

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

By Hilarión Eslava



For Double Choir with Chamber Orchestra  
(Keyboard Reduction by Rebecca Rufin)

ART: "Christ on the Mount of Olives", Philippe de Champaigne, ca. 1650;  
Q48713590Joconde: 00000094642

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

1st Flute  
2nd Flute  
Bassoon  
Horn in E $\flat$   
1st Violin  
2nd Violin  
Violoncello  
Contrabass  
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

The score is written in common time (C) with a key signature of two flats (B $\flat$ , E $\flat$ ). The tempo is marked **Largo**. The woodwind parts (Flutes, Bassoon, Horn) feature melodic lines with dynamics ranging from *f* to *p* and markings for *dolce*. The string parts (Violins, Viola, Cello, Bass) provide harmonic support with dynamics from *f* to *p*. The keyboard reduction part at the bottom includes both piano and bass staves, with dynamics from *f* to *mp*.

This musical score page contains measures 5 through 8 of a symphony. The instruments are arranged as follows from top to bottom:

- Fl. 1: Flute 1, starting with a five-measure rest and then playing a melodic line with accents and a forte dynamic.
- Fl. 2: Flute 2, playing a melodic line with accents and a forte dynamic.
- Bsn.: Bassoon, playing a melodic line with accents and a forte dynamic.
- E♭ Hn.: E-flat Horn, playing a melodic line with accents and a forte dynamic.
- Vln. 1: Violin 1, playing a rhythmic accompaniment of eighth notes.
- Vln. 2: Violin 2, playing a rhythmic accompaniment of eighth notes.
- Vc.: Viola, playing a rhythmic accompaniment of eighth notes.
- Cb.: Cello, playing a rhythmic accompaniment of eighth notes.
- 1C-S, 1C-A, 1C-T, 1C-B: First Clarinet parts (Soprano, Alto, Tenor, Bass), all with five-measure rests.
- 2C-S, 2C-A, 2C-T, 2C-B: Second Clarinet parts (Soprano, Alto, Tenor, Bass), all with five-measure rests.
- KB: Keyboard/Piano, playing a complex accompaniment with chords and moving lines in both hands.

The score is in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. Measure 5 begins with a five-measure rest for the woodwinds. The dynamic marking *f* (forte) is present in measures 6, 7, and 8. The score concludes with a double bar line and repeat dots at the end of measure 8.

8 *s* *dolce*

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1 *p*

Vln. 2 *p*

Vc. *p*

Cb. *mp*

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB *dolce* *p*

11 <sup>s</sup>

Fl. 1

Fl. 2 *dolce*

Bsn. *dolce*

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

14 <sup>s</sup>

Fl. 1 *ritardando* *a tempo* *dolce*

Fl. 2 *ritardando* *f* *dolce*

Bsn. *ritardando* *f* *dolce*

E♭ Hn. *ritardando* *f*

Vln. 1 *ritardando* *f*

Vln. 2 *ritardando* *f*

Vc. *ritardando* *f*

Cb. *f*

1C-S *f*

1C-A *f*

1C-T *f*

1C-B *f*

2C-S *f*

2C-A *f*

2C-T *f*

2C-B *f*

KB *ritardando* *f* *mp*

Chris-tus, Chris-tus

Chris-tus, Chris-tus

Chris-tus, Chris-tus

Chris-tus, Chris-tus

Chris-tus, Chris-tus

Chris-tus, Chris-tus

Chris-tus, Chris-tus

Chris-tus, Chris-tus

Chris-tus, Chris-tus

17 <sup>s</sup>

Fl. 1 *f* *dolce* *p* *cres.*

Fl. 2 *f* *dolce* *p* *cres.*

Bsn. *f* *dolce* *p* *cres.*

E♭ Hn. *p* *f* *p* *cres.*

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

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

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

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

1C-S *p* *f* *p* *cres.*

1C-A *p* *f* *p* *cres.*

1C-T *p* *f* *p* *cres.*

1C-B *p* *f* *p* *cres.*

2C-S *p* *f* *p* *cres.*

2C-A *p* *f* *p* *cres.*

2C-T *p* *f* *p* *cres.*

2C-B *p* *f* *p* *cres.*

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

fac - tus est, Chris-tus, Chris-tus fac - tus est pro no -

fac - tus est, Chris-tus, Chris-tus fac - tus est, pro no -

fac - tus est Chris-tus, Chris-tus fac - tus est, pro no -

fac - tus est, Chris-tus, Chris-tus fac - tus est, pro no -

fac - tus est, Chris-tus, Chris-tus fac - tus est, pro no -

fac - tus est, Chris-tus, Chris-tus fac - tus est, pro no -

fac - tus est, Chris-tus, Chris-tus fac - tus est, pro no -

fac - tus est, Chris-tus, Chris-tus fac - tus est, pro no -

21 <sup>s</sup>

Fl. 1 *dolce*

Fl. 2 *dolce*

Bsn. *dolce*

E♭ Hn. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vc. *f* *p*

Cb. *f* *p*

1C-S *f* *p*  
bis, pro no - bis, Chris - tus fac - tus est pro no - bis, pro

1C-A *f* *p*  
bis, pro no - bis, Chris - tus fac - tus est pro no - bis, pro

1C-T *f* *p*  
bis, pro no - bis, Chris - tus fac - tus est pro no - bis, pro

1C-B *f* *p*  
bis, pro no - bis, Chris - tus fac - tus est pro no - bis, pro

2C-S *f* *p*  
bis, pro no - bis, Chris - tus fac - tus est pro no - bis, pro

2C-A *f* *p*  
bis, pro no - bis, Chris - tus fac - tus est pro no - bis, pro

2C-T *f* *p*  
bis, pro no - bis, Chris - tus fac - tus est pro no - bis, pro

2C-B *f* *p*  
bis, pro no - bis, Chris - tus fac - tus est pro no - bis, pro

KB *f* *dolce* *dolce*



26 <sup>s</sup>

Fl. 1 *f* *f* *dolce*

Fl. 2 *f* *f*

Bsn. *f*

E♭ Hn. *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vc. *f* *p*

Cb. *f* *mp*

1C-S no - bis,

1C-A no - bis,

1C-T no - bis, *SOLO* o - be - di - ens, o -

1C-B no - bis,

2C-S no - bis,

2C-A no - bis,

2C-T no - bis,

2C-B no - bis,

KB *f* *p* *dolce*

29 <sup>s</sup>

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

be - di-ens us - que ad mor - tem, o - be - di-ens us - que ad

Detailed description: This is a page of a musical score, page 29. It features a variety of instruments and a vocal line. The instruments include Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bassoon (Bsn.), E-flat Horn (E♭ Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vc.), Contrabass (Cb.), and a choir consisting of Soprano (1C-S, 2C-S), Alto (1C-A, 2C-A), Tenor (1C-T, 2C-T), and Bass (1C-B, 2C-B). The keyboard (KB) is also present. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal line has lyrics in Latin: "be - di-ens us - que ad mor - tem, o - be - di-ens us - que ad". The music includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also dynamic markings like accents and a forte (f) marking.

32 <sup>s</sup>

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

o- be - di - ens us - que ad mor -

o - be - di - ens us - que ad mor -

mor - tem,

o - be - di - ens us - que ad mor -

*p*

*dim.*

*f dim.*

*f*

*f*

*f dim.*

*f dim.*

*f*

*dim.*

*f*

36 <sup>s</sup>

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

tem,

tem,

mor - tem au-tem cru - cis, mor - tem au-tem

tem,

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

39 <sup>s</sup>

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

*All/Todos*

cru- cis, mor - tem au - tem cru - cis,

42 <sup>s</sup>

Fl. 1 *f* *mp* *f* *mp*

Fl. 2 *f* *mp* *f* *mp*

Bsn. *f* *mp* *f* *mp*

E♭ Hn. *f* *p* *f* *p*

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

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

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

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

1C-S *f* mor-tem au-tem cru-cis, mor-tem au-tem cru-cis.

1C-A *f* mor-tem au-tem cru-cis, mor-tem au-tem cru-cis.

1C-T *f* mor-tem au-tem cru-cis, mor-tem au-tem cru-cis.

1C-B *f* mor-tem au-tem cru-cis, mor-tem au-tem cru-cis.

2C-S *f* mor-tem au-tem cru-cis, mor-tem au-tem cru-cis.

2C-A *f* mor-tem au-tem cru-cis, mor-tem au-tem cru-cis.

2C-T *f* mor-tem au-tem cru-cis, mor-tem au-tem cru-cis.

2C-B *f* mor-tem au-tem cru-cis, mor-tem au-tem cru-cis.

KB *f* *mp* *f* *mp*

46 <sup>s</sup> *cres.*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Bsn. *p* *f*

E♭ Hn. *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vc. *p* *f*

Cb. *f*

1C-S *f* *f*  
 Prop - ter quod et De - us, et De - us ex - al - ta - vit il - lum et

1C-A *f* *f*  
 Prop - ter quod et De - us, et De - us ex - al - ta - vit il - lum et

1C-T *f* *f*  
 Prop - ter quod et De - us, et De - us ex - al - ta - vit il - lum et

1C-B *f* *f*  
 Prop - ter quod et De - us, et De - us ex - al - ta - vit il - lum et

2C-S *f* *f*  
 Prop - ter quod et De - us, et De - us ex - al - ta - vit il - lum et

2C-A *f* *f*  
 Prop - ter quod et De - us, et De - us ex - al - ta - vit il - lum et

2C-T *f* *f*  
 Prop - ter quod et De - us, et De - us ex - al - ta - vit il - lum et

2C-B *f* *f*  
 Prop - ter quod et De - us, et De - us ex - al - ta - vit il - lum et

KB *p* *f* *cres.*

51 <sup>s</sup>

Fl. 1 *mp*

Fl. 2

Bsn.

E♭ Hn.

Vln. 1 *p*

Vln. 2 *p*

Vc. *p*

Cb. *p*

1C-S *SOLO*  
de - dit il - li no - men, prop - ter quod et

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB *mp*



54 <sup>s</sup>

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S  
De - us ex - al - ta - vit, ex - al - ta - vit

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

*mp*

*dol.*

*p*

57 <sup>s</sup>

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

il- lum et de - dit il - li no - men quod

1C-A

et de - dit il - li no - men quod

1C-T

et de - dit il - li no - men quod est

1C-B

et de - dit il - li no - men quod est su - per

2C-S

et de - dit il - li no - men quod

2C-A

et de - dit il - li no - men quod

2C-T

et de - dit il - li no - men quod est

2C-B

et de - dit il - li no - men quod est su - per

KB

*f* *All/Todos* *f*

60 <sup>s</sup>

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S  
est su-per om - ne no-men, et de - dit il - li no - men quod

1C-A  
est su-per om - ne no-men, et de - dit il - li no - men quod

1C-T  
su-per om - ne no - men, et de - dit il - li no - men quod est

1C-B  
om- ne no - men, et de - dit il - li no - men quod est su - per

2C-S  
est su-per om - ne no-men, et de - dit il - li no - men quod

2C-A  
est su-per om - ne no-men, et de - dit il - li no - men quod

2C-T  
su-per om - ne no - men, et de - dit il - li no - men quod est

2C-B  
om- ne no - men, et de - dit il - li no - men quod est su - per

KB

63 <sup>s</sup>

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S  
est su - per om - ne no - men.

1C-A  
est su - per om - ne no - men.

1C-T  
su - per om - ne no - men.

1C-B  
om- ne no - men.

2C-S  
est su - per om - ne no - men.

2C-A  
est su - per om - ne no - men.

2C-T  
su - per om - ne no - men.

2C-B  
om- ne no - men.

KB