus est Do - - - mi - nus in die i - ræ fu - ro - - - ris

Vln. 1 *f* tremolo

Vln. 2 *f* tremolo

Vla. *f* tremolo

Vc. *f*

Cb. *f*

KB *f* *piu mosso*

92

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Tpt.

Oph./
Tuba

1C-T
su - - i, in die'i - ræ fu-ro - - - ris su - - i, in

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Detailed description: This page of a musical score covers measures 92, 93, and 94. It features a vocal line (1C-T) with the lyrics "su - - i, in die'i - ræ fu-ro - - - ris su - - i, in". The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, E♭ Horn, E♭ Trumpet, Ophicleide/Tuba, Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Keyboard. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is characterized by block chords in the woodwinds and strings, and a rhythmic pattern in the keyboard.

95

Fl.

Ob.

B \flat Cl.

Bsn.

E \flat Hn.

E \flat Tpt. *A2*

Oph./
Tuba

1C-T
die'i - - - - ræ fu - - - ro - - ris_ su - - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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E Allegro Moderato

98

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bsn. *mf*

Eb Hn. *mf*

Eb Tpt.

Oph./Tuba *mf*

1C-T *i*

2C-S *f*

2C-A *f* Me - - em:

2C-T *f* Me - - em:

2C-B *f* Me - - em:

Vln. 1 *sin sordina* *mf*

Vln. 2 *sin sordina* *mf*

Vla. *sin sordina* *mf*

Vc. *sin Sordina* *mf*

Cb. *mf*

KB *allegro moderato* *mf*

Musical score for measures 103-105. The score includes parts for Bsn., Eb Hn., 2C-B, Vln. 1, Vln. 2, Vla., Vc., Cb., and KB. The key signature is B-flat major (two flats). The 2C-B part includes the lyrics: "De'ex - cel - - - - so de'ex -". Performance markings include *A2*, *Tutti f*, *marcato*, and *f*.

106

Fl. *marcato*

Ob. *f marcato*

Bb Cl. *f marcato*

Bsn.

Eb Hn. *marcato*

Eb Tpt. *A2 marcato*

Oph./Tuba *marcato*

2C-S *Tutti f*

2C-A *Tutti f*

2C-T *Tutti f*

2C-B *cel - - - - - so - - - - - sit - - - - - ig - - - - - nem in*

Vln. 1

Vln. 2

Vla. *marcato*

Vc. *marcato*

Cb. *marcato*

KB *marcato*

109

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Hn.

E♭ Tpt.

Oph./
Tuba

2C-S

cel - - - so de'ex - cel - - - so mi - - - sit ig - nem

2C-A

cel - - - so de'ex - cel - - - so mi - - - sit ig - nem

2C-T

cel - - - so de'ex - cel - - - so mi - - - sit ig - nem

2C-B

os - - - si - bus me - - - - - is, de'ex -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

* Notes in () are per original score, but very low for assigned choral voices; editor suggests the alternative notes indicated.

113

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn.

E♭ Hn.

E♭ Tpt.

Oph./Tuba

2C-B

cel - - - - so de'ex - cel - - - - - so mi - - - - - sit

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Cb.

KB *f*

116

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Hn.

E♭ Tpt.

Oph./
Tuba

2C-S
mi - sit ig - - - - nem in os - - - - - si - bus

2C-A
mi - sit ig - - - - nem in os - - - - - si - bus

2C-T
mi - sit ig - - - - nem in os - - - - - si - bus

2C-B
ig - nem in os - - - - si - - bus me - - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

119 F

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Eb Tpt.

Oph./Tuba

2C-S

me - - - - - is, et e-ru-di - vit me,

2C-A

me - - - - - is, et e-ru-di - vit me,

2C-T

me - - - - - is, et e-ru-di - vit me,

2C-B

is, et e-ru-di - - - vit me, ex - - - pan - dit_

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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123

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Tpt.

Oph./
Tuba

2C-S
ex-pan-dit re - - - - te pe-di-bus me - - - -

2C-A
ex-pan-dit re - - - - te pe-di-bus me - - - -

2C-T
ex-pan-dit re - - - - te pe-di-bus me - - - -

2C-B
re - - - - te pe - - - di - - bus me - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

A2

129

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Oph./
Tuba

2C-S
ror - sum, po - - su - it me de - - so - - la - - - - -

2C-A
po - - - - su - - it me de - - so - - la - - - - -

2C-T
po - - - - su - - it me de - - so - - la - - - - -

2C-B
po - - - - su - - it me de - - so - - la - - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

132 G

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp* *p* *1^o*

Bsn. *mp* *p* *1^o*

E♭ Hn. *mp*

Oph./
Tuba

2C-S *mp* *p*
tam, to-ta di - - - - e moe - - - ro - - - - re con -

2C-A *mp* *p*
tam, to - - ta di - - - - e moe - - - ro - - - - re con -

2C-T *mp* *p*
tam, to-ta di - - - - e moe - - - ro - - - - re con -

2C-B *mp* *p*
tam, to-ta di - - - - e moe - - - ro - - - - re con -

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p* *1^o*

Vc. *mp* *p*

Cb. *mp* *p*

KB *mp* *p*

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137

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Eb Tpt.

Oph./
Tuba

2C-S
fec - - - - - tam. Nu - - - un:

2C-A
fec - - - - - tam. Nu - - - un:

2C-T
fec - - - - - tam. Nu - - - un:

2C-B
fec - - - - - tam. Nu - - - un:

Vln. 1
con sordina

Vln. 2
con sordina

Vla.
con sordina

Vc.
con sordina

Cb.

KB

H

*ritardando un poco***Andante Mosso**

141

Ob. *p*

Bb Cl. *p*

Bsn. *p*

Eb Hn. *p*

Oph./
Tuba

1C-S *p*
Vi-gi - la - vit ju - gum i-ni-qui - ta - tum me - a - rum, in ma-nu

1C-A *p*
Vi-gi - la - vit ju - gum i-ni-qui - ta - tum me - a - rum, in ma-nu

1C-T *p*
Vi-gi - la - vit ju - gum i-ni-qui - ta - tum me - a - rum, in ma-nu

1C-B *p*
Vi-gi - la - vit ju - gum i-ni-qui - ta - tum me - a - rum, in ma-nu

Vln. 1 *dol* ^{3^o} ^{2^a}

Vln. 2 *dol*

Vla. *dol*

Vc. *p*

Cb. *p*

KB *p* *rit. un poco*

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1C-S
e - - jus con-vo - lu - tæ sunt, et im - po-si-tæ col - lo me - o,

1C-A
e - - jus con-vo - lu - tæ sunt, et im - po-si-tæ col - lo me - o,

1C-T
e - - jus con-vo - lu - tæ sunt, et im - po-si-tæ col - lo me - o,

1C-B
e - - jus con-vo - lu - tæ sunt, et im - po-si-tæ col - lo me - o,

Vln. 1
2^a 3^o 2^a

Vln. 2

Vla.

Vc.

Cb.

KB

Ob. *p* *1°* *A2*

Bb Cl. *p* *1°* *A2*

Bsn. *p*

Eb Hn. *p*

1C-S
in - fir - ma - ta est vir - tus me - a, de - dit me Do - mi - nus in

1C-A
in - fir - ma - ta est vir - tus me - a, de - dit me Do - mi - nus in

1C-T
in - fir - ma - ta est vir - tus me - a, de - dit me Do - mi - nus in

1C-B
in - fir - ma - ta est vir - tus me - a, de - dit me Do - mi - nus in

Vln. 1 *2°* *1°*

Vln. 2

Vla.

Vc.

Cb.

KB *cres.*

161

Fl. *f* *f*

Ob. *f* *f*

B♭ Cl. *f* *f*

Bsn. *f* *p* *f* *p* *1°* *A2* *1°*

E♭ Hn. *f*

Oph./Tuba *f*

1C-S *f* *pp* *>*
ma - nu de qua non po - te - ro sur - ge - re,

1C-A *f* *pp* *>*
ma - nu de qua non po - te - ro sur - ge - re,

1C-T *f* *pp* *>*
ma - nu de qua non po - te - ro sur - ge - re,

1C-B *f* *pp* *>*
ma - nu de qua non po - te - ro sur - ge - re,

Vln. 1 *f* *p* *f* *2°*

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

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

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

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

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

Bsn.
 1C-S non po - te-ro sur - - ge - - - re.
 1C-A non po - te-ro sur - - ge - - - re.
 1C-T non po - te-ro sur - - ge - - - re.
 1C-B non po - te-ro sur - - ge - - - re.
 2C-B *Tutti ff* Je - - - ru - sa - -
 Vln. 1 *p* *f*
 Vln. 2 *p*
 Vla. *p* *f* *tremolo*
 Vc. *p* *f*
 Cb. *p*
 KB *p* *f*

179

accel. un poco

Fl. *mf* *f*

Ob. *mp* *mf* *f*

Bb Cl. *mf* *f*

Bsn. *mp* *mf* *f* A2

E♭ Hn. *f* A2

E♭ Tpt. *f*

Oph./Tuba *mf* *f*

2C-S *mp* *mf* *f*

2C-A *mp* *mf* *f*

2C-T *mp* *mf* *f*

2C-B *mf* *f*

Vln. 1 *mp* *mf* *f*

Vln. 2 *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

KB *accel un poco* *cres.* *f* *a tempo*

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

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

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

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

185

Fl. *mp f*

Ob. *mp f*

Bb Cl. *mp f*

Bsn. *mp p pp*

E♭ Hn. *mp*

E♭ Tpt. *mp f*

Oph./Tuba *mp f*

2C-S *mp f p pp*
um, De - um tu - um, ad Do - mi-num De-um tu - um, ad Do - mi-num

2C-A *mp f p pp*
um, De - um tu - um, ad Do - mi-num De-um tu - um, ad Do - mi-num

2C-T *mp f p pp*
um, De - um tu - - um, ad Do - mi-num De-um tu - um, ad Do - mi-num

2C-B *mp f p pp*
um, De - um tu - um, ad Do - mi-num De - um tu - um, ad Do - mi-num

Vln. 1 *mp f p pp*

Vln. 2 *mp f p pp*

Vla. *mp f p pp*

Vc. *mp f p*

Cb. *mp f p*

KB *mp f p pp*

193

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

E♭ Tpt.

Oph./
Tuba

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

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

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

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

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

p

A2

p

p

ff

ff

ff

ff

tremolo

tremolo

tremolo

tremolo

pp

pp

tremolo

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Flute

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

The musical score is written for a single flute in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with a long slur. It includes section marker **A** and measure ranges [5-11] and [12-26]. The second staff starts at measure 27 with a forte (*f*) dynamic and includes section marker **B** and measure ranges [28-30], [32-40], and [41-60]. The third staff begins at measure 61 with a forte (*f*) dynamic. The fourth staff starts at measure 67 with a forte (*f*) dynamic and includes section markers **C** and **D** and measure ranges [67-75], [76-82], and [83-89]. The fifth staff begins at measure 95 with a mezzo-forte (*mf*) dynamic and includes section marker **E** and measure range [103-105]. The sixth staff starts at measure 106 with a forte (*f*) dynamic and a *marcato* articulation. The seventh staff begins at measure 109.

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3/28/26

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CPE-425

2
114 *f*

Musical staff 114-116: Treble clef, key signature of two flats (B-flat, E-flat). Measure 114 starts with a forte (*f*) dynamic. The staff contains a series of eighth and sixteenth notes, some beamed together, with a few accidentals (sharps and flats).

117 **F**

Musical staff 117-120: Treble clef, key signature of two flats. Measure 117 has a forte (*f*) dynamic. A box labeled 'F' is placed above the staff in measure 117. The staff continues with eighth and sixteenth notes, some beamed together.

121

Musical staff 121-125: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes, some beamed together, with various accidentals.

126

Musical staff 126-130: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes, some beamed together, with various accidentals.

131 **G** **H**
ritardando un poco

Musical staff 131-143: Treble clef, key signature of two flats. Measure 131 has a mezzo-piano (*mp*) dynamic. A box labeled 'G' is above measure 131. Measure 133 has a forte (*f*) dynamic. Measure 141 has a forte (*f*) dynamic. A box labeled 'H' is above measure 141. The staff includes rests and notes with fingerings (6, 2, 18) and dynamic markings (*mp*, *f*).

162 **3** **5**
[162-164] *f* [166-170] *ff*

Musical staff 162-178: Treble clef, key signature of two flats. Measure 162 has a forte (*f*) dynamic. Measure 166 has a fortissimo (*ff*) dynamic. The staff includes rests and notes with fingerings (3, 5) and dynamic markings (*f*, *ff*).

179 *accel. un poco*
2
[179-180] *mf* *f* *mp* *f*

Musical staff 179-185: Treble clef, key signature of two flats. Measure 179 has a mezzo-forte (*mf*) dynamic. Measure 180 has a forte (*f*) dynamic. The staff includes rests and notes with fingerings (2) and dynamic markings (*mf*, *f*, *mp*, *f*).

186 **7**
[188-194] *p* *ff*

Musical staff 186-194: Treble clef, key signature of two flats. Measure 188 has a piano (*p*) dynamic. Measure 194 has a fortissimo (*ff*) dynamic. The staff includes rests and notes with fingerings (7) and dynamic markings (*p*, *ff*).

Oboes

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

23

41

67

96

106

109

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

A2 *A2* *A2* *A2*

marcato

A **B** **C** **D** **E**

[5-11] [12-20] [28-30] [32-40] [41-60] [67-75] [76-82] [83-89] [103-105]

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2
114

f

117

F

123

131

G

mp *f* *p*

ritardando un poco

6

[133-138]

143

H

p *f*

12 1° 3

[143-154] [162-164]

A2

165

f *ff*

5

A2

179

mp *mf* *f* *mp f*

accel. un poco

186

p *ff*

7

A2

[188-194]

B \flat Clarinets

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

10
p *f* *p* *p* *1^o*
[5-11] [12-20]

24
A2 *f* *f*
[28-30] [32-40]

41
B *p* *f*
[50-52]

53
f

63
C *9* *7* *dol.*
[67-75] [76-82]

84
dol. *f*
D

91
E

100
mf *f*
[103-105]

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CPE-425

2
108

113

f

117

F A2

123

128

G *1°* *p* *mp*

133

138

ritardando un poco **H** *f* *p* *p* *1°* [143-154]

158

A2 *f* [162-164] *f* [166-170] *ff*

175

accel. un poco *mf* *f* [179-180]

185

mp *f* [188-194] *p* *ff* A2

Bassoons

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

The musical score is written for Bassoons in bass clef, 2/4 time, and B-flat major. It consists of seven staves of music, each with various dynamics, articulations, and performance markings.

- Staff 1:** Starts with a dynamic of *p* and an *A2* marking. It features a series of eighth notes and quarter notes, followed by a half note. Dynamics change to *f* and then *p*. There are two measures of rests: a 7-measure rest [5-11] and a 9-measure rest [12-20]. A boxed letter **A** is placed above the 9-measure rest.
- Staff 2:** Starts with a dynamic of *p* and continues with eighth notes and quarter notes. Dynamics change to *f* and then *p*. A first fingering (*1°*) is indicated above the final note.
- Staff 3:** Starts with a dynamic of *f* and continues with eighth notes and quarter notes. Dynamics change to *p*. There are *A2* markings above some notes. A first fingering (*1°*) is indicated above a note. A dynamic accent (>) is placed above the final note.
- Staff 4:** Starts with a dynamic of *p* and features a 3-measure rest [38-40]. A boxed letter **B** is placed above the rest. It continues with eighth notes and quarter notes. There is an *A2* marking above a note.
- Staff 5:** Starts with a dynamic of *p* and features a 3-measure rest [50-52]. It continues with eighth notes and quarter notes.
- Staff 6:** Starts with a dynamic of *p* and continues with eighth notes and quarter notes. Dynamics change to *f* and then *p*. There are *A2* markings above some notes. A boxed letter **C** is placed above the music. There are two measures of rests: a 9-measure rest [67-75] and a 7-measure rest [76-82].
- Staff 7:** Starts with a dynamic of *p* and continues with eighth notes and quarter notes. There is an *A2* marking above a note. A boxed letter **D** is placed above the music.

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2
93

Musical staff 93-97 in bass clef, key of B-flat major. It begins with a treble clef and a 2-measure rest. The music features eighth and sixteenth notes, with some triplets and slurs.

98 **E**

Musical staff 98-106 in bass clef, key of B-flat major. It starts with a treble clef and a 2-measure rest. Chords are marked with '8' and 'A2'. The dynamic *mf* is indicated below the staff.

107

Musical staff 107-109 in bass clef, key of B-flat major. It features a series of eighth notes and chords.

110

Musical staff 110-113 in bass clef, key of B-flat major. It features a series of eighth notes and chords, with 'A2' marked above.

114

Musical staff 114-117 in bass clef, key of B-flat major. It features a series of eighth notes and chords, with a slur over the first few notes.

118 **F**

Musical staff 118-121 in bass clef, key of B-flat major. It features a series of eighth notes and chords, with 'A2' marked above.

122

Musical staff 122-127 in bass clef, key of B-flat major. It features a series of eighth notes and chords, with a slur over the last few notes.

128 **G**

Musical staff 128-132 in bass clef, key of B-flat major. It features a series of eighth notes and chords, with a slur over the last few notes. The dynamic *mp* is indicated below.

133

Musical staff 133-136 in bass clef, key of B-flat major. It features a series of eighth notes and chords, with a slur over the first few notes. The dynamic *p* is indicated below.

137

Musical staff 137-140 in bass clef, key of B-flat major. It features a series of eighth notes and chords, with a slur over the first few notes. The dynamic *f* is indicated below, and *ritardando un poco* is written above the staff.

143 **H** **12**
 [143-154] *p* *f* *p* *1°*

163 *f* *p* *1°* **3** *A2* *ff*
 [168-170]

174 *accel. un poco*
mp *mf*

183 *A2* *mp* *p* *1°* **2** *pp*
 [189-190]

193 **2** *A2* *p* *ff*

Horns in E \flat

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

The musical score is written for Horns in E \flat and consists of six staves of music. The time signature is 3/4. The score includes various dynamic markings and performance instructions.

Staff 1: Measures 1-14. Dynamics: *p*, *f*, *p*. Performance instructions: **A**. Measure ranges: [5-11], [12-20].

Staff 2: Measures 15-20. Dynamics: *p*, *f*. Performance instruction: **3**. Measure range: [28-30].

Staff 3: Measures 21-30. Dynamics: *p*, *f*. Performance instruction: **B**. Measure ranges: [32-40], [41-60].

Staff 4: Measures 31-40. Dynamics: *f*. Performance instructions: **C**, **D**. Measure ranges: [67-75], [76-82], [83-89].

Staff 5: Measures 41-50. Dynamics: *mf*. Performance instructions: **E**, **2**, *marcato*. Measure range: [103-104].

Staff 6: Measures 51-60. Dynamics: *mf*.

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CPE-425

2
113

119

F

A2

126

G

6 A2

mp [133-138]

141 *ritardando un poco* **H**

12

p [143-154] *p*

162

3

5

ff

[162-164] [166-170]

179 *accel. un poco*

4

A2

f *mp*

[179-182]

188

7

A2

p *ff*

[188-194]

E♭ Trumpet

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

11 **A** 19 9 **B** 21 *1°*
[1-11] [12-30] [32-40] [41-61] *f*

66 **C** 9 7 7 **D** A2
[67-75] [76-82] [83-89]

96 **E** 5 A2 *marcato*
[101-105]

109

117 **F**

124 **G** 5 7 A2 2
[127-131] [132-138] *f* [141-142]

143 **H** 28 A2 4
[143-170] *ff* [179-182] *f*

185 A2 8 A2
[188-195] *p* *ff*

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Ophicleide (or other)

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

p *f* *p* *f* *f* *f* *f* *mf* *marcato* *f*

A 7 19
[5-11] [12-30]

B 9 20
[32-40] [41-60]

C 9 *accel un poco* **D** 7 7
[67-75] [76-82] [83-89]

E

103 3
[103-105]

110

F

117

G 5
[133-137]

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CPE-425

2
138

ritardando un poco

Musical notation for measures 138-142. The key signature has two flats. The first measure starts with a forte (*f*) dynamic and contains a rhythmic pattern of eighth notes with accents. The second measure is a half rest. The third measure starts with a piano (*p*) dynamic and contains a rhythmic pattern of eighth notes with accents. The fourth and fifth measures are whole notes.

143

H

Musical notation for measures 143-170. Measure 143 is a whole rest with a bracket above it labeled '22' and '[143-164]' below it. Measure 144 is a half note with a fermata above it and a forte (*f*) dynamic below it. Measure 145 is a whole rest with a bracket above it labeled '5' and '[166-170]' below it. Measures 146-150 contain a rhythmic pattern of eighth notes with accents, starting with a fortissimo (*ff*) dynamic.

175

accel. un poco

Musical notation for measures 175-182. Measures 175-177 contain a rhythmic pattern of eighth notes with accents. Measure 178 is a half rest. Measure 179 is a quarter note with a fermata above it and a mezzo-forte (*mf*) dynamic below it. Measure 180 is a half rest. Measure 181 is a quarter note with a fermata above it and a forte (*f*) dynamic below it. Measure 182 is a half rest.

183

Musical notation for measures 183-195. Measures 183-187 contain a rhythmic pattern of eighth notes with accents, starting with a mezzo-piano (*mp*) dynamic and increasing to a forte (*f*) dynamic. Measure 188 is a whole rest with a bracket above it labeled '8' and '[188-195]' below it.

196

Musical notation for measures 196-200. Measure 196 is a whole note with a piano (*p*) dynamic below it. Measure 197 is a whole note. Measure 198 is a whole note with a fortissimo (*ff*) dynamic below it. Measures 199-200 contain a rhythmic pattern of eighth notes with accents.

Violin 1

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

3 *con sordina* p

[1-3]

10 2^a 3^o **A** 2^a

17 2^a 3^o 2^a

24 2^a 1^o f p f

32 2^a 2^a p

41 **B**

45

49

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2
54

58

tremolo
f

65

C
arco
p

70

73

tremolo
accel un poco

77

f > p

85

90

D tremolo
f

E sin sordina
3

[99-101]

102 *mf* *marcato* *f*

106

109

112 *mf* *f*

115

119 **F**

124

129 **G** *mp*

133

137 *con sordina* *ritardando un poco*
2 2
[139-140] [141-142]

4
143 **H** *dol*
3° 2° 3°

Musical staff 143-149. Treble clef, key signature of two flats. Measure 143 starts with a box containing 'H' and 'dol' above it, and '3°' below it. A dashed line above the staff is labeled '2°' in the middle and '3°' at the end. The staff contains a melodic line with slurs and ties.

150 3° 2°

Musical staff 150-157. Treble clef, key signature of two flats. Measure 150 starts with a dashed line above the staff labeled '3°' and '2°'. The staff contains a melodic line with slurs and ties.

158 2° 1° 2°

Musical staff 158-166. Treble clef, key signature of two flats. Measure 158 starts with a dashed line above the staff labeled '2°' and '1°'. Measure 166 has a dashed line above it labeled '2°'. Dynamics include *f*, *p*, and *f*. There are slurs and ties throughout.

167 2° tremolo

Musical staff 167-176. Treble clef, key signature of two flats. Measure 167 has a dashed line above it labeled '2°'. Measure 176 has a 'tremolo' marking. Dynamics include *p*, *f*, and *f*. There are slurs and ties.

177 arco accel. un poco

Musical staff 177-183. Treble clef, key signature of two flats. Measure 177 has an 'arco' marking. The staff is marked 'accel. un poco'. Dynamics include *p*, *mp*, *mf*, and *f*. There are slurs and ties.

184

Musical staff 184-194. Treble clef, key signature of two flats. Dynamics include *mp f*, *p*, and *pp*. There are slurs and ties.

195 tremolo

Musical staff 195-200. Treble clef, key signature of two flats. Measure 195 has a 'tremolo' marking. Dynamics include *ff*. There are slurs and ties.

Violin 2

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

3 *con sordina* **A**

[1-3] *p*

16

27 *f* *p* *< f* *p*

39 **B**

44

49

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2
54

58

tremolo
f

65

C
arco
p

70

73

tremolo
accel un poco

77

arco
f > p

85

89

D
tremolo
f

E *sin sordina*
3
[99-101]

102

mf *f*

107

111

mf

115

f

119

F

125

130

G

mp *p*

139

con sordina **2** *ritardando un poco* **2**

[139-140] [141-142]

4
143 **H** *dol*

154

166

178 *accel. un poco*

184

195

Viola

Lamentación Tercera del Miércoles Santo (Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

3 *con sordina* **A**

[1-3] *p*

17

27 *f p f p p*

B

35

43

48

54

59 *tremolo f*

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

2
67 **C** *arco*
p

72 *tremolo*
accel un poco

77 *f > p*

85

90 **D** *tremolo*
f

96 **E** *sin sordina*
3
[99-101] mf

104 *marcato*
f

108

112 *mf* f

116 **F**

121



128



134



139

con sordina ritardando un poco

H

dol



[139-140]

[141-142]

150



162



173

arco

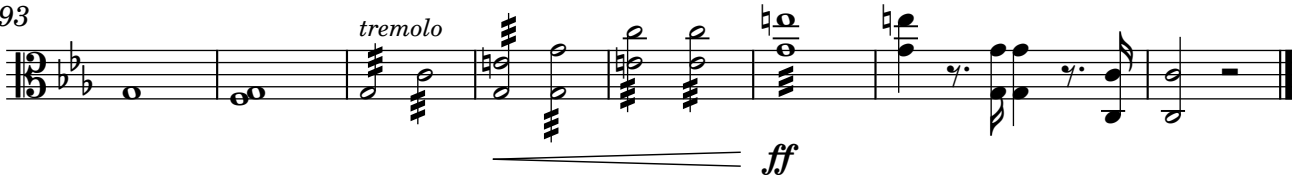
accel. un poco



182



193



Violoncello

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

The musical score is written for Cello in a single system. It begins with a 3-measure rest marked 'con sordina' and 'p'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into measures 1-11, 12-18, 19-27, 28-32, 33-40, 41-47, and 48. Measure 12 is marked with a boxed 'A' and measure 41 with a boxed 'B'. Dynamics include piano (p), forte (f), and mezzo-forte (mf). The score features various musical notations such as slurs, ties, and accents.

2
54 *dol.*

f

63 **C**

p

69


72


76 *accel un poco*

f > p

83


89 **D**

f

97 **E** *sin Sordina* **3**

[99-101]

102

107

112

117

122

128

132

139

4
143 **H**

p

151

p *f* *p*

162

p *f* *p* *p*

168

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

tremolo

179 *accel. un poco*

mf *f* *mp* *f*

186

p *pp*

195 *tremolo*

ff

Contrabass

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

11 **A**

[1-11] *pp*

21 *p* *f* *p*

29 *f* *p* *p*

36 **B**

44

50

56

61 *f*

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

2
67

C



72



76

accel un poco



84



90

D



96

E



104



108



113



117

F



122



129

G



138

ritardando un poco

H



147



157



166

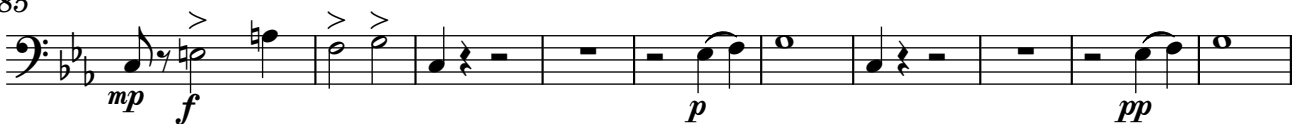


177

accel. un poco



185



195

tremolo



Vocal Parts with Keyboard Reduction
Lamentación Tercera del
Miércoles Santo

(Third Lamentation for Holy Wednesday)

By Hilarión Eslava



Scored For SATB Choir with Small Orchestra

ART: Image from "*Lamentations of the Prophet Jeremiah*", Ayblinger, G. C. (1594)
Retrieved from the Library of Congress, www.loc.gov/item/2021668117/

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

1st 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

9

2C-S

Jod: Ma-num su-am mi-sit

2C-A

Jod: Ma - num su - am mi - sit

2C-T

Jod: Ma - num su - am mi - sit

2C-B

Jod: Ma - num su - am mi - sit

KB

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16

2C-S
hos-tis ad om - ni-a de-si - de-ra-bi-li-a e - - - jus, vi - dit gen-tes in-

2C-A
hos-tis ad om - ni-a de-si - de-ra-bi-li-a e - - - jus, vi - dit gen-tes in-

2C-T
hos-tis ad om - ni-a de-si - de-ra-bi-li-a e - - - jus, vi - dit gen-tes in-

2C-B
hos-tis ad om - ni-a de-si - de-ra-bi-li-a e - - - jus, vi - dit gen-tes in-

KB

22

2C-S
gres - sas sanc - tua - ri-um su - um, de qui - bus præ - ce - pe-ras ne in-

2C-A
gres - sas sanc - tua - ri-um su - um, de qui - bus præ - ce - pe-ras ne in-

2C-T
gres - sas sanc - tua - ri-um su - um, de qui - bus præ - ce - pe-ras ne in-

2C-B
gres - sas sanc - tua - ri-um su - um, de qui - bus præ - ce - pe-ras ne in-

KB

27

2C-S *f* tra-*rent* *p* in ec - cle-si-am tu - - - am, *f*

2C-A *f* tra-*rent* *p* in ec - cle-si-am tu - - - am, *f*

2C-T *f* tra-*rent* *p* in ec - cle-si-am tu - - - am, *f*

2C-B *f* tra-*rent* *p* in ec - cle-si-am tu - - - am, *f*

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

33

1C-B

2C-S *p* in ec - cle-si-am tu - - am,

2C-A *p* in ec - cle-si-am tu - - am,

2C-T *p* in ec - cle-si-am tu - - am,

2C-B *p* in ec - cle-si-am tu - - am,

KB *p*

Caph:

41 **B**

1C-B

Om-nis po - pu-lus e - jus ge - mens, ge - mens et quæ - rens

KB

45

1C-B

pa - - - nem, de - de - - runt pre - ti - - - o - - - - sa, pre - ti -

KB

48

1C-B

o - - - sa quæ - que pro ci - - - - bo ad re - fo - cil - lan - - - dam

KB

51

1C-B

a - - - ni-mam, ad re - fo - cil - lan-dam a - ni-mam. Vi - - de

KB

55

1C-B

Do - mi-ne, vi-de Do - mi ne_ et con - si - de-ra, quo - ni-am fac - ta sum,

KB

73

1C-T

ten - - di-te, et vi - de - - - te si est

KB

75

1C-T

accel un poco

do - lor si-cut do - lor me-us, at - ten-di-te, et vi-de-te, at -

KB

79

1C-T

ten-di-te, et vi - de - te si est do - lor si-cut do - lor me - - us,

f *a piacer*

KB

83

1C-T

dol

quo - - ni-am vin - de-mia - vit me ut lo - cu - tus est Do - - mi - nus,

KB

87

1C-T

qu - - - ni-am vin - de mia - - vit me ut lo - cu - tus est Do - - - mi-

KB

90 **D**

1C-T

nus in die'i - ræ fu-ro - - - ris su - i, in

f

piu mosso

KB

f

93

1C-T

die'i - ræ fu-ro - - - ris su - i, in die'i - - - - ræ

KB

96 **E**

1C-T

fu - - - ro - - - ris su - - - - - i

KB

allegro moderato

99 *f*

2C-S Me - em:

2C-A *f* Me - em:

2C-T *f* Me - em:

2C-B *f* Me - em:

KB *mf*

104 *Tutti f*

2C-B De'ex - - - cel - - - - - so de'ex -

KB *f*

106 *Tutti f*

2C-S De'ex - -

2C-A *Tutti f* De'ex - -

2C-T *Tutti f* De'ex - -

2C-B cel - - - - - so mi - - - - sit ig - nem in

KB *marcato*

114

2C-S mi-sit ig - nem in

2C-A mi-sit ig - nem in

2C-T mi-sit ig - nem in

2C-B cel - - - - so mi - - - sit. ig-nem in os - - si - bus

KB *f*

118

2C-S os - - - - si-bus me - - - - is, **F**

2C-A os - - - - si-bus me - - - - is, *

2C-T os - - - - si-bus me - - - - is, *

2C-B me - - - - is, et e - ru - di - - - - vit

KB *f*

121

2C-S et e-ru-di - vit me, ex-pan-dit re - - - -

2C-A et e-ru-di - vit me, ex-pan-dit re - - - -

2C-T et e-ru-di - vit me, ex-pan-dit re - - - -

2C-B me, ex - - - pan - dit re - - - - te

KB

124

2C-S te pe-di-bus me - - - - is,

2C-A te pe-di-bus me - - - - is, con - ver - tit

2C-T te pe-di-bus me - - - - is, con -

2C-B pe - - - di - - bus me - - - - is, con -

KB

127

2C-S
con - ver - tit me ret - - ror - sum, po - su - it

2C-A
me ret - - ror - - - - sum, po - - - - su - it

2C-T
ver - tit me ret - - ror - - - - sum po - - - - su - it

2C-B
ver - tit me ret - - ror - - - - sum po - - - - su - it

KB

130

2C-S
me de - so - - la - - - - - tam, to - ta di - - - - e mœ -

2C-A
me de - so - - la - - - - - tam, to - ta di - - - - e mœ -

2C-T
me de - so - - la - - - - - tam, to - ta di - - - - e mœ -

2C-B
me de - so - - la - - - - - tam, to - ta di - - - - e mœ -

KB

135

2C-S *f*
ro - - - re con - fec - - - tam. Nu - un:

2C-A *f*
ro - - - re con - fec - - - tam. Nu - un:

2C-T *f*
ro - - - re con - fec - - - tam. Nu - un:

2C-B *f*
ro - - - re con - fec - - - tam. Nu - un:

KB *f*
p

141 *ritardando un poco* **H**

1C-S *p*
Vi - gi - la - vit ju - gum i - ni - qui - ta - tum me - a - rum,

1C-A *p*
Vi - gi - la - vit ju - gum i - ni - qui - ta - tum me - a - rum,

1C-T *p*
Vi - gi - la - vit ju - gum i - ni - qui - ta - tum me - a - rum,

1C-B *p*
Vi - gi - la - vit ju - gum i - ni - qui - ta - tum me - a - rum,

KB *p*
rit. un poco

147

1C-S in ma-nu e - - jus con-vo - lu - tæ sunt, et im - po - si - tæ col - lo

1C-A in ma-nu e - - jus con-vo - lu - tæ sunt, et im - po - si - tæ col - lo

1C-T in ma-nu e - - jus con-vo - lu - tæ sunt, et im - po - si - tæ col - lo

1C-B in ma-nu e - - jus con-vo - lu - tæ sunt, et im - po - si - tæ col - lo

KB

152

1C-S me - o, in - fir - ma - ta est vir - tus me - a,

1C-A me - o, in - fir - ma - ta est vir - tus me - a,

1C-T me - o, in - fir - ma - ta est vir - tus me - a,

1C-B me - o, in - fir - ma - ta est vir - tus me - a,

KB

159

1C-S *f* *pp*
de - dit me Do - mi - nus in ma - nu de qua non

1C-A *f* *pp*
de - dit me Do - mi - nus in ma - nu de qua non

1C-T *f* *pp*
de - dit me Do - mi - nus in ma - nu de qua non

1C-B *f* *pp*
de - dit me Do - mi - nus in ma - nu de qua non

KB *cres.* *f* *p* *p*

164

1C-S *f* *pp*
po - te - ro sur - ge - re, non po - te - ro sur - ge - re.

1C-A *f* *pp*
po - te - ro sur - ge - re, non po - te - ro sur - ge - re.

1C-T *f* *pp*
po - te - ro sur - ge - re, non po - te - ro sur - ge - re.

1C-B *f* *pp*
po - te - ro sur - ge - re, non po - te - ro sur - ge - re.

2C-B *Tutti ff*
Je -

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

170 *Tutti ff*

2C-S Je - - ru - sa - lem, Je - ru - sa - lem, con -

2C-A Je - - ru - sa - lem, Je - ru - sa - lem, con - -

2C-T Je - - ru - sa - lem, Je - ru - sa - lem, con - -

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

KB

178 *accel. un poco*

2C-S ver - te-re, con - - - ver - te-re ad Do - mi-num

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

2C-T ver - te-re, con - - - - ver - te-re ad Do - mi-num

2C-B con - - - ver - te-re, con - - - ver - - te-re ad Do-mi -

KB *accel un poco* *cres.*

183

2C-S *f* *mp* *f* *p*
De - - um tu - - - - um, De - um tu - - - um, ad Do - mi-num

2C-A *f* *mp* *f* *p*
De - - um tu - - - - um, De - um tu - - - um, ad Do - mi-num

2C-T *f* *mp* *f* *p*
De - - um tu - - - - um, De - um tu - - - um, ad Do - mi-num

2C-B *f* *mp* *f* *p*
num De - um tu - - - - um, De - um tu - - - um, ad Do - mi-num

KB *a tempo* *f* *mp* *f* *p*

189

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

2C-A *pp*
De-um tu - um, ad Do - mi-num De-um tu - - um, con -

2C-T *pp*
De-um tu - um, ad Do - mi-num De-um tu - um, con-ver - te-

2C-B *pp*
De - um tu - um, ad Do - mi-num De - um tu - - um, con -

KB *pp*

196

2C-S *ff*
ver - - te-re, con - ver - - te-re, con - - ver - - - te - re.

2C-A *ff*
ver - - te-re, con - ver - - te-re, con - - ver - - - te - re.

2C-T *ff*
re, con - ver - - te - re, con - ver - - te - re.

2C-B *ff*
ver - - te-re, con - ver - - te-re, con - - ver - - - te - re.

KB *ff*

Keyboard Reduction

Lamentación Tercera del Miércoles Santo

(Third Lamentation for Holy Wednesday)

Lamentations 1:10-14

Hilarión Eslava, Obra 138, 1861

Musical score for measures 1-8. The piece is in G minor (three flats) and common time. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*) and forte (*f*).

Musical score for measures 9-16. Measure 9 is marked with a box containing the letter 'A'. The right hand continues the melodic line, and the left hand provides accompaniment. Dynamics include piano (*p*).

Musical score for measures 17-24. The right hand continues the melodic line, and the left hand provides accompaniment. Dynamics include piano (*p*).

Musical score for measures 25-31. The right hand continues the melodic line, and the left hand provides accompaniment. Dynamics include forte (*f*) and piano (*p*).

Musical score for measures 32-38. The right hand continues the melodic line, and the left hand provides accompaniment. Dynamics include piano (*p*).

Original score MP-2987-3 from Biblioteca Nacional de España; edited 2022 by Rebecca Rufin

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2
38

B

Musical score for measures 38-43. The piece is in B-flat major (two flats) and 3/4 time. Measure 38 features a melodic line in the right hand and a bass line in the left hand. Measures 39-43 show a complex texture with dense chords and rhythmic patterns in both hands.

44

Musical score for measures 44-47. The texture continues with dense chords and rhythmic patterns in both hands, maintaining the B-flat major key signature.

48

Musical score for measures 48-51. The texture continues with dense chords and rhythmic patterns in both hands, maintaining the B-flat major key signature.

52

Musical score for measures 52-58. The texture continues with dense chords and rhythmic patterns in both hands, maintaining the B-flat major key signature.

59

Musical score for measures 59-62. The texture continues with dense chords and rhythmic patterns in both hands, maintaining the B-flat major key signature. A dynamic marking of *f* (forte) is present in measure 60.

63

Musical score for measures 63-66. The texture continues with dense chords and rhythmic patterns in both hands, maintaining the B-flat major key signature.

66 C

69

72

74 *accel un poco*

77

4

83

Musical score for measures 83-86. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 84 contains a fermata over a half note.

D

87

piu mosso

Musical score for measures 87-90. The tempo is marked *piu mosso*. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Measure 89 features a fermata over a half note. Measure 90 begins with a dynamic marking of *f* (forte).

91

Musical score for measures 91-92. The right hand plays a continuous eighth-note pattern, and the left hand has a simple accompaniment. Measure 92 contains a fermata over a half note.

93

Musical score for measures 93-94. The right hand continues with the eighth-note pattern, and the left hand has a simple accompaniment. Measure 94 contains a fermata over a half note.

95

Musical score for measures 95-96. The right hand continues with the eighth-note pattern, and the left hand has a simple accompaniment. Measure 96 contains a fermata over a half note.

E

97

allegro moderato

Musical score for measures 97-100. The tempo is marked *allegro moderato*. The right hand continues with the eighth-note pattern, and the left hand has a simple accompaniment. Measure 98 contains a fermata over a half note. Measure 99 contains a fermata over a half note.

100

Musical score for measures 100-103. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 100 features a treble clef with a whole rest and a bass clef with a rhythmic pattern of eighth notes. Measure 101 has a treble clef with a whole note chord and a bass clef with eighth notes. Measure 102 has a treble clef with a whole rest and a bass clef with eighth notes. Measure 103 has a treble clef with a whole rest and a bass clef with eighth notes. The dynamic marking *mf* is present in measure 101.

104

Musical score for measures 104-105. Both measures feature a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes. The dynamic marking *f* is present in measure 104.

106

Musical score for measures 106-108. Measure 106 features a treble clef with a melodic line and a bass clef with a rhythmic pattern of eighth notes. Measure 107 features a treble clef with a melodic line and a bass clef with a rhythmic pattern of eighth notes. Measure 108 features a treble clef with a melodic line and a bass clef with a rhythmic pattern of eighth notes. The dynamic marking *marcato* is present in measure 106.

109

Musical score for measures 109-111. Measure 109 features a treble clef with a melodic line and a bass clef with a rhythmic pattern of eighth notes. Measure 110 features a treble clef with a melodic line and a bass clef with a rhythmic pattern of eighth notes. Measure 111 features a treble clef with a melodic line and a bass clef with a rhythmic pattern of eighth notes.

112

Musical score for measures 112-113. Both measures feature a treble clef with a rhythmic pattern of eighth notes and a bass clef with a rhythmic pattern of eighth notes.

114

Musical score for measures 114-116. Measure 114 features a treble clef with a melodic line and a bass clef with a rhythmic pattern of eighth notes. Measure 115 features a treble clef with a melodic line and a bass clef with a rhythmic pattern of eighth notes. Measure 116 features a treble clef with a melodic line and a bass clef with a rhythmic pattern of eighth notes. The dynamic marking *f* is present in measure 114.

6
117

F

121

124

127

130

G

mp p

134

139

ritardando un poco

Musical score for measures 139-142. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 139 features a piano (*p*) accompaniment in the bass clef with eighth-note patterns. Measure 140 has a whole rest in the bass clef. Measure 141 begins with a *rit. un poco* instruction and features a melody in the treble clef. Measure 142 continues the melody. Dynamics include *p* and *rit. un poco*.

143

H

Musical score for measures 143-150. The piece continues in the same key and time signature. Measure 143 starts with a piano (*p*) dynamic. The score shows a continuous melodic line in the treble clef and a supporting bass line in the bass clef. Dynamics include *p*.

151

Musical score for measures 151-157. The piece continues in the same key and time signature. Measure 151 features a piano (*p*) dynamic. The score shows a continuous melodic line in the treble clef and a supporting bass line in the bass clef. Dynamics include *p*.

158

Musical score for measures 158-164. The piece continues in the same key and time signature. Measure 158 features a piano (*p*) dynamic. Measure 159 includes a *cres.* (crescendo) instruction. Measure 160 features a forte (*f*) dynamic. Measure 161 features a piano (*p*) dynamic. Measure 162 features a piano (*p*) dynamic. Measure 163 features a piano (*p*) dynamic. Measure 164 features a piano (*p*) dynamic. Dynamics include *p*, *cres.*, *f*, and *p*.

165

Musical score for measures 165-171. The piece continues in the same key and time signature. Measure 165 features a forte (*f*) dynamic. Measure 166 features a piano (*p*) dynamic. Measure 167 features a piano (*p*) dynamic. Measure 168 features a piano (*p*) dynamic. Measure 169 features a forte (*f*) dynamic. Measure 170 features a forte (*f*) dynamic. Measure 171 features a forte (*f*) dynamic. Dynamics include *f* and *p*.

8
171

Musical score for measures 171-178. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with slurs and a dynamic marking of *p* (piano) starting at measure 176. The left hand provides a harmonic accompaniment with chords and moving lines.

179 *accel. un poco* *à tempo*

Musical score for measures 179-183. The right hand continues the melodic line with slurs and a dynamic marking of *f* (forte) at the end. The left hand includes dynamic markings of *accel un poco* and *cres.* (crescendo). The tempo marking *à tempo* is placed above the final measure.

184

Musical score for measures 184-191. The right hand features a complex texture with slurs and dynamic markings of *mp* (mezzo-piano) and *f* (forte). The left hand includes a dynamic marking of *pp* (pianissimo) at the end of the system.

192

Musical score for measures 192-199. The right hand features a complex texture with slurs and a dynamic marking of *ff* (fortissimo). The left hand includes a dynamic marking of *ff* (fortissimo) at the end of the system.