

Lamentaciones Breves del Viernes Santo

(Three Brief Lamentations for Holy Friday)

By Hilarión Eslava



Scored For Double Choir with Small Orchestra & Organ
(Keyboard Reduction by Rebecca Rufin)

ART: "*Prophet Jeremiah*", by Michelangelo, ca 1510
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CPE-194

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A

The musical score is arranged in a standard orchestral format with vocal soloists and a chorus. The instruments include Flute, Oboes, C Clarinets, Bassoons, Horns in C, C Trumpets, Ophicleide (or Tuba), Organ Obbligato, Violin 1º, Violin 2º, Viola, Violoncello, Contrabass, and Keyboard Reduction. The vocal parts are Soprano Solo, Alto Solo, Tenor Solo, Bass Solo, Soprano Chorus, Alto Chorus, Tenor Chorus, and Bass Chorus. The score features dynamic markings such as *mf*, *f*, and *p*, and includes the Latin text: "De la-men - ta - ti - o - ne Je - re - mi - æ pro -". A rehearsal mark **A** is placed above the first staff.

7 **B**

Fl.

Ob.

C Cl.

Bsn.

C Hn.

C Tpt.

Oph.

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

S.C.

A.C.

T.C.

B.C.

Org. Obl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

phe - tæ, Heth: Mi-se-ri-cor-di-æ Do-mi ni, qui-a non su-mus con - sump - ti, qui-a non de-fe-

phe - tæ, Heth: Mi-se-ri-cor-di-æ Do-mi ni, qui-a non su-mus con-sump - ti, qui-a non de-fe-

phe - tæ, Heth: Mi-se-ri-cor-di-æ Do-mi ni, qui-a non su-mus con-sump - ti, qui-a non de-fe-

phe - tæ, Heth: Mi-se-ri-cor-di-æ Do-mi ni, qui-a non su-mus con-sump - ti, qui-a non de-fe-

phe - tæ, Heth:

phe - tæ, Heth:

phe - tæ, Heth:

phe - tæ, Heth:

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14 C

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

C Hn. *f*

C Tpt. *f*

Oph. *f*

Soprano Solo
ce - runt mi - se - ra - tio - nes e - jus. *p* No - vi - di - lu - cu - lo mul - ta est fi - des tu - a.

Alto Solo
ce - runt mi - se - ra - tio - nes e - jus. *p* No - vi - di - lu - cu - lo mul - ta est fi - des tu - a.

Tenor Solo
ce - runt mi - se - ra - tio - nes e - jus. *p* No - vi - di - lu - cu - lo mul - ta est fi - des tu - a.

Bass Solo
ce - runt mi - se - ra - tio - nes e - jus. *f* No - vi - di - lu - cu - lo mul - ta est fi - des tu - a.

S/A Chorus

T/B Chorus
f Heth:
Heth:

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

KB *f* *p*

21 **D**

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

C Hn. *f*

C Tpt. *f*

Oph. *f*

Soprano Solo *p*

Alto Solo *p*

Tenor Solo *p*

Bass Solo *f*

S/A Chorus *f*

T/B Chorus *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB *f*

Teth:

Teth:

Bo-nus est Do - mi-nus spe - ran - ti-bus in e - um, a - ni-mæ quæ - ren - ti, quæ - ren - ti

Bo-nus est Do - mi-nus spe - ran - ti - bus in e - um, a - ni-mæ quæ - ren - ti, quæ - ren - ti

Bo-nus est Do - mi-nus spe - ran - ti-bus in e - um, a - ni-mæ quæ - ren - ti, quæ - ren - ti

Bo-nus est Do - mi-nus spe - - ran - ti-bus in e - um, a - ni-mæ quæ - ren - ti, quæ - ren - ti

Teth:

Teth:

28 **E**

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

C Hn. *f*

C Tpt. *f*

Oph. *f*

Soprano Solo *p* *pp*
 il - lum. Bo-num est præ-sto - la - ri cum si-len - ti-o sa-lu - ta-re De - i.

Alto Solo *p* *pp*
 il - lum. Bo-num est præ-sto - la - ri cum si-len - ti-o sa-lu - ta-re De - i.

Tenor Solo *p* *pp*
 il - lum. Bo-num est præ-sto - la - ri cum si-len - ti-o sa-lu - ta-re De - i.

Bass Solo *p* *pp*
 il - lum. *f* Bo-num est præ-sto - la - ri cum si-len - ti-o sa-lu - ta-re De - i.

S/A Chorus

Teth: *f*

T/B Chorus Teth:

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

KB *f* *p*

35 **F** *f*

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

C Hn. *f*

C Tpt. *f*

Oph. *f*

Soprano Solo *p* *f* *p* *f*
 Bo-num est vi - ro cum por - ta - ve-rit ju-gum ab a - do - les - cen - ti - a su - a.

Alto Solo *p* *f* *p* *f*
 Bo-num est vi - ro cum por - ta - ve-rit ju-gum ab a - do - les - cen - ti - a su - a.

Tenor Solo *p* *f* *p* *f*
 Bo-num est vi - ro cum por - ta - ve-rit ju-gum ab a - do - les - cen - ti - a su - a.

Bass Solo *p* *f* *p* *f*
 Bo-num est vi - ro cum por - ta - ve-rit ju-gum ab a - do - les - cen - ti - a su - a.

S/A Chorus *f*
 Teth:

T/B Chorus *f* *f*
 Teth:

Vln. 1 *f* *f*

Vln. 2 *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f* *f*

KB *f* *f*

43 **G**

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

C Hn. *f*

C Tpt. *f*

Oph. *f*

Soprano Solo *p* Se - de - bit so - li - ta - ri - us, et ta - ce - - - bit, *f* qui - a le - va - vit su - per

Alto Solo *p* Se - de - bit so - li - ta - ri - us, et ta - ce - - - bit, *f* qui - a le - va - vit su - per

Tenor Solo *p* Se - de - bit so - li - ta - ri - us, et ta - ce - - - bit, *f* qui - a le - va - vit su - per

Bass Solo *p* Se - de - bit so - li - ta - ri - us, et ta - ce - - - bit, *f* qui - a le - va - vit su - per

S/A Chorus *f*

T/B Chorus *f* Jod:

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

KB *f* *p* *f*

50 **H**

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

C Hn. *f*

C Tpt. *f*

Oph. *f*

Soprano Solo *p* se. Po - - net in pul - ve - re os su - - - um, *f* si for - te sit

Alto Solo *p* se. Po - - net in pul - ve - re os su - - - um, *f* si for - te sit

Tenor Solo *p* se. Po - - net in pul - ve - re os su - - - um, *f* si for - te sit

Bass Solo *p* se. Po - - net in pul - ve - re os su - - - um, *f* si for - te sit

S/A Chorus *f* Jod:

T/B Chorus *f* Jod:

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

KB *p* *f*

57 **I**

Fl. *f*

Ob. *f*

C Cl. *f*

Bsn. *f*

C Hn. *f*

C Tpt. *f*

Oph. *f*

Soprano Solo *p* *f*
 spes. Da-bit per-cu-ti - en - ti se ma - xil - lam, ma - xil-lam, sa-tur-a - bi - tur op-pro-bri -

Alto Solo *p* *f*
 spes. Da-bit per-cu-ti - en - ti se ma - xil - lam, ma - xil-lam, sa-tur-a - bi - tur op-pro-bri -

Tenor Solo *p* *f*
 spes. Da-bit per-cu-ti - en - ti se ma - xil - lam, ma - xil-lam, sa-tur-a - bi - tur op-pro-bri -

Bass Solo *p* *f*
 spes. Da-bit per-cu-ti - en - ti se ma - xil - lam, ma - xil-lam, sa-tur-a - bi - tur op-pro-bri -

S/A Chorus *f*
 Jod:

T/B Chorus *f*
 Jod:

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

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

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

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

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

KB *f* *p*

Fl. *f* *p*

Ob. *f* *p*

C Cl. *f* *p*

Bsn. *f* *p*

C Hn. *f* *p*

C Tpt. *f*

Oph. *f*

Soprano Solo *f* *p*
is Je - ru - sa - lem, Je - ru - sa - lem con-ver - te - re ad Do - mi - num De - um tu - - um.

Alto Solo *f* *p*
is Je - ru - sa - lem, Je - ru - sa - lem con-ver - te - re ad Do - mi - num De - um tu - - um.

Tenor Solo *f* *p*
is Je - ru - sa - lem, Je - ru - sa - lem con-ver - te - re ad Do - mi - num De - um tu - - um.

Bass Solo *f* *p*
is Je - ru - sa - lem, Je - ru - sa - lem con-ver - te - re ad Do - mi - num De - um tu - - um.

S.C. *f* *p*
Je - ru - sa - lem, Je - ru - sa - lem con-ver - te - re ad Do - mi - num De - um tu - - um.

A.C. *f* *p*
Je - ru - sa - lem, Je - ru - sa - lem con-ver - te - re ad Do - mi - num De - um tu - - um.

T.C. *f* *p*
Je - ru - sa - lem, Je - ru - sa - lem con-ver - te - re ad Do - mi - num De - um tu - - um.

B.C. *f* *p*
Je - ru - sa - lem, Je - ru - sa - lem con-ver - te - re ad Do - mi - num De - um tu - - um.

Org. Obl. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

KB *f* *p*

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

The musical score is arranged in a system with multiple staves. The instruments and voices included are:

- Flute
- Oboes
- C Clarinets
- Bassoons
- Horns in F
- C Trumpets
- Ophicleide (or Tuba)
- Tenor Solo
- Soprano Chorus
- Alto Chorus
- Tenor Chorus
- Bass Chorus
- Organ Obligato
- Violin 1º
- Violin 2º
- Viola
- Violoncello
- Contrabass
- Keyboard Reduction

The score features dynamic markings such as *f* (forte) and *p* (piano), and includes a section titled "To Horns in F". The vocal parts (Soprano, Alto, Tenor, and Bass Chorus) have lyrics in Latin: "A - leph: Quo - mo - do ob - scu - ra - tum est au - rum, mu - ta - tus est co - lor op - ti -".

6 K

Fl. *mf* *f*

Ob. *mf* *f*

C Cl. *mf* *f*

Bsn. *mf* *f*

F Hn. *mf* *f*

C Tpt. *mp* *mf* *f*

Oph. *mf* *f*

S.C. *mp* *mf* *f*
 mus, di-sper-si-sunt la - pides sanc-tu - a - ri-i in ca-pi-te om-ni-um pla-te-a - - rum. Beth:

A.C. *mp* *mf* *f*
 mus, di-sper-si-sunt la - pides sanc-tu - a - ri-i in ca-pi-te om-ni-um pla-te-a - - rum. Beth:

T.C. *mp* *mf* *f*
 mus, di-sper-si-sunt la - pides sanc - tu - a - ri-i in ca-pi-te om-ni-um pla-te-a - - rum. Beth:

B.C. *mp* *mf* *f*
 mus, di-sper-si-sunt la - pides sanc-tu - a - ri-i in ca-pi-te om-ni-um pla-te-a - - rum. Beth:

Org. Obl. *mp* *mf* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB *f*

11 **L** **Andante Mosso**

dol.

Tenor Solo
Fi-li-iSi-on in-cly-ti, et a-mic-ti au-ro pri-mo, quo-mo-do re-pu-ta-tisunt in

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vc. *p*

Cb.

KB *p*



17 **M**

Tenor Solo
va-sa tes-te-a, o-pus ma-nuum fi-gu-li. Ghi-mel: Sed et la-mi-æ nu-da-

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vc. *p*

Cb.

KB *p*

Tenor Solo

ve - runt, nu - da - ve - runt mam - mam, lac - ta - ve - runt ca - tu - los su - os, fi - li - a po - pu - li

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB



29

N

Tenor Solo

me - i cru - de - lis qua - si stru - thi - o in de - ser - to. Da -

f *dol.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Tenor Solo

leth: Ad - hæ - sit lin - gua lac - ten - - - tis ad pa - la - tum e - jus in si - - - ti, par - vu - li,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB



39

Tenor Solo

par - vu - li pe - ti - e - runt pa - nem, et non e - rat qui fran - ge - ret e - is. He: Qui ves - ce

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

rit. *a piacere* *dol.*

Tenor Solo

ban-tur vo-lup-tu - o - se, in-te-ri - e - runt in vi - is, qui nut-rie - ban-tur in cro - ce - is, am-ple-

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb.

KB



49 **Q** *f* *dol.*

Tenor Solo

xa-ti sunt ster-co-ra. Va-u: Et ma-joref - fec - ta est i-

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

KB

Tenor Solo

ni - qui - tas po - pu - li mei pec - ca - to So - do - mo - - - rum, quæ sub - ver - sa est in mo -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB



Tenor Solo

men - to, et non ce - pe - runt in e - - a, in e - - - a ma - - - nus.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

FL. *p* *mp* *mf*

Ob. *p* *mp* *mf*

C Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

F Hn. *p* *mp*

C Tpt. *p* *mf*

Oph. *p* *mp* *mf*

S.C. *p* *mp* *mf*

A.C. *p* *mp* *mf*

T.C. *p* *mp* *mf*

B.C. *p* *mp* *mf*

Org. *p* *mp* *mf*

Obl. *mp* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB *p* *mp* *mf*

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

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

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

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

70

Fl.

Ob.

C Cl.

Bsn.

F Hn.

C Tpt.

Oph.

S.C.

A.C.

T.C.

B.C.

Org.
Obl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

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

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

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

Fl. *p* *pp*

Ob. *p* *pp*

C Cl. *p* *pp*

Bsn. *p* *pp*

F Hn. *p*

C Tpt.

Oph.

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

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

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

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

Org. Obl. *p* *pp*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

KB *p* *pp*

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante
dol.

Bass Solo
In-ci-pit o - ra - ti-o Je-re - mi - æ Pro-phe - tæ: Re-cor - da - re quid ac - ci - de-rit

Violin 1^o
p *f* *p*

Violin 2^o
p *f* *p*

Viola
p *f* *p*

Violoncello
p *f* *p*

Contrabass
p *f* *p*

Keyboard Reduction
p *f* *p*

6 T

Bass Solo
no - bis, in-tu - ere et res - pi-ce op - prob - rium nos-trum. Hæ - re - di-tas nos - tra

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Bass Solo
ver - sa est ad a - lie - - nos, do-mus nos-træ ad ex - tra - ne-os. Pu - pil - li fac - ti

Vln. 1
f *mp*

Vln. 2
f *mp*

Vla.
f *mp*

Vc.
f *mp*

Cb.
f *mp*

KB



Bass Solo
su - - mus ab - sque pa - tre, ma - tres nos - - - tre qua - si vi - du-æ. A-quam

Vln. 1
f

Vln. 2
f

Vla.
f

Vc.
f

Cb.
f

KB
f

Bass Solo

dol. *f*

nos - tram pe - cu - ni - a bi - bi - mus, li - gna nos - tra pre - tio com - pa - ra - vi - mus. Cer -

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

KB *p* *f*

Bass Solo

dol.

vi - ci - bus nos - tris mi - na - ba - mur, las - sis non da - bar - tur re - qui - es. Æ -

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB *p*

Bass Solo

gyp - to de - di - mus ma - num et As - sy - ri - is et sa - tu - ra - re - mur pa - ne.

dol.

Vln. 1 *dol.*

Vln. 2

Vla.

Vc.

Cb.

KB *dol.*

Bass Solo

Pa-tres nos - tri pec - ca - ve - runt, et non sunt, et non sunt,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB



Bass Solo

et nos i - - ni - qui - - ta - tes e - o - rum por - ta - vi - - mus. Ser - vi

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Bass Solo
do - - mi - na - ti sunt nos - tri, non fuit qui re - di - me - ret de ma - nu e - o - rum. In

NOTE: Original manuscript was missing last 31 measures from 1st Violin part; editor composed remaining notes for this section, as depicted by red notes.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.
KB



49 **X** *cresc.*

Bass Solo
a - ni - ma - bus nos - tris af - fe - re - ba - mus pa - num no - bis, a fa - ci - e

Vln. 1
tremolo
p cresc.

Vln. 2
tremolo
p cresc.

Vla.
tremolo
p cresc y accel

Vc.
tremolo
p cresc.

Cb.
p cresc y accel

KB
p cresc.

a tempo

a tempo

dol.

53

(cresc.) ----- *ff*

Bass Solo

tem - pes - ta - tum fa - - mis. Mu - li - e - res in Si - on hu - mi - lia - ve - runt, et

Vln.1

(cresc.) ----- *ff*

p

Vln.2

(cresc.) ----- *ff*

p

Vla.

(cresc y accel) ----- *ff*

p

Vc.

(cresc.) ----- *ff*

p

Cb.

(cresc y accel) ----- *ff*

p

KB

(cresc.) ----- *ff*

p



58

Bass Solo

vir - gi - nes in ci - vi - ta - ti - bus Ju - da. Je - ru - - sa - lem, Je - ru - - - sa - lem, con -

Vln.1

f

mf

Vln.2

f

mf

Vla.

f

mf

Vc.

f

mf

Cb.

f

mf

KB

f

mf

Bass Solo

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

Vln.1 *p cresc.*

Vln.2 *p cresc.*

Vla. *p cresc y accel*

Vc. *p cresc.*

Cb. *p cresc y accel*

KB *p cresc.*



69 *ff* *p a tempo*

Bass Solo

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

Vln.1 *ff* *p*

Vln.2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

KB *ff* *a tempo* *p*

Flute

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A **B** 8 [9-16]

C **D** **E** **F** **G** **H** **I**

J

mf *f* *p* *f*

f [18-20] *f* [22-28] *f* [30-34] *f* [36-42] *f* [44-49] *f* [51-56] *f*

f [58-64] *f* *p*

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

f *p*

K *mf* *f*

L **M** **N** **O** **P** **Q**

R **S**

f *p* *mp* *mf*

f *p* *pp*

Lamentación 3^a (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante

8 **T** 11 **U** 8 **V** 15 **W** 6 **X** 6 **Y** 7 **Z** 2 5 5

[1-8] [9-19] [20-27] [28-42] [43-48] [49-54] [55-61] [62-63] [64-68] [69-73]

Oboes

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

mf f p f [9-16]

17 **C** 3 **D** 7 **E** 5 **F** 7 **G** 6 **H** 6 **I** 7
f [18-20] f [22-28] f [30-34] f [36-42] f [44-49] f [51-56] f [58-64]

65 **J** f p

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

f p **K**

7 **L** **M** Andante Mosso 11 8
mf < f f [11-21] [22-29]

30 **N** 8 **O** 2 3 **P** 8 **Q** 3 10
mf < f f [30-37] [38-39] [40-42] [43-50] [51-53] [54-63]

2
65 **R** Andante

p *mp* *mf*

70 **S**

f *p* *pp*

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante **T** **U** **V** **W** **X** **Y** *a tempo* **Z**

8 11 8 15 6 6 7 2 5 5

[1-8] [9-19] [20-27] [28-42] [43-48] [49-54] [55-61] [62-63] [64-68] [69-73]

C Clarinets

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A **B** **C**

mf *f* *p* *f* *f* [9-16] *f*

18 **D** **E** **F** **G** **H**

3 7 5 7 6

[18-20] *f* [22-28] *f* [30-34] *f* [36-42] *f* [44-49] *f*

51 **I** **J**

6 7

[51-56] *f* [58-64] *f* *p*

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

K

f *p*

7

mf *f* *f*

11 **L** **M** **N** **O**

11 8 8 2

[11-21] [22-29] [30-37] [38-39]

40 **P** **Q**

3 8 3 10

[40-42] [43-50] [51-53] [54-63]

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2
65 **R** Andante

70 **S**

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

T Andante **U** **V** **W** **X** **Y** *a tempo* **Z**

8 11 8 15 6 6 7 2 5 5

[1-8] [9-19] [20-27] [28-42] [43-48] [49-54] [55-61] [62-63] [64-68] [69-73]

Bassoons

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A.

B. 8 **C.** 3 **D.** 7 **E.** 5 **F.** 7 **G.**

[9-16] *f* [18-20] *f* [22-28] *f* [30-34] *f* [36-42] *f*

44 **H.** 6 **I.** 6 **J.** 7

[44-49] *f* [51-56] *f* [58-64] *f* *p*

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

K.

L. **Andante Mosso** **M.** **N.** **O.**

11 11 8 8 2

[11-21] [22-29] [30-37] [38-39]

40 **P.** **Q.**

3 8 3 10

[40-42] [43-50] [51-53] [54-63]

2
64

R *Andante*

p *mf*

70

S

p *pp* *mf*

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

T *Andante* **U** **V** **W** **X** **Y** *a tempo* **Z**

8 11 8 15 6 6 7 2 5 5

[1-8] [9-19] [20-27] [28-42] [43-48] [49-54] [55-61] [62-63] [64-68] [69-73]

2 **R**

65 **Andante**

72 **S**

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante **T** **U** **V** **W** **X** **Y** *a tempo* **Z**

C Trumpets

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

mf f p f

9 **B** 8 **C** 3 **D** 7 **E** 5 **F** 7 **G** 6 **H**

[9-16] [18-20] [22-28] [30-34] [36-42] [44-49]

51 **I** 6 7 **J** 4

[51-56] [58-64] [68-71]

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

f p mp mf f

9 **L** **M** **N**

Andante Mosso 11 8 8

[11-21] [22-29] [30-37]

38 **O** 2 3 **P** 8 **Q** 3 10

[38-39] [40-42] [43-50] [51-53] [54-63]

2
65 **R** *Andante*

2
[67-68] *mf* *f*

71 **S**

5
[73-77]

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante **T** **U** **V** **W** **X** **Y** *a tempo* **Z**

8 11 8 15 6 6 7 2 5 5

[1-8] [9-19] [20-27] [28-42] [43-48] [49-54] [55-61] [62-63] [64-68] [69-73]

Oficleide (or other bass brass instrument)

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A

B 8 **C** 3 **D** 7 **E** 5 **F** 7 **G**

[9-16] *f* [18-20] *f* [22-28] *f* [30-34] *f* [36-42] *f*

44 **H** 6 **I** 6 **J** 7 4

[44-49] *f* [51-56] *f* [58-64] *f* [68-71]

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

K

L **M** **N** **O**

Andante Mosso

11 8 8

[11-21] [22-29] [30-37]

38 **P** 2 **Q** 3 **R** 8 10

[38-39] [40-42] [43-50] [51-53] [54-63]

65 **S** 5

[73-77]

Lamentación 3^a (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante **T** **U** **V** **W** **X** **Y** *a tempo* **Z**
 8 11 8 15 6 6 7 2 5 5

[1-8] [9-19] [20-27] [28-42] [43-48] [49-54] [55-61] [62-63] [64-68] [69-73]

Organ Obbligato

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A

B 8 **C** 4 **D** 8 **E** 6 **F** 8 **G** 7 **H** 7 **I** 8

[9-16] [17-20] [21-28] [29-34] [35-42] [43-49] [50-56] [57-64]

65 **J**

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

K

2

10

L **Andante Mosso** **M** **N**

11 8 8

[11-21] [22-29] [30-37]

38

O **P** **Q**

2 3 8 3 10

[38-39] [40-42] [43-50] [51-53] [54-63]

65

R **Andante**

p *mp*

69

S

mf *f* *p*

73

pp

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Y **a tempo** **Z**

Andante **T** **U** **V** **W** **X** **7** **2** **5** **5**

8 11 8 15 6 6 7 2 5 5

[1-8] [9-19] [20-27] [28-42] [43-48] [49-54] [55-61] [62-63] [64-68] [69-73]

Violin 1º

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

Musical notation for measures 1-9. The piece begins with a *mf* dynamic. Measures 1-4 feature a melodic line with slurs and accents. Measure 5 has a *f* dynamic. Measures 6-8 are marked *p*. Measure 9 has a *f* dynamic. Section markers **A** and **B** are placed above the staff.

Musical notation for measures 10-19. Measure 10 starts with a *f* dynamic. Measures 11-13 have a *p* dynamic. Measure 14 has a *f* dynamic. Measures 15-18 are marked *p*. Measure 19 has a *f* dynamic. Section marker **C** is placed above the staff.

Musical notation for measures 20-31. Measure 20 has a *f* dynamic. Measures 21-23 are marked *p*. Measure 24 has a *f* dynamic. Measures 25-28 are marked *p*. Measure 29 has a *f* dynamic. Measures 30-31 are marked *p*. Section markers **D** and **E** are placed above the staff.

Musical notation for measures 32-50. Measures 32-34 are marked *f*. Measures 35-38 are marked *p*. Measures 39-42 are marked *f*. Measures 43-45 are marked *p*. Measure 46 has a *f* dynamic. Measures 47-50 are marked *p*. Section markers **F**, **G**, and **H** are placed above the staff.

Musical notation for measures 51-62. Measure 51 has a *p* dynamic. Measures 52-54 are marked *f*. Measures 55-57 are marked *f*. Measures 58-60 are marked *p*. Measure 61 has a *f* dynamic. Measure 62 has a *f* dynamic. Section marker **I** is placed above the staff.

Musical notation for measures 63-72. Measure 63 has a *p* dynamic. Measures 64-66 are marked *f*. Measures 67-70 are marked *p*. Measure 71 has a *f* dynamic. Measure 72 has a *f* dynamic. Section marker **J** is placed above the staff.

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

K 3 4 **L** Andante Mosso

f [3-5] [6-9] *f* *p*

16 **M** *p*

25 **N** *mf*

32 *p*

37 **O** *mf* *rit.* **P** *a tempo* *p*

44 **Q** *mf*

52 *p*

57 *mf*

65 **R** Andante **S** 7 *p* *pp*

[65-71]

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Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante

T

U

V

W

X

Y

Z

p *f* *p* *f*

13 *mp* *f* *p*

22 *f* *p*

32 *dol.* *f*

39 *f*

46 *tremolo* *p cresc.*

53 *a tempo* *a tempo* *(cresc.)* *ff* *p* *f*

63 *mf* *p cresc.*

69 *a tempo* *ff* *p*

NOTE: Original manuscript was missing last 31 measures from 1st Violin part; editor composed remaining notes for this section, as depicted by red notes.

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Violin 2^o

Lamentación 1^a (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A **B**

12 **C** **D**

23 **E** **3** [32-34]

35 **F** **G** **H** **4** [39-42]

51 **I**

63 **J**

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Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante K L **Andante Mosso**

f *[3-5]* *[6-9]* *f* *p*

17 M *p*

29 N *mf* *p*

34 O *rit.* *<mf*

43 P **a tempo** Q *p* *mf*

52 *p*

59 R **Andante** 7 *<mf* *[65-71]*

72 S *p* *pp*

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante T

14 U

23 V

33

40 W X *tremolo*

50 Y *a tempo* *a tempo*

58 Z

66

Viola

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A **B**

13 **C** **D**

26 **E** **F** **G** **H**

43 **I**

56 **J**

65

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

The musical score is written in 3/8 time and consists of 71 measures. It is divided into sections marked with letters K through S. The tempo starts as *Andante* and changes to *Andante Mosso* at measure 11. Dynamics range from *f* (forte) to *pp* (pianissimo). Articulations include accents (>) and slurs. Rhythmic patterns include triplets (measures 3-5 and 6-9) and a septuplet (measures 65-71). The score concludes with a final fermata on a whole note chord.

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante T

13 U

23 V

33

42 W X tremolo
p cresc y accel -----

51 Y a tempo
a tempo
(cresc y accel) ----- ff p

58 Z p cresc y accel -----

66 a tempo
(cresc y accel) ----- ff p

Violoncello

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A **B**

11 **C**

21 **D** **E** 3 [32-34]

35 **F** **G** **H** 4 [39-42]

51 **I**

63 **J**

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Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante **K** **L** Andante Mosso

f *f* *p*

3 4

[3-5] [6-9]

14 **M** *p*

23 **N** *mf*

31 *p*

37 **O** *mf* *rit.* *a tempo* *p*

45 **Q** *mf*

52 *p*

58 *mf*

65 **R** **S** *p* *pp*

Andante 7

[65-71]

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante

13

22

32

41

49 **X** tremolo *p cresc.* *ff* **Y** *a tempo* *a tempo* *p*

57 **Z** *f* *mf* *p cresc.*

66 *(cresc.)* *ff* *a tempo* *p*

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Violoncello 4/7/26

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CPE-194

Contrabass

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A **B**

11 **C**

21 **D** **E** 3 [32-34]

35 **F** **G** **H** 4 [39-42]

51 **I**

63 **J**

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante **3** **4** **L** **Andante Mosso**
[3-5] [6-9] [11-21]

M **N**
 22 7 mf p
[22-28]

34 **O** rit.
mf

P a tempo **Q**
 42 7 mf
[43-49]

54 p mf

R **S** **Andante**
 62 7 p pp
[65-71]

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante

T

U

V

W

X

Y

Z

Z

Z

p cresc y accel -----

a tempo
a tempo

ff *p* *f*

mf *p cresc y accel* -----

(crescy accel) ----- *ff* *p*

Vocal Parts with Keyboard Reduction
Lamentaciones Breves
del Viernes Santo

(Three Brief Lamentations for Holy Friday)

By Hilarión Eslava



Scored For Double Choir with Small Orchestra & Organ
(Keyboard Reduction by Rebecca Rufin)

ART: "*Prophet Jeremiah*", by Michelangelo, ca 1510
The Yorck Project (2002); Public Domain

CPE-194

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso A

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

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

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

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

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

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

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

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

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

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9 **B**

Soprano Solo *p*
Mi - se - ri - cor - di - æ Do - mini, qui - a non su - mus con - sump - - - ti,

Alto Solo *p*
Mi - se - ri - cor - di - æ Do - mini, qui - a non su - mus con - sump - - - ti,

Tenor Solo *p*
Mi - se - ri - cor - di - æ Do - mini, qui - a non su - mus con - sump - - - ti,

Bass Solo *p*
Mi - se - ri - cor - di - æ Do - mini, qui - a non su - mus con - sump - - - ti,

KB *p*

13 **C**

Soprano Solo *p*
qui - a non de - fe - ce - runt mi - se - ra - tio - nes e - jus. No - vi di - lu - - cu - lo

Alto Solo *p*
qui - a non de - fe - ce - runt mi - se - ra - tio - nes e - jus. No - vi di - lu - - cu - lo

Tenor Solo *p*
qui - a non de - fe - ce - runt mi - se - ra - tio - nes e - jus. No - vi di - lu - - cu - lo

Bass Solo *p*
qui - a non de - fe - ce - runt mi - se - ra - tio - nes e - jus. No - vi di - lu - - cu - lo

S/A Chorus *f*
Heth:

T/B Chorus *f*
Heth:

KB *f* *p*

19 **D**

Soprano Solo
mul - ta est fi - des tu - a. *p* Bo - nus est Do - mi - nus spe - ran - ti - bus in

Alto Solo
mul - ta est fi - des tu - a. *p* Bo - nus est Do - mi - nus spe - ran - ti - bus in

Tenor Solo
mul - ta est fi - des tu - a. *p* Bo - nus est Do - mi - nus spe - ran - ti - bus in

Bass Solo
mul - ta est fi - des tu - a. *f* Bo - nus est Do - mi - nus spe - ran - ti - bus in

S/A Chorus
Teth:
f

T/B Chorus
Teth:

KB
f *p*

24 **E**

Soprano Solo
e - um, a - ni - mæ quæ - ren - ti, quæ - ren - ti il - lum. *p* Bo - num est præ - sto -

Alto Solo
e - um, a - ni - mæ quæ - ren - ti, quæ - ren - ti il - lum. *p* Bo - num est præ - sto -

Tenor Solo
e - um, a - ni - mæ quæ - ren - ti, quæ - ren - ti il - lum. *p* Bo - num est præ - sto -

Bass Solo
e - um, a - ni - mæ quæ - ren - ti, quæ - ren - ti il - lum. *f* Bo - num est præ - sto -

S/A Chorus
Teth:
f

T/B Chorus
Teth:

KB
f *p*

31 5

F

Soprano Solo
 la - ri cum si - len - ti - o sa - lu - ta - re De - i. Bo - num est vi - ro cum por -

Alto Solo
 la - ri cum si - len - ti - o sa - lu - ta - re De - i. Bo - num est vi - ro cum por -

Tenor Solo
 la - ri cum si - len - ti - o sa - lu - ta - re De - i. Bo - num est vi - ro cum por -

Bass Solo
 la - ri cum si - len - ti - o sa - lu - ta - re De - i. *f* Bo - num est vi - ro cum por -

S/A Chorus
 Teth:

T/B Chorus
 Teth:

KB
f

37 6

G

Soprano Solo
 ta - ve - rit ju - gum ab a - do - les - cen - ti - a su - a. Se - de - bit so - li -

Alto Solo
 ta - ve - rit ju - gum ab a - do - les - cen - ti - a su - a. Se - de - bit so - li -

Tenor Solo
 ta - ve - rit ju - gum ab a - do - les - cen - ti - a su - a. Se - de - bit so - li -

Bass Solo
 ta - ve - rit ju - gum ab a - do - les - cen - ti - a su - a. *f* Se - de - bit so - li -

S/A Chorus
 Jod:

T/B Chorus
 Jod:

KB
f

6

45

f

Soprano Solo
ta - - ri-us, et ta - ce - - - - bit, qui - a le - va - vit su - per

Alto Solo
ta - - ri-us, et ta - ce - - - - bit, qui - a le - va - vit su - per

Tenor Solo
ta - - ri-us, et ta - ce - - - - bit, qui - a le - va - vit su - per

Bass Solo
ta - - ri-us, et ta - ce - - - - bit, qui - a le - va - vit su - per

KB

50 **H**

p *f*

Soprano Solo
se. Po - net in pul - ve - re os su - - - um, si for - te sit

Alto Solo
se. Po - net in pul - ve - re os su - - - um, si for - te sit

Tenor Solo
se. Po - net in pul - ve - re os su - - - um, si for - te sit

Bass Solo
se. Po - net in pul - ve - re os su - - - um, si for - te sit

S/A Chorus
f
Jod:

T/B Chorus
f
Jod:

KB
p *f*

57 **I** 7

Soprano Solo
 Solo
p *f*
 spes. Da - bit per - - cu - ti - - en - - ti se ma - xil - - - lam, ma -

Alto Solo
 Solo
p *f*
 spes. Da - bit per - - cu - ti - - en - - ti se ma - xil - - - lam, ma -

Tenor Solo
 Solo
p *f*
 spes. Da - bit per - - cu - ti - - en - - ti se ma - xil - - - lam, ma -

Bass Solo
 Solo
p *f*
 spes. Da - bit per - - cu - ti - - en - - ti se ma - xil - - - lam, ma -

S/A Chorus
f
 Jod:

T/B Chorus
f
 Jod:

KB
p *f*

61

Soprano Solo
 Solo
p
 xil - - lam, sa - tur - a - - bi - tur op - pro - - - bri - - -

Alto Solo
 Solo
p
 xil - - lam, sa - tur - a - - bi - tur op - pro - - - bri - - -

Tenor Solo
 Solo
p
 xil - - lam, sa - tur - a - - bi - tur op - pro - - - bri - - -

Bass Solo
 Solo
p
 xil - - lam, sa - tur - a - - bi - tur op - pro - - - bri - - -

KB
p

65 **J**

Soprano Solo
 is Je - ru - sa - lem, Je - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um.

Alto Solo
 is Je - ru - sa - lem, Je - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um.

Tenor Solo
 is Je - ru - sa - lem, Je - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um.

Bass Solo
 is Je - ru - sa - lem, Je - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um.

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

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

T.C.
 Je - ru - sa - lem, Je - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um.

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

KB

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

Tenor Solo

Soprano Chorus

Alto Chorus

Tenor Chorus

Bass Chorus

Keyboard Reduction

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

A - leph: Quo - mo-do ob - scu - ra - tum est au - rum, mu - ta - tus

A - leph: Quo - mo-do ob - scu - ra - tum est au - rum, mu - ta - tus

A - leph: Quo - mo-do ob - scu - ra - tum est au - rum, mu - ta - tus

A - leph: Quo - mo-do ob - scu - ra - tum est au - rum, mu - ta - tus

f *p* *f* *p*



5 **K**

S.C.

A.C.

T.C.

B.C.

KB

mp *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

est co - lor op - ti - mus, di - sper - si - sunt la - pi - des sanc - tu - a - ri - i in ca - pi - te

est co - lor op - ti - mus, di - sper - si - sunt la - pi - des sanc - tu - a - ri - i in ca - pi - te

est co - lor op - ti - mus, di - sper - si - sunt la - pi - des sanc - tu - a - ri - i in ca - pi - te

est co - lor op - ti - mus, di - sper - si - sunt la - pi - des sanc - tu - a - ri - i in ca - pi - te

L

Andante Mosso

dol.

9

Tenor Solo

Fi-li-iSi-on in-cly-ti, et a-mic-ti au-ro

S.C.

om-ni-um pla-te-a - - - rum. Beth:

A.C.

om-ni-um pla-te-a - - - rum. Beth:

T.C.

om-ni-um pla-te-a - - - rum. Beth:

B.C.

om-ni-um pla-te-a - - - rum. Beth:

KB



14

Tenor Solo

pri - mo, quo-mo-do re - pu - ta - ti - sunt in va - sa - tes - te - a, o - pus

KB



19

Tenor Solo

ma - - nuum fi - gu - li. Ghi - mel: Sed et la - mi - æ nu - da - ve - - runt, nu - da -

KB

M

24

Tenor Solo

ve - - runt mam - mam, lac-ta - ve-runt ca - tu-los su - os, fi - li-a po-pu-li

KB



29

Tenor Solo

me - i cru-de - lis qua-si stru-thi-o in de-

KB



33

Tenor Solo

ser - to. Da - leth: Ad - hæ - sit lin - gua lac-ten - - - tis ad pa-la - tum

KB



37

Tenor Solo

e - jus in si - - - ti, par-vu-li, par-vu-li pe-ti - e-runt pa-nem, et non

KB

41 *a piacere* *dol.* **P** *a tempo*

Tenor Solo

e - rat qui fran - ge - ret e - is. He: Qui ves - ce - ban - tur vo - lup - tu - o - - se, in - te - ri -

KB

45

Tenor Solo

e - runt in vi - - - is, qui nut - rie - ban - tur in cro - ce - is, am - ple - xa - ti sunt

KB

50 **Q** *f* *dol.*

Tenor Solo

ster - co - ra. Va - u: Et ma - jor ef -

KB

55

Tenor Solo

fec - - - ta est i - ni - qui - tas po - pu - li me - i pec - ca - - to So - do - mo - -

KB

59 *mf* >

Tenor Solo

rum, quæ sub - ver - sa est in - mo - men - to, et non ce - pe - runt in e - a, in

KB

mf

63 **R** **Andante**

Tenor Solo

e - a ma - - nus.

S.C.

p >

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

A.C.

p >

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

T.C.

p >

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

B.C.

p >

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

KB

p

68

S.C. *mp* *mf* *f*
re, ad Do - mi-num De - um, De - um tu - um, ad Do - mi-num De-um tu -

A.C. *mp* *mf* *f*
re, ad Do - mi-num De - um, De - um tu - um, ad Do - mi-num De-um tu -

T.C. *mp* *mf* *f*
re, ad Do - mi-num De - um, De-um tu - um, ad Do - mi-num De-um tu -

B.C. *mp* *mf* *f*
re, ad Do - mi-num De - um, De - um tu - um, ad Do - mi-num De-um tu -

KB *mp* *mf* *f*



72 S

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

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

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

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

KB *p* *pp*

Lamentación 3ª (Third Lamentation)

15

Lamentations 5:1-11

Hilarión Eslava

Andante

dol.

Bass Solo

Keyboard Reduction

In-ci-pit o - ra - ti-o Je-re - mi - æ Pro-phe - tæ: Re-cor - da - re quid ac-ci-de-rit

6

Bass Solo

KB

no-bis, in-tu - e-re et res - pi-ce op-prob - rium nos-trum. Hæ - re - di-tas nos-tra

10

Bass Solo

KB

ver - sa est ad a - lie - nos, do-mus nos-træ ad ex - tra - ne-os. Pu - pil - li fac-ti

16

Bass Solo

KB

su - mus ab-sque pa - tre, ma - tres nos - - tre qua - si vi-du-æ. A-quam

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16

20 UBass
Solo

nos-tram pe-cu - ni - a bi - bi-mus, li - gna nos - tra pre-tio com - pa - ra-vi-mus. Cer-

KB

24

Bass
Solo

vi - ci-bus nos - tris mi - na - ba - mur, las - sis non da - bar - tur re-qui-es. Æ -

KB

28 VBass
Solo

gyp - to de - di-mus ma-num et As - sy-ri-is et sa - tu-ra-re - mur pa - ne.

KB

33

Bass
Solo

Pa-tres nos - tri pec - ca - ve - runt, et non sunt,

KB

38

Bass Solo

et nonsunt, et nos i - ni - qui - - ta - tes e - o - rum por-

KB

p

42

Bass Solo

ta - vi - mus. Ser - vi do - mi - na - tisunt nos - tri, non fuit qui re - di - me - ret de

KB

W

47

Bass Solo

ma - - nu e - o - rum. In a - ni - ma - bus nos - tris af - fe - re-

KB

p cresc.

X

51

Bass Solo

ba - mus pa - num no - bis, a fa - ci - e tem - pes - ta - tum fa - - mis. Mu-

KB

(cresc.) *ff* *dol.*

55

Bass Solo

li - - e - res in Si - - on hu - mi - - lia - - ve - - - runt, et

KB

p

Y *a tempo*

18 58

Bass Solo

vir - gi-nes in ci - - - vi - ta - - ti - bus Ju - da. Je - ru - - - sa-lem, Je -

KB



63

Bass Solo

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

KB



67

Bass Solo

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

KB

Keyboard Reduction

Lamentación 1ª (First Lamentation)

Lamentations 3:22-23,25-30

Hilarión Eslava

Andante mosso

A **B**

10 **C**

18 **D**

25 **E** **F**

39 **G** **H**

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2
51

I

61

J

Lamentación 2ª (Second Lamentation)

Lamentations 4:1-6

Hilarión Eslava

Andante

6

K

10

L Andante Mosso

16

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22 **M**

29 **N**

33

37 **O** *rit.*

43 **P** *a tempo*

49 **Q**

4/54

p

Musical score for measures 44-56. The piece is in 4/5 time and B-flat major. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. A piano (*p*) dynamic marking is present.

57

mf

Musical score for measures 57-61. The right hand continues with melodic phrases, and the left hand has more active accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

62

R
Andante

p

Musical score for measures 62-67. The tempo is marked Andante. The right hand has a more static, chordal texture, and the left hand has a slower-moving line. A piano (*p*) dynamic marking is present.

68

mp *mf* *f*

Musical score for measures 68-71. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamic markings include mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*).

72

S

p *pp*

Musical score for measures 72-76. The right hand has a melodic line with slurs, and the left hand has a sustained, low-register accompaniment. Dynamic markings include piano (*p*) and pianissimo (*pp*).

Lamentación 3ª (Third Lamentation)

Lamentations 5:1-11

Hilarión Eslava

Andante

T

Musical notation for measures 1-10. The score is in G minor (one flat) and 3/4 time. It features a piano introduction with a dynamic range from *p* to *f*. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

11

Musical notation for measures 11-17. The piece continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *f*.

18

U

Musical notation for measures 18-25. The texture remains consistent with the previous section, featuring a melodic right hand and a rhythmic left hand. Dynamics range from *f* to *p*.

26

V

Musical notation for measures 26-33. This section includes a *dol.* (dolente) marking over a melodic phrase in the right hand. The left hand continues with a steady accompaniment.

34

Musical notation for measures 34-38. The right hand features a more active melodic line with some grace notes, while the left hand maintains a consistent accompaniment.

39

Musical notation for measures 39-46. The piece concludes with a melodic line in the right hand and a final accompaniment in the left hand. Dynamics include *p*.

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43 **W**

49 **X**

53 **Y**

a tempo
a tempo

62 **Z**

65

69

a tempo
a tempo
p

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