

Lamentación Tercera del Jueves Santo

(Third Lamentation for Maundy Thursday)

By Hilarión Eslava



Scored For SATB Choir with Small Orchestra

ART: *“Nebuchadnezzar’s Camp Outside Jerusalem; Famine in the City”*; Illustration from Petrus Comestor’s *“Bible Historiale”*, unknown artist; France, ca 1372; Public Domain

CPE-428

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava

Opus 141, 1861

Lamentations 3:1-9

Andante

Flute

Oboes

Bb Clarinets

Bassoons

Horns in F

E♭ Trumpet

Ophicleide

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

1° Violin

2° Violin

Viola

Violoncello

Contrabass

Piano or Organ

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

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8

Fl. *p*

Ob. *p*

Bb Cl. *p* *p* *p*

Bsn. *p* *p* *p*

F Hn. *1^o* *p* *p*

2C-B. *Duplicado* p*

A - leph: E - go vir vi - dens pau - per - ta - tem me - am in vir - - ga, in

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

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

Vla. *p* *p* *tremolo* *p*

Vc. *p* *p* *p*

Cb. *p* *p* *p*

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

*The source score was published with only 4 staves for all choral parts, with notations such as "Todos" or "Solo" to indicate singing participation. By "Duplicado", the Editor assumes composer means all bass voices (to include first choir) here, and similarly, all voices of the same type in future passages of this piece. That said, it could also mean two voices as opposed to a solo.

20

rit. *a tempo*

Ob.

B♭ Cl.

Bsn.

F Hn.

2C-B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

p *mf* *p* *arco* *rit.* *a tempo*

A - - leph, Me mi - na - vit, et ad - du - xit in__

24

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

2C-B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

te - ne-bras et non in lu - - - - - cem, me mi-

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

27

Fl. *ff*

Ob. *ff*

B♭ Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

F Hn. *p* *mf* *f* *ff*

E♭ Tpt. *ff*

Oph. *ff*

2C-B. *f*
 na - vit, et ad - du - xit in te - ne - bras et non in lu - -

Vln. 1 *cresc.* *ff*

Vln. 2 *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

KB Red. *cresc.* *ff*

31 B

Fl. *p*

Ob. *p* ^{1°}

B♭ Cl. *p*

Bsn. *p* ^{1°}

F Hn.

E♭ Tpt.

Oph.

2C-T. *duplicado p* *mp*
A - - leph: Tan - tum in me ver - tit, tan - tum in me

2C-B. *p*
cem.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *arco* *p*

KB Red. *p*

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37

Fl. *ff*

Ob. *p* *mf* *f*

B♭ Cl. *p* *mf* *f* *p* *1°*

Bsn. *p* *mf* *f*

F Hn. *p* *mf* *f*

E♭ Tpt. *f*

Oph. *mf*

2C-T. *f*

ver - tit et con - ver - tit, et con - ver - tit ma - num su - amo - ta di - e.

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

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

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

Vc. *p* *mf* *f*

Cb. *p* *mf* *f*

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

42

Ob. *p* *1°* *rit.* *a tempo*

B♭ Cl. *p*

Bsn. *p*

2C.T. *p* *mp* *mf*
Beth: Beth: Ve-tustam fe-cit pel-lam

Vln. 1

Vln. 2

Vla.

Vc. *p*

Cb. *pizz.* *arco*

KB Red. *rit.* *a tempo*

47

Fl. *f*

Ob. *f*

B♭ Cl. *mp* *f* *p*

Bsn. *mp* *f* *p*

F Hn. *f* *1°*

Oph. *f*

2C-T. *f* *mf*
 me - am, pel-lam me - am et car - nem me - - - am, con -

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

KB Red. *f* *p*

55

C

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Eb Tpt.

Oph.

2C-S. *ff*
Æ - - - di - fi - ca - - - - vit in gy - - ro

2C-A. *ff*
Æ - di - - fi - - - ca - - - - - vit in gy - - ro

2C-T. *(Todos)* *ff*
a. Æ - di - - fi - - - ca - - - - - vit in gy - - ro

2C-B. *ff*
Æ - di - - fi - - - ca - - - - - vit in gy - - ro

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

58

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Eb Tpt.

Oph.

2C-S.

me - - - - - o, et cir - cum - - - - - de - dit me

2C-A.

me - - - - - o, et cir - cum - - - - - de - dit me

2C-T.

me - - - - - o, et cir - cum - - - - - de - dit me

2C-B.

me - - - - - o, et cir - cum - - - - - de - dit me

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

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

60

Fl. *<mf>*

Ob. *<mf>*

Bb Cl. *mf*

Bsn. *mf*

F Hn. *mf*

Oph. *mf*

2C-S. *mf*
fel - - - le, et cir - cum - - - - - de - dit me

2C-A. *mf*
fel - - - le, et cir - cum - - - - - de - dit me

2C-T. *mf*
fel - - - le, et cir - cum - - - - - de - dit me

2C-B. *mf*
fel - - - le, et cir - cum - - - - - de - dit me

Vln. 1 *<mf>*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

KB Red. *<mf>*

62

Fl. *f* *ff*

Ob. *f* *ff*

Bb Cl. *f* *ff*

Bsn. *f*

F Hn. *f*

E♭ Tpt. *mf* *f* *ff*

Oph. *f*

2C-S. *f* *ff*
fel - - - le, et la - bo - - - - - re, et la - bo - re et la -

2C-A. *f* *ff*
fel - - - le, et la - bo - - - - - re, et la - bo - re et la -

2C-T. *f* *ff*
fel - - - le, et la - bo - - - - - re, et la - bo - re et la -

2C-B. *f* *ff*
fel - - - le, et la - bo - - - - - re, et la - bo - re et la -

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

KB Red. *f* *ff*

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

1° Tempo

65

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

E♭ Tpt.

Oph.

1C-T.

2C-S.

2C-A.

2C-T.

2C-B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

p

mf Todos

p

Solo

p

In te-ne-

bo-re.

bo-re.

bo-re.

bo-re.

bo-re.

Beth: In te-ne - bro-sis col-lo-ca-vit me,

72

B♭ Cl.

Bsn.

Oph.

1C-S. *Solo p*
In te-ne - bro - sis col - - lo - ca - vit me,

1C-A. *Solo p*
In te-ne - bro - sis col - lo - ca - vit me,

1C-T. *Solo p*
bro - sis col - lo - - - ca - - - vit me, In te-ne-

1C-B. *Solo p*
In te-ne - bro - sis col - lo - ca - vit me,

2C-B. *Todos*
In te-ne - bro - sis col - lo - ca - vit me,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

KB Red. *p*

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79

1C-S. *p* In te-ne - bro - sis col - - lo-ca-vit me, *pp* qua-si mor - tu - os

1C-A. *p* In te-ne - bro - sis col-lo-ca-vit me, *pp* qua-si mor - tu - os

1C-T. *p* bro - sis col - lo - - ca - - - vit me, *pp* qua-si mor - tu - os

1C-B. *p* In te-ne - bro - sis col-lo-ca-vit me, *pp* qua-si mor - tu - os

2C-B. *Todos mf* qua-si mor - - tu - os sem-pi-

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB Red. *p*

87

B♭ Cl. *p* *1^o*

Bsn. *p* *1^o*

1C-S. *pp* *p*
sem-pi - ter - nos, qua-si mor - tu-os, qua-si mor-tu-os

1C-A. *pp* *p*
sem-pi - ter - nos, qua-si mor - tu-os, qua-si mor-tu-os

1C-T. *pp* *p*
sem-pi - ter - nos, qua-si mor - tu-os, qua-si mor-tu-os

1C-B. *pp* *p*
sem-pi - ter - nos, qua-si mor - tu-os, qua-si mor-tu-os

2C-B. ter - - - nos,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

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96

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

E♭ Tpt.

Oph.

1C-S.

1C-A.

1C-T.

1C-B.

2C-B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

pp sem-pi - ter - - - nos, *f*

pp sem-pi - ter - - - nos, *f*

pp sem-pi - ter - - - nos, *f*

pp sem-pi - ter - - - nos, *f*

qua-si mor - tu-os, qua-si mor - tu-os, *f*

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108 **E** 8

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Eb Tpt.

Oph.

2C-S.

mel: Cir-cu-mæ-di - fi - ca - vit ad - ver - - sum me. Cir-cu-mæ-di - fi - ca - vit ut

2C-A.

mel: Cir-cu-mæ-di - fi - ca - vit ad - ver - sum me. Cir-cu-mæ-di - fi - ca - vit ut

2C-T.

mel: Cir-cu-mæ-di - fi - ca - vit ad - ver - sum me. Cir-cu-mæ-di - fi - ca - vit ut

2C-B.

mel: Cir-cu-mæ-di - fi - ca - vit ad - ver - sum me. Cir-cu-mæ-di - fi - ca - vit ut

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

115

B♭ Cl. *ff*

Bsn. *ff*

E♭ Tpt. *ff*

Oph. *ff*

2C-S. *p* *f*
non e-gre-di-ar, ag-gra-va-vit com-pe-dum me-um, ag-gra-va-vit

2C-A. *p* *f*
non e-gre-di-ar, ag-gra-va-vit com-pe-dum me-um, ag-gra-va-vit

2C-T. *p* *f*
non e-gre-di-ar, ag-gra-va-vit com-pe-dum me-um, ag-gra-va-vit

2C-B. *p* *f*
non e-gre-di-ar, ag-gra-va-vit com-pe-dum me-um, ag-gra-va-vit

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

KB Red. *ff*

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F

123

The musical score consists of the following parts:

- Fl.** (Flute): Starts with a rest, then plays a melodic line starting in measure 124 with a forte (*f*) dynamic.
- Ob.** (Oboe): Similar to the flute, starting with a rest and playing a melodic line from measure 124 with a forte (*f*) dynamic.
- B♭ Cl.** (Bass Clarinet): Plays a sustained chord with a mezzo-forte (*mf*) dynamic, transitioning to forte (*f*) in measure 124.
- Bsn.** (Bassoon): Plays a sustained chord with a mezzo-forte (*mf*) dynamic, transitioning to forte (*f*) in measure 124. A second staff for the bassoon is also present, playing a melodic line with a forte (*f*) dynamic.
- F Hn.** (French Horn): Plays a sustained chord with a mezzo-forte (*mf*) dynamic, transitioning to forte (*f*) in measure 124.
- E♭ Tpt.** (E-flat Trumpet): Starts with a rest, then plays a melodic line starting in measure 124 with a forte (*f*) dynamic.
- Oph.** (Ophicleide): Starts with a rest, then plays a melodic line starting in measure 124 with a forte (*f*) dynamic.
- 2C-S.** (Soprano Chorus): Lyrics: *p* com - pe-dem me-um, *f* sed et cum cla - ma - ve-ro, *mf*
- 2C-A.** (Alto Chorus): Lyrics: *p* com - pe-dem me-um, *f* sed et cum cla - ma - ve-ro, *mf*
- 2C-T.** (Tenor Chorus): Lyrics: *p* com - pe-dem me-um, *f* sed et cum cla - ma - ve-ro, *mf*
- 2C-B.** (Bass Chorus): Lyrics: *p* com - pe-dem me-um, *f* Ghi - - - - - mel: sed et cum cla - ma - ve-ro, *mf*
- Vln. 1 & 2.** (Violins): Play a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic, transitioning to forte (*f*) in measure 124.
- Vla.** (Viola): Plays a tremolo accompaniment with a fortissimo (*ff*) dynamic.
- Vc.** (Violoncello): Plays a tremolo accompaniment with a fortissimo (*ff*) dynamic.
- Cb.** (Cello): Plays a melodic line with a forte (*f*) dynamic.
- KB Red.** (Keyboard Reduction): Provides harmonic support with a mezzo-forte (*mf*) dynamic, transitioning to forte (*f*) in measure 124.

**Measure 125 was empty for all voices in source; editor assumes omission and offers this suggestion.

132

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

F Hn. *f*

E♭ Tpt. *f*

Oph. *f*

2C-S. *f* *mf Duplicado*

2C-A. *f* *mf Duplicado*

2C-T. *f*

2C-B. *f*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f*

Vc. *f*

Cb. *f*

KB Red. *f*

et ro-ga - ve-ro, et ro - - - ga - - - ve - - - ro, ex - - ro, et ro - - - - - ga - - - ve - - - ro, ex - clu - sit ro, et ro - - - - - ga - - - ve - - - ro, ga - ve-ro, et ro - ga - - - - - ve - - - ro,

137

2C-S. clu - sit o-ra-ti - o - nem, ex - - clu - sit o - - ra - ti - - o - - - nem,

2C-A. o-ra-ti-o - - - - nem, ex - clu - sit o-ra-ti-o - - - - nem me - - - - am, o-ra - ti -

2C-T. *Duplicado* *mf* ex - clu - sit -

2C-B. *Duplicado* *mf* ex - -

Vln. 1

Vln. 2

Vla. *arco* *mf*

Vc. *mf*

Cb. *mf*

KB Red.

142

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

F Hn. *mf*

Oph. *mf*

2C-S.
o - - - ra - ti - - o - nem me - - - am, ex - - clu - sit

2C-A.
o - nem me - - - am, o-ra - ti - - o - nem me - - - am, ex - -

2C-T.
o-ra-ti-o - - - - nem, ex - - clu - sit o-ra-ti-o - - - - nem, o-ra - ti -

2C-B.
clu - sit o-ra-ti - o - nem, ex - - clu - sit o-ra-ti - o - - - - nem, o -

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

Cb.

KB Red.

29

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146

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

Eb Tpt.

Oph.

2C-S.

2C-A.

2C-T.

2C-B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

mf

A2

o - ra - ti - o - - nem, o - ra - ti - o - - nem me - - - am, ex - -

clu - sit o - ra - ti - o - - nem, o - ra - ti - o - - nem me - - - am, o -

o - - - - nem me - - - - am, ex - - clu - sit

ra - - - ti - - - - o - - - - nem me - - - - - am, ex - -

150

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

E♭ Tpt.

Oph.

2C-S. *Todos*
clu - sit o - ra - ti - o - - - - nem me - - - - - am.

2C-A. *Todos*
ra - - - ti - - - - o - - - - - nem me - - - - - am.

2C-T. *Todos*
o - ra - ti - o - - - - nem, o - ra - ti - o - - - - nem me - - - - - am.

2C-B. *Todos*
clu - sit o - ra - ti - o - - - - nem, o - ra - ti - o - - - - nem me - - - - - am.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

154

Fl.

Ob.

Bb Cl.

Bsn.

F Hn.

E♭ Tpt.

Oph.

2C-S.

2C-A.

2C-T.

2C-B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB Red.

f *mf* *ff*

Ghi - - - - - mel: Con - clu-sit vi-as me - as la - pi - di - bus qua-dris, con-

Ghi - - - - - mel: Con - clu-sit vi-as me - as la - pi - di - bus qua-dris, con-

Ghi - - - - - mel: Con - clu-sit vi-as me - as la - pi - di - bus qua-dris, con-

Ghi - - - - - mel: Con - clu-sit vi-as me - as la - pi - di - bus qua-dris, con-

I Andante

175

Fl. *ff* *p* *f*

Ob. *ff*

B♭ Cl. *ff* *p*

Bsn. *ff* *p* *1°*

F Hn. *ff*

E♭ Tpt. *ff*

Oph. *ff*

2C-S. *p* *f*

2C-A. *p* *f*

2C-T. *p* *f*

2C-B. *p* *f*

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

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

Vla. *ff* *p* *f*

Vc. *ff* *p* *f*

Cb. *ff* *p* *f*

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

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

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

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

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

2C-S. Do - - - mi-num De - us tu - - - - - um.

2C-A. Do - - - mi-num De - us tu - - - - - um.

2C-T. Do - - - mi-num De - us tu - - - - - um.

2C-B. Do - - - mi-num De - us tu - - - - - um.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB
Red.

Flute

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Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante

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

9 **A** *f* *f* *f*

30 **B** *ff* *p* *p* *ff*

42 **C** *f* *ff*

57 *p* *mf*

61 *f* *ff*

64 **D** 1° Tempo **32** *[68-99]*

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2

100

E **Allegro Moderato**

4 8 16

f [103-106] *f* [109-124]

125

F

f

132

f

135

G

8

[137-144] *mf*

149

154

H

15

[156-170] *f*

174

ff

179

I **Andante**

p *f* 3

[183-185]

186

p *f* *f* 6

[193-198]

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Oboes

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Opus 141, 1861

Lamentations 3:1-9

Andante A

8 A 5 *p* *mf* *f* *p* *1º*

22 *f* *ff* B 2

34 *p* *p* *p* *mf* *f* *p* *1º*

44 *f* 2

51 *p* *mf* *f* *ff* C

57 *p* *mf*

61 *f* *ff*

65 D *1º Tempo* 32

[68-99]

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Allegro Moderato

2
100 **E** 4 16
f [103-106] *f* [109-124]

125 **F**
f

132 **G** 8
f [137-144]

145
mf

151 **H** 15
[156-170]

171 *f* *ff*

179 **I** **Andante** 11 6
f [179-189] [193-198]

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B \flat Clarinets

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante

9 **A**

18 **3** *rit.* *a tempo*

[18-20]

27 **B** **2**

[32-33]

34 **1^o**

43 *rit.* *a tempo*

50

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2

54 **C**

ff *p*

59

mf *f*

63

ff

68 **D** 1° Tempo γ

[69-75] *p* *p* [79-89] *p* [95-99]

100 **E** Allegro Moderato

f [103-106] *f* [109-111] [113-115] *ff*

116 **F**

ff [117-123] *mf* *f* *mf* *f*

131 **G**

f [137-144]

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145 *mf*

152 **H**

[156-158]

159 *ff*

[160-163] *f* [166-167] [170-171]

172 *ff*

179 **I** *Andante* *p*

[183-184]

185 *cres.* *p* *f* *f* *f* **6**

[193-198]

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Bassoons

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante

1°
p *f* *p* *f* *p*

9 **A**
p *p* *p* *mf*

16 *f* *p* *rit.* *a tempo*

23 *f* *p* *mf*

29 *f* *ff* **B** *[32-33]* *p* 1° 2

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

42 **3** *rit.* *a tempo* *p* *mp* *f* *[42-44]*

50 *p* *mf* *f*

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2
54 **C** *A2*

57

60

64 **D** 1° Tempo

72

95

E Allegro Moderato

124 **F** *A2*

131 **G**

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145 3

mf

150 3

H

[156-158]

159

ff [160-163] *f* [166-167]

171

f

175

ff

I Andante

179

p *f* [183-184]

188

f [188-189] [193-198]

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Horns in F

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava

Opus 141, 1861

Lamentations 3:1-9

Andante **8** **A** *1º*
[1-8] *p* *p* *mf* *f*

18 **3** *rit.* *a tempo*
[18-20] *p*

27 *1º* **B** **6**
p *mf* *f* *ff* [32-37]

38 **4** **2** *1º*
p *mf* *f* [42-45] [46-47] *f*

51 **3** **C**
[51-53] *ff*

59
p *mf* *f*

68 **D** *1º Tempo* **28** **4**
p [72-99] *f* [103-106]

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E♭ Trumpet

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante **A** **B**

[1-8] [9-15] *f* [18-21] [22-29] *ff* [32-39]

40 **C**

[42-45] [46-53] *ff*

56

[59-61]

62

mf *f* *ff*

65 **D** 1° Tempo 31

[69-99] *f*

103 **E** Allegro Moderato

[103-106] *f* [109-111] *ff* [113-115] *ff* [117-124]

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2
125 **F**

135 **G**

152 **H**

165

174

I
179 **Andante**
11

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Ophicleide (or other bass brass instrument)

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

The musical score is written for a bass brass instrument in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante'. The score is divided into four sections: A, B, C, and D. Section A (measures 1-29) includes measures [1-8] (8 measures), [9-14] (6 measures), [18-21] (4 measures), and [22-29] (8 measures). Section B (measures 30-45) includes measures [32-38] (7 measures) and [42-45] (4 measures). Section C (measures 46-53) includes measures [46-47] (2 measures) and [49-53] (5 measures). Section D (measures 64-106) is marked '1° Tempo' and includes measures [72-75] (4 measures) and [103-106] (4 measures). The score features various dynamics including *mf*, *f*, *ff*, *p*, and *f*, as well as articulation marks like accents and slurs. The piece concludes with a final measure in section D.

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2
107 **E** Allegro Moderato **F**

f [109-111] *ff* [113-115] *ff* [117-123] *mf*

126

f *mf* *f*

132 **G**

f [137-144] *mf*

151 **H**

[156-158] *ff* [160-163]

164

f [166-167] [170-171]

172

f *ff*

179 **I** Andante **11** **6**

[179-189] *f* [193-198]

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1° Violin

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante

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

9 **A** *p* *p* *p* *f* *p* *arco* *tremolo*

20 *rit.* *a tempo* *p*

24 *f* *p*

28 *cresc.* *ff* *p*

32 **B** *p* *p* *f* *p* *divisi* *tremolo*

42 *rit.* *a tempo*

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2
47

f *p*

51

cresc. *ff*

55

[C] *p*

60

mf

62

f *ff*

65

[D] 1° Tempo
4 6 2
p *p*
[69-72] [74-79] [81-82]

83

[E]
2
f
[85-86]

94

[E] Allegro Moderato
2 4 2
pp *f* *f*
[98-99] [103-106]

109

3 3 7
ff *ff*
[109-111] [113-115] [117-123]

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124 **F** *mf* *f* *mf*

128 *f*

133 *f* *mf* **G**

139

145 *mf*

150

155 **H** *ff* *ff* *f* *>*

[156-158] [160-162] [164-170]

174 *ff* **I** *Andante* *p* *f* *p*

184 *f* *p* *f* *f*

193 *pizz.* *p*

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2° Violin

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante

9 **A**

18 *rit.*

22 *a tempo*

26 *cresc.*

30 **B**

38 *tremolo*

44 *rit.* *a tempo*

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2
47

f *p*

51

cresc.

54

C
ff

58

p *mf* *f* *ff*

66

D 1° Tempo
4 6 2
p *p*

83

2
p

96

pp *f*

107

E Allegro Moderato
3 3 7
f *ff* *ff*

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124 **F**

129

135 **G**

144

153 **H**

171

179 **I** Andante

189

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Viola

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante **A**

10 *tremolo* *arco*

18 *rit.*

22 *a tempo*

26 *cresc.*

29 **B**

35 *tremolo*

43 *rit.* *a tempo*

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2
47

51

54

58

67

88

101

126

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141 *arco*
mf

149 H

156 **3** **3** **7**
[156-158] *ff* *[160-162]* *ff* *[164-170]*

171 *f* *ff*

179 I *Andante*
p *f* *p*

186 *cres.* *pizz.*
p *f* *p*

195

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Violoncello

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante

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

11 *p* *p* *f*

18 *p* *rit.* *a tempo* *p*

23 *f* *p*

27 *cresc.*

30 *ff* *p* *p*

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

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2
44 *rit.* *a tempo*

48 *f* *p* *cresc.*

53 **C** *ff*

56

59 *p* *mf*

62 *f* *ff*

68 **D** 1° Tempo 5 6 2 2 *p* *p* [68-72] [74-79] [81-82] [85-86]

88 *pp* 2 [98-99]

100 **E** Allegro Moderato 4 3 3 *f* *f* *ff* [103-106] [109-111] [113-115]

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116 F *tremolo* *arco*

ff [117-123] *ff*

132 G *f* [137-140] *mf*

142

147

153 H *ff* [156-158] *ff* [160-162] *ff* [164-170]

171 *f* *ff*

179 I *Andante* *p* *f* *p* *f* *p* *f*

188 *f* *pizz.* *p*

195

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Contrabass

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

A

Andante

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

10 *p* *p* *p* *f*

18 *pizz.* *rit.* *arco* *a tempo* *p*

23 *f* *p*

28 *cresc.* *ff* *pizz.*

32 **B** *arco* *p* *p* *p*

39 *mf* *f* *pizz.*

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2

44

rit. *arco* *a tempo*

48

f *p*

52

cresc. *ff*

55 **C**

58

p

61

mf *f* *ff*

D 1° Tempo

65

15 2 *p* [68-82] [85-86]

89

2 *pp* [98-99] *f*

E Allegro Moderato

102

4 3 3 *f* *ff* *ff* [103-106] [109-111] [113-115]

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117 **F**
8
[117-124] *f* *f*

132 **G**
4
[137-140] *f* *mf*

143

148

153 **H**
3 3 7
[156-158] *ff* [160-162] *ff* [164-170]

171 *f* *ff*

179 **I** Andante
p *f* *p* *f* *p* *f*

190 *f* *pizz.*

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Vocal Parts with Keyboard Reduction
**Lamentación Tercera del
Jueves Santo**

(Third Lamentation for Maundy Thursday)

By **Hilarión Eslava**



Scored For SATB Choir with Small Orchestra

ART: *“Nebuchadnezzar’s Camp Outside Jerusalem; Famine in the City”*; Illustration from Petrus Comestor’s *“Bible Historiale”*, unknown artist; France, ca 1372; Public Domain

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante

1st Choir Soprano
1st Choir Alto
1st Choir Tenor
1st Choir Bass
2nd Choir Soprano
2nd Choir Alto
2nd Choir Tenor
2nd Choir Bass
Piano or Organ

7 *Duplicado* p* **A**
2C-B. A - leph: E - go vir vi - dens pau - per-ta-tem
KB Red. *f p p*

**The source score was published with only 4 staves for all choral parts, with notations such as "Todos" or "Solo" to indicate singing participation. By "Duplicado", the Editor assumes composer means all bass voices (to include first choir) here, and similarly, all voices of the same type in future passages of this piece. That said, it could also mean two voices as opposed to a solo.*

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13

2C-B. *f*
me - am in vir - - ga, in vir - - ga in-dig - na - ti-o - nis e-jus.

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

18

2C-B. *p* *p* *rit.* *mf* *a tempo*
A - leph, A - - leph, Memi - na - vit, et ad-

KB Red. *p* *rit.* *a tempo*

23

2C-B. *f*
du - xit in te - ne-bras et non in lu - - -

KB Red. *f*

26

2C-B. *mf*
cem, me mi - na - vit, et ad - du - xit in

KB Red. *p* *cresc.*

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29 B

2C-T. *duplicado P*

2C-B. *f* A - - leph:

te - ne-bras et non in lu - - - cem.

KB Red. *ff* *p*

33 *mp*

2C-T. Tan - tum in me ver - tit, tan - tum in me ver - tit et con -

KB Red. *p*

38 *f*

2C-T. ver - tit, et con - ver - tit ma-num su - am to - ta di-e.

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

42 *p* *mp rit.* *mf*

2C-T. Beth: Beth: Ve-tus-tam

KB Red. *rit.*

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46 *a tempo*

2C-T. *f*
fe - cit pel - lam me - am, pel - lam me - am et

KB Red. *a tempo* *f*

49 *mf*

2C-T. *mf*
car - nem me - - - - am, con - tri - vit os - sa

KB Red. *p* *mp*

52 *mf*

2C-S. *mf*
Beth:

2C-A. *mf*
Beth:

2C-T. *f*
me - a, con - tri - vit os - sa me - - - - -

2C-B. *mf*
Beth:

KB Red. *cresc.* *ff*

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55 **C** *ff*

2C-S. *ff*
Æ - - - di - fi - - ca - - - - vit in gy - ro

2C-A. *ff*
Æ - di - fi - - - ca - - - - vit in gy - ro

2C-T. *ff (Todos)*
a. Æ - di - fi - - - ca - - - - vit in gy - ro

2C-B. *ff*
Æ - di - fi - - - ca - - - - vit in gy - ro

KB Red.



58 *p*

2C-S. *p*
me - - - - - o, et cir - cum - - - - - de-dit me

2C-A. *p*
me - - - - - o, et cir - cum - - - - - de-dit me

2C-T. *p*
me - - - - - o, et cir - cum - - - - - de-dit me

2C-B. *p*
me - - - - - o, et cir - cum - - - - - de-dit me

KB Red. *p*

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60

2C-S. *mf*
fel - - - le, et cir - cum - - - - de-dit me

2C-A. *mf*
fel - - - le, et cir - cum - - - - de-dit me

2C-T. *mf*
fel - - - le, et cir - cum - - - - de-dit me

2C-B. *mf*
fel - - - le, et cir - cum - - - - de-dit me

KB Red. *mf*



62

2C-S. *f* *ff*
fel - - le, et la - bo - - - - re, et la - bo-re et la -

2C-A. *f* *ff*
fel - - le, et la - bo - - - - re, et la - bo-re et la -

2C-T. *f* *ff*
fel - - le, et la - bo - - - - re, et la - bo-re et la -

2C-B. *f* *ff*
fel - - le, et la - bo - - - - re, et la - bo-re et la -

KB Red. *f* *ff*

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D 1° Tempo

65

2C-S. bo-re.

2C-A. bo-re.

2C-T. bo-re.

2C-B. bo-re. *Todos mf* Beth: *p* In te-ne - bro-sis col-lo-ca-vit

KB Red.



71

1C-S. *Solo p* In te-ne - bro - sis col - - lo-ca-vit me,

1C-A. *Solo p* In te-ne - bro - sis col-lo-ca-vit me,

1C-T. *Solo p* In te-ne - bro - sis col - lo - - ca - - - vit me,

1C-B. *Solo p* In te-ne - bro - sis col-lo-ca-vit me,

2C-B. *Todos* me, In te-ne - bro-sis

KB Red.

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77

1C-S. *p* In te-ne - bro - sis col - - lo-ca-vit me,

1C-A. *p* In te-ne - bro - sis col-lo-ca-vit me,

1C-T. *p* In te-ne - bro - sis col - lo - - - ca - - - vit me,

1C-B. *p* In te-ne - bro - sis col-lo-ca-vit me,

2C-B. *Todos mf*
col-lo-ca-vit me, qua-si

KB Red. *p*



83

1C-S. *pp* qua-si mor - tu - os sem-pi - ter - nos,

1C-A. *pp* qua-si mor - tu - os sem-pi - ter - nos,

1C-T. *pp* qua-si mor - tu - os sem-pi - ter - nos,

1C-B. *pp* qua-si mor - tu - os sem-pi - ter - nos,

2C-B. mor - - tu - os sem-pi - ter - - - nos,

KB Red.

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91

1C-S. *p* > *pp*
qua-si mor-tu-os, qua-si mor-tu-os sem-pi - ter -

1C-A. *p* > *pp*
qua-si mor-tu-os, qua-si mor-tu-os sem-pi - ter -

1C-T. *p* > *pp*
qua-si mor-tu-os, qua-si mor-tu-os sem-pi - ter -

1C-B. *p* > *pp*
qua-si mor-tu-os, qua-si mor-tu-os sem-pi - ter -

KB Red. *pp*



99

1C-S. *pp*
nos, qua-si mor-tu-os sem-pi-

1C-A. *pp*
nos, qua-si mor-tu-os sem-pi-

1C-T. *pp*
nos, qua-si mor-tu-os sem-pi-

1C-B. *pp*
nos, qua-si mor-tu-os sem-pi-

2C-B.
qua-si mor - tu-os, qua-si mor - tu-os,

KB Red. *f*

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E Allegro Moderato

106

1C-S. ter - - - nos.

1C-A. ter - - - nos.

1C-T. ter - - - nos.

1C-B. ter - - - nos.

2C-S. *Todos f* Ghi - mel: Cir-cu-mæ-di - fi - ca - vit ad - ver - sum me.

2C-A. *Todos f* Ghi - mel: Cir-cu-mæ-di - fi - ca - vit ad - ver - sum me.

2C-T. *Todos f* Ghi - mel: Cir-cu-mæ-di - fi - ca - vit ad - ver - sum me.

2C-B. *Todos f* Ghi - mel: Cir-cu-mæ-di - fi - ca - vit ad - ver - sum me.

KB Red. *f* *ff*

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113

2C-S. Cir - cu - mæ - di - fi - ca - vit ut non e - gre - di - ar, ag - gra - va - vit

2C-A. Cir - cu - mæ - di - fi - ca - vit ut non e - gre - di - ar, ag - gra - va - vit

2C-T. Cir - cu - mæ - di - fi - ca - vit ut non e - gre - di - ar, ag - gra - - va - vit_

2C-B. Cir - cu - mæ - di - fi - ca - vit ut non e - gre - di - ar, ag - gra - - va - vit

KB Red. *ff*



119

2C-S. *p* com - pe - dum me - um, *f* ag - gra - va - vit *p* com - pe - dem me - um,

2C-A. *p* com - pe - dum me - um, *f* ag - gra - va - vit *p* com - pe - dem me - um,

2C-T. *p* com - pe - dum me - um, *f* ag - gra - - va - vit_ *p* com - pe - dem me - um,

2C-B. *p* com - pe - dum me - um, *f* ag - gra - - va - vit *p* com - pe - dem me - um,

KB Red. *mf* *f*

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125 **F**

2C-S. *f* sed et cum cla - ma - ve-ro,

2C-A. *f* sed et cum cla - ma - ve-ro,

2C-T. *f* sed et cum cla - ma - ve-ro, sed et

2C-B. *f*** Ghi - - - - - mel: sed et cum cla - ma - ve-ro,

KB Red.



129

2C-S. sed et cum cla - ma - - - ve-ro, et ro - ga - ve-ro,

2C-A. sed et cum cla - ma - - - ve-ro, et ro - ga - - - - ve - - - - -

2C-T. cum cla - - - - ma - - - - ve-ro, et ro - ga - - - - ve - - - - -

2C-B. sed et cum cla - ma - - - ve-ro, et ro - ga - ve-ro, et ro -

KB Red.

***Measure 125 was empty for all voices in source; editor assumes omission and offers this suggestion.*

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132

2C-S. et ro - ga - ve-ro, et ro - - - - ga - - - -

2C-A. ro, et ro - - - - ga - - - - *f*

2C-T. ro, et ro - - - - ga - - - - *f*

2C-B. ga - ve-ro, et ro - ga - - - - - - - - - -

KB Red. *f*



135

2C-S. **G** *mf Duplicado* ve - - - ro, ex - - - clu - sit o-ra-ti - o - nem, ex - -

2C-A. *mf Duplicado* ve - - - ro, ex - - clu - sit o-ra-ti - o - - - - nem, ex - clu - sit

2C-T. ve - - - ro,

2C-B. ve - - - ro,

KB Red.

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139

2C-S. clu - sit o - - - ra - - ti - - - o - - - nem, o - - - ra - ti -

2C-A. o-ra-ti-o - - - - nem me - - - - am, o-ra - ti - - o - nem me - - -

2C-T. *mf Duplicado* ex - clu - sit o-ra-ti-o - - - -

2C-B. *mf Duplicado* ex - - clu - sit o-ra-ti-

KB Red.



143

2C-S. o - nem me - - - am, ex - clu - sit o-ra-ti-o - nem,

2C-A. am, o-ra - ti - - o - nem me - - - am, ex - - clu - sit o-ra-ti-

2C-T. nem, ex - clu - sit o-ra-ti-o - - - - nem, o-ra - ti - o - - - - nem

2C-B. o - nem, ex - - clu - sit o-ra-ti - o - - - - nem, o - ra - - - ti - - -

KB Red.

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147

2C-S. o-ra-ti-o - nem me - - - am, ex - - clu - sit o-ra-ti-

2C-A. o - nem, o-ra-ti - o-nem me - - - am, o - ra - - - ti - - - -

2C-T. me - - - am, ex - clu - sit o-ra-ti-o - nem,-

2C-B. o - - - nem me - - - - - am, ex - - clu - sit o-ra-ti-

KB Red.



151

2C-S. o - - - nem me - - - - - am. *Todos* *f* Ghi - - - - -

2C-A. o - - - - - nem me - - - - - am. *Todos* *f* Ghi - - - - -

2C-T. o-ra-ti-o - nem me - - - am. *Todos* *f* Ghi - - - - -

2C-B. o - nem, o-ra-ti - o-nem me - - am. *Todos* *f* Ghi - - - - -

KB Red.

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H

155 *mf*

2C-S. mel: Con - clu-sit vi-as me - as la - pi-di - bus qua-dris, con - clu-sit vi-as

2C-A. mel: Con - clu-sit vi-as me - as la - pi - di-bus qua-dris, con - clu-sit vi-as

2C-T. mel: Con - clu-sit vi-as me - as la - pi - di-bus qua-dris, con - clu-sit vi-as

2C-B. mel: Con - clu-sit vi-as me - as la - pi - di-bus qua-dris, con - clu-sit vi-as

KB Red. *ff*

161

2C-S. *f* > *p*
me - as la - pi-di - bus qua-dris, se - mi-tas me - as sub - - ver - tit,

2C-A. *f* > *p*
me - as la - pi - - di-bus qua-dris, se - mi-tas me - as sub - - ver - tit,

2C-T. *f* > *p*
me - as la - pi - di-bus qua-dris, se - mi-tas me - as sub - - ver - tit,

2C-B. *f* > *p*
me - as la - pi - - di-bus qua-dris, se - mi-tas me - as sub - - ver - tit,

KB Red. *ff* *f*

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168

2C-S. *f* *p* *f*
se - mi-tas me - as sub - ver - tit, sub - ver - tit,

2C-A. *f* *p* *f*
se - mi-tas me - as sub - ver - tit, sub - ver - tit,

2C-T. *f* *p* *f*
se - mi-tas me - as sub - ver - tit, sub-ver - tit,

2C-B. *f* *p* *f*
se - mi-tas me - as sub - ver - tit, sub-ver - tit,

KB Red. *f* *f*



174

2C-S. *ff* *p* *f* **I** *Andante*
sub - ver - - tit. Je - - - ru - sa - lem, Je -

2C-A. *ff* *p* *f*
sub - ver - - tit. Je - - ru - sa - lem, Je -

2C-T. *ff* *p* *f*
sub - ver - - tit. Je - - ru - sa - lem, Je -

2C-B. *ff* *p* *f*
sub - ver - - tit. Je - - ru - sa - lem, Je -

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

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181

2C-S. ru - sa-lem, con - ver - te-re ad Do - mi - num De - um

2C-A. ru - sa-lem, con - ver - te-re ad Do - mi - num De - - um

2C-T. ru - sa-lem, con - ver - te-re, con - ver - te-re, con -

2C-B. ru - sa-lem, con - ver - te-re ad Do - mi - num De - - um

KB Red.



185

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

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

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

2C-B. tu - um, ad Do - - mi-num De-um tu - um, Je - ru - sa-lem, con -

KB Red.

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190

2C-S. *pp*
ad Do - - mi-num

2C-A. *pp*
ad Do - - mi-num

2C-T. *pp*
ad Do - - mi-num

2C-B. *pp*
ver - te-re, Je - ru - sa-lem, con - ver - te-re ad Do - - mi-num

KB Red. *f* *pp*



195

2C-S. De - us tu - - - - - um.

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

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

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

KB Red.

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Keyboard Reduction

Lamentación Tercera del Jueves Santo

Third Lamentation for Holy (Maundy) Thursday

Hilarión Eslava
Opus 141, 1861

Lamentations 3:1-9

Andante

Measures 1-6 of the keyboard reduction. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score features a piano introduction with dynamics ranging from *p* to *f*. The right hand plays a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment.

7 **A**

Measures 7-13 of the keyboard reduction. Measure 7 is marked with a box containing the letter 'A'. The dynamics include *f*, *p*, and *mf*. The right hand continues the melodic development with slurs and grace notes, while the left hand maintains a steady accompaniment.

14

Measures 14-18 of the keyboard reduction. The dynamics include *p*, *mf*, and *f*. The right hand features a series of chords and moving lines, while the left hand continues with a rhythmic accompaniment.

19 *rit.* *a tempo*

Measures 19-22 of the keyboard reduction. Measures 19-20 are marked *rit.* (ritardando), and measures 21-22 are marked *a tempo*. The dynamics include *p*. The right hand has a more active melodic line with slurs and grace notes, while the left hand provides a steady accompaniment.

23

Measures 23-26 of the keyboard reduction. The dynamics include *f* and *p*. The right hand features a series of chords and moving lines, while the left hand continues with a rhythmic accompaniment.

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2
27

Musical score for measures 27-30. The piece is in a minor key (two flats). Measure 27 features a piano introduction with a *cresc.* marking. The texture is dense with chords and moving lines in both hands.

Musical score for measures 30-35. Measure 30 is marked with a box containing the letter 'B'. The dynamics range from *ff* to *p*. The music continues with complex harmonic structures.

Musical score for measures 35-40. The dynamics include *p* and *mf*. The piece features sustained chords and melodic fragments.

Musical score for measures 40-45. The dynamics include *f* and *p*. The music shows a mix of rhythmic patterns and harmonic textures.

Musical score for measures 45-48. The tempo markings *rit.* and *a tempo* are present. The music features a prominent melodic line in the right hand.

Musical score for measures 48-51. The dynamics include *f* and *p*. The piece concludes with a final cadence.

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51

mp *cresc.*

54

ff **C**

57

p

60

mf

62

f *ff*

64

mf

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4

68

D 1° Tempo

Musical score for section D, measures 68-75. The score is in G minor (three flats) and 4/4 time. It features piano (*p*) dynamics and first finger (1) fingering. Measure 74-75 is bracketed together.

80

Musical score for section D, measures 80-86. The score continues in G minor and 4/4 time. It features piano (*p*) dynamics and first finger (1) fingering. Measures 81-82 and 85-86 are bracketed together.

90

Musical score for section D, measures 90-97. The score continues in G minor and 4/4 time. It features pianissimo (*pp*) dynamics and first finger (1) fingering.

98

Musical score for section D, measures 98-106. The score continues in G minor and 4/4 time. It features forte (*f*) dynamics and first finger (1) fingering. Measures 98-99 and 103-106 are bracketed together.

E Allegro Moderato

108

Musical score for section E, measures 108-123. The score is in G minor and 4/4 time. It features fortissimo (*ff*) dynamics and first finger (1) fingering. Measures 109-111, 113-115, and 117-123 are bracketed together.

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124 **F**

129

133 **G**

138

142

146

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153

159

168

174

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179 **I** **Andante** 7

185

191

196

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