

Te Deum

a cuatro voces y orquesta

By Hilarión Eslava



SATB with Chamber Orchestra

ART: Christ in Majesty (Pantocrator), apse of the church of Sant Climent de Taüll, 12th century
Museu Nacional d'Art de Catalunya, Barcelona, Spain

CPE-648/Mod



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Te Deum a cuatro voces y orquesta

Nº 1 - Te Deum

Hilarión Eslava

Allegro non molto

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, C Clarinet (two parts), A Cornet, and Horns in D (first by editor). The string section consists of Violin (two parts) and Contrabass (by editor). The vocal section features Soprano, Alto, Tenor, and Bass. The Keyboard Reduction is shown in grand staff notation. The score is in 3/4 time with a key signature of one sharp (F#). Dynamics range from *mf* to *f*. The vocal parts enter in the second measure with the lyrics: "Te De-um, te De-um, te De-um lau-". The instrumental parts feature various rhythmic patterns, including triplets and sixteenth-note runs.

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6

Fl. *f* *mf* *f* *mf*

C Cl. *f* *mf* *f* *mf*

C Cl. *f* *mf* *f* *mf*

A Snt.

D Hn. *f*

Oph.

Vln. *mf*

Vln. *f* *mf* *f* *mf*

Cb.

S. *mf*
da - mus, te De - um lau - da - mus, te Do - mi - num con - fi -

A.
da - mus, te De - um lau - da - mus, te Do - mi - num con - fi -

T.
da - mus, te De - um lau - da - mus, te Do - mi - num con - fi -

B.
da - mus, te De - - um lau - da - mus, te - Do - mi - num con - fi -

KB

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11

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

te - - - mur, lau - da - - mus,

te - - - mur, te De - - - um lau - - - da - - mus, te

te - - - mur, te De - - - um lau - - - da - - mus, te

te - - - mur, lau - da - - mus,

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

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▶▶▶ This passage does not appear in Badajoz version

15

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

lau - da - mus, te Do - mi-nus con-fi - te - -

De - - - um lau - - - da - mus, te Do - mi-nus con-fi - te - -

De - - - um lau - - - da - mus, te Do - mi-nus con-fi - te - -

lau - da - mus, te Do - mi-nus con-fi - te - -

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20

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

mur, lau - da - - mus, lau -

mur, te De - - um lau - - da - - mus, te De - - um lau - -

mur, te De - - um lau - - da - - mus, te De - - um lau - -

mur, lau - da - - mus, lau -

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24

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

da - mus, te Do - mi - nus con - fi - te - - - mur.

Do - mi - nus te - - - - Do - mi - nus con - fi - te - - - mur.

da - mus, te Do - mi - nus con - fi - te - - - mur,

da - mus, te Do - mi - nus con - fi - te - - - mur,

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Nº 2 - Tibi omnes angeli

Hilarión Eslava

Flute

C Clarinet

C Clarinet

A Cornet

Horns in D
(1° by editor)

Ophicleide

Violin

Violin

Contrabass
(By editor)

Soprano

Alto

Tenor

Bass

Keyboard
Reduction

Ti - - bi om - - - nes an - - ge - li, ti - bi

Ti - - bi om - - - nes an - - ge - li, ti - bi

Ti - - bi om - - - nes an - - ge - li, ti - bi

Ti - - bi om - - - nes an - - ge - li, ti - bi

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6

Fl. *p* *f* *p*

C Cl. *p* *f* *p*

C Cl. *p* *f* *p*

A Cnt. *f*

D Hn.

Oph. *p* *f* *p*

Vln. *p* *f* *p*

Vln. *p* *f* *p*

Cb. *p* *f* *p*

S.
om - nes, ti - bi om - nes,

A.
om - nes, ti - bi om - nes,

T.
om - nes, ti - bi om - nes,

B.
om - nes, ti - bi om - nes,

KB *p* *p*

Detailed description: This page contains musical notation for measures 6 through 9. The score is arranged in a system with multiple staves. The woodwind section includes Flute (Fl.), two Clarinets (C Cl.), and Oboe (Oph.). The string section includes Violins (Vln.), Viola (Vln.), and Cello (Cb.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The keyboard part (KB) is at the bottom. Dynamics are indicated by 'p' (piano) and 'f' (forte). The vocal parts have lyrics: 'om - nes, ti - bi om - nes,'. The key signature has two sharps (F# and C#). Measure numbers 6, 7, 8, and 9 are indicated above the first staff.

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▶▶▶ This passage does not appear in Badajoz version

10

Fl. *mf cres poco a poco*

C Cl. *mf cres poco a poco*

C Cl. *mf cres poco a poco*

A Cnt. *p*

D Hn.

Oph. *mf cres poco a poco*

Vln. *mf cres poco a poco*

Vln. *mf cres poco a poco*

Cb. *mf cres poco a poco*

S. ti - - bi om - - - - nes an - - - ge - li, ti - - - bi

A. ti - - bi om - - - - nes an - - - ge - li, ti - - - bi

T. ti - - bi om - - - - nes an - - - ge - li, ti - - - bi

B. ti - - bi om - - - - nes an - - - ge - li, ti - - - bi

KB *mf*

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13

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

cres.

ff

ff

ff

ff

mf

ff

ff

ff

ff

mf

ff

mf

mf

cæ - li et u - ni - ver - sæ po - - tes - - - ta - - tes,

cæ - li et u - ni - ver - sæ po - - tes - - - ta - - tes,

cæ - li et u - ni - ver - sæ po - - tes - - - ta - - tes,

cæ - li et u - ni - ver - sæ po - - tes - - - ta - - tes,

mf

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18

Fl. *mf cres poco a poco*

C Cl. *mf cres poco a poco*

C Cl. *mf cres poco a poco*

A Cnt. *p*

D Hn.

Oph. *cres poco a poco*

Vln. *mf cres poco a poco*

Vln. *mf cres poco a poco*

Cb. *mf cres poco a poco*

S. *p*
ti - bi om - - - nes an - ge - li, ti - - - bi

A.
ti - bi om - - - nes an - ge - li, ti - - - bi

T.
ti - bi om - - - nes an - ge - li, ti - - - bi

B.
ti - bi om - - - nes an - ge - li, ti - - - bi

KB *mf cres poco a poco*

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22

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

cres.

ff

ff

ff

ff

ff

ff

ff

cæ - li et u - ni - ver - sæ po - tes - - - ta - - tes.

cæ - li et u - ni - ver - sæ po - tes - - - ta - - tes.

cæ - li et u - ni - ver - sæ po - tes - - - ta - - tes.

cæ - li et u - ni - ver - sæ po - tes - - - ta - - tes.

ff

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Nº 3 - Sanctus

Hilarión Eslava

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

- Flute**: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*.
- C Clarinet**: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*.
- C Clarinet**: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*.
- A Cornet**: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*, *p*, *p*.
- Horns in D (1° by editor)**: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*, *p*, *p*.
- Ophicleide**: Bass clef, key signature of one sharp (F#), common time. Dynamics: *f*, *f*.
- Violin**: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*, *mp*.
- Violin**: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*, *mp*.
- Contrabass (By editor)**: Bass clef, key signature of one sharp (F#), common time. Dynamics: *f*, *f*.
- Soprano**: Treble clef, key signature of one sharp (F#), common time. Lyrics: Sanctus, Sanctus, Sanc - - tus. Dynamics: *f*.
- Alto**: Treble clef, key signature of one sharp (F#), common time. Lyrics: Sanctus, Sanctus, Sanc - - tus Do - mi - nus De - us. Dynamics: *f*, *mf*, *f*.
- Tenor**: Treble clef, key signature of one sharp (F#), common time. Lyrics: Sanctus, Sanctus, Sanc - - tus. Dynamics: *f*.
- Bass**: Bass clef, key signature of one sharp (F#), common time. Lyrics: Sanctus, Sanctus, Sanc - - tus. Dynamics: *f*.
- Keyboard Reduction**: Grand staff (treble and bass clefs), key signature of one sharp (F#), common time. Dynamics: *f*, *mp*, *f*.

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6

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

f *mf*

f *mf*

f *mf*

mf *mf* *p*

mf *f*

f *mf* *mp*

f *mf* *f*

f *mf* *f*

De - us Sa - ba - oth,

Sa - ba - - - oth, De - us Sa - ba - oth,

De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba -

De - us Sa - ba - oth,

mp *f*

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12

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

f

f

f

f

f

f

f

f

f

f

f

f

f

Do-mi-nus De-us Do-mi-nus De-us Sa-ba-oth.

Do-mi-nus De-us Do-mi-nus De-us Sa-ba-oth.

oth, De-us Do-mi-nus De-us Sa-ba-oth.

Do-mi-nus De-us Do-mi-nus De-us Sa-ba-oth.

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Nº 4 - Te gloriosus

Hilarión Eslava

Andante sostenuto
cres.

Flute
mp

C Clarinet
mp

C Clarinet
mp

A Cornet
mp

Horns in D (1° by editor)
mp

Ophicleide
mp

Violin
mp

Violin
mp

Contrabass (By editor)
mp

Soprano

Alto

Tenor

Bass

Keyboard Reduction
mp

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The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Clarinet in C (C Cl.), Clarinet in Bb (C Cl.), Alto Saxophone (A Sax.), Trumpet in D (D Hn.), Oboe (Oph.), Violin I (Vln.), Violin II (Vln.), Cello (Cb.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard (KB). The score is in 4/4 time and the key signature has two sharps (F# and C#). The woodwinds and strings play a melodic line that starts with a *dim.* dynamic and ends with a *cres.* dynamic. The Oboe and Cello parts have a *p* dynamic marking. The vocal soloists (Alto and Tenor) enter in the final measure with a *mp cres.* dynamic and sing the word "Te". The Keyboard part provides harmonic support with a *dim.* dynamic in the first measure and a *p* dynamic in the second measure, followed by a *cres.* dynamic in the final measure.

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8

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

dim.

f

dim.

f

dim.

f

dim.

f dim.

f dim.

f dim.

p

p

p

p

f dim.

p

glo - - - - ri - o - sus a - pos - to - lo - - - rum cho - - - rus,

glo - - - - ri - o - sus a - pos - to - lo - - - rum cho - - - rus,

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12

Fl. *cres.*
mp

C Cl. *cres.*
mp

C Cl. *cres.*
mp

A Cnt. *cres.*
mp

D Hn. *cres.*
mp

Oph. *cres.*
mp

Vln. *cres.*
mp

Vln. *cres.*
mp

Cb. *cres.*
mp

S. *cres.*
mp Te glo - - - ri - o - sus a - pos - to - lo - - - rum

A. *cres.*
mp Te glo - - - ri - o - sus a - pos - to - lo - - - rum

T. *cres.*
mp Te glo - - - ri - o - sus a - pos - to - lo - - - rum

B. *cres.*
mp Te glo - - - ri - o - - - sus a - - pos - to - lo - rum

KB *cres.*
mp

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16

Fl. *dim.*
f *dim.* *p*

C Cl. *f* *dim.* *p*

C Cl. *f* *dim.* *p*

A Cnt. *f* *dim.* *p*

D Hn. *f* *dim.* *p*

Oph. *f* *dim.* *p*

Vln. *f* *dim.* *p*

Vln. *f* *dim.* *p*

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

S. *f* *dim.* *p*
cho - rus, a - - pos-to - lo-rum cho - - - - - rus.

A. *f* *dim.* *p*
cho - rus, a - - pos-to - lo-rum cho - - - - - rus.

T. *f* *dim.* *p*
cho - rus, a - - pos-to - lo-rum cho - - - - - rus.

B. *f* *dim.* *p*
cho - rus, a - - pos-to - lo-rum cho - - - - - rus.

KB *f* *dim.* *p*

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Nº 5 - Te Martyrum

Hilarión Eslava

Allegro

The musical score is arranged for the following instruments and voices:

- Flute
- C Clarinet
- C Clarinet
- A Cornet
- Horns in D (1° by editor)
- Ophicleide
- Violin
- Violin
- Contrabass (By editor)
- Soprano
- Alto
- Tenor
- Bass
- Keyboard Reduction

The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked **Allegro**. The dynamics range from *f* (forte) to *p* (piano). The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Te Mar-ty-rum can-di-da-tus, Te".

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5

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

mp

p

p p

Mar - ty - rum can - di - da - - - - tus

Mar - ty - rum can - di - da - - - - tus

Mar - ty - rum can - di - da - - - - tus

Mar - ty - rum can - di - da - - - - tus

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8

Fl. *f* *dim.*

C Cl. *f* *dim.*

C Cl. *f* *dim.*

A Cnt. *f* *dim.*

D Hn. *f* *dim.*

Oph. *f* *dim.*

Vln. *f* *dim.*

Vln. *f* *dim.*

Cb. *f* *dim.*

S. *f* *dim.*
 lau - dat, lau - dat e - - - xer - ci - -

A. *f* *dim.*
 lau - dat, lau - dat e - - - xer - ci - -

T. *f* *dim.*
 lau - dat, lau - dat e - - - xer - ci - -

B. *f* *dim.*
 lau - dat, lau - dat e - - - xer - ci - -

KB

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▶▶▶ This passage does not appear in Badajoz version

11

Fl. *mp* *f* *dim.*

C Cl. *mp* *f* *dim.*

C Cl. *mp* *f* *dim.*

A Cnt. *mp* *f* *dim.*

D Hn. *mp* *f* *dim.*

Oph. *mp* *f* *dim.*

Vln. *mp* *f* *dim.*

Vln. *mp* *f* *dim.*

Cb. *mp* *f* *dim.*

S. *mp* *f* *dim.*

A. *mp* *f* *dim.*

T. *mp* *f* *dim.*

B. *mp* *f* *dim.*

KB *f*

tus, lau - dat, lau - dat,

tus, lau - dat, lau - dat,

tus, lau - dat, lau - dat,

tus, lau - dat, lau - dat,

8

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14

The musical score for measures 14-16 includes the following parts:

- Fl.** (Flute): Treble clef, key signature of two sharps. Measure 14 has a whole note G4. Measure 15 has a quarter note G4, quarter note F#4, and quarter note E4. Measure 16 has a whole note G4.
- C Cl.** (C Clarinet): Treble clef, key signature of two sharps. Measure 14 has a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Measure 15 has a quarter note G4, quarter note F#4, and quarter note E4. Measure 16 has a whole note G4.
- C Cl.** (C Clarinet): Treble clef, key signature of two sharps. Measure 14 has a whole note G4. Measure 15 has a quarter note G4, quarter note F#4, and quarter note E4. Measure 16 has a whole note G4.
- A Cnt.** (Alto Saxophone): Treble clef, key signature of one flat. Measure 14 has a whole note G3. Measure 15 has a quarter note G3, quarter note F3, and quarter note E3. Measure 16 has a whole note G3.
- D Hn.** (D Horn): Treble clef, key signature of two sharps. Measure 14 has a whole note G4. Measure 15 has a quarter note G4, quarter note F#4, and quarter note E4. Measure 16 has a whole note G4.
- Oph.** (Oboe): Bass clef, key signature of two sharps. Measure 14 has a whole note G3. Measure 15 has a quarter note G3, quarter note F#3, and quarter note E3. Measure 16 has a whole note G3.
- Vln.** (Violin): Treble clef, key signature of two sharps. Measure 14 has a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Measure 15 has a quarter note G4, quarter note F#4, and quarter note E4. Measure 16 has a whole note G4.
- Vln.** (Violin): Treble clef, key signature of two sharps. Measure 14 has a whole note G4. Measure 15 has a quarter note G4, quarter note F#4, and quarter note E4. Measure 16 has a whole note G4.
- Cb.** (Cello): Bass clef, key signature of two sharps. Measure 14 has a whole note G3. Measure 15 has a quarter note G3, quarter note F#3, and quarter note E3. Measure 16 has a whole note G3.
- S.** (Soprano): Bass clef, key signature of two sharps. Lyrics: lau - - - dat e-xer - ci - - - tus, *mp*
- A.** (Alto): Treble clef, key signature of two sharps. Lyrics: lau - - - dat e-xer - ci - - - tus, *mp*
- T.** (Tenor): Treble clef, key signature of two sharps. Lyrics: lau - - - dat e-xer - ci - - - tus, *mp*
- B.** (Bass): Bass clef, key signature of two sharps. Lyrics: lau - - - dat e-xer - ci - - - tus, *mp*
- KB** (Keyboard): Treble and Bass clefs, key signature of two sharps. Measure 14 has a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Measure 15 has a quarter note G4, quarter note F#4, and quarter note E4. Measure 16 has a whole note G4.

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Nº 6 - Patrem immensæ

Hilarión Eslava

Andante Sostenuto

Flute *p*

C Clarinet *p*

C Clarinet *p*

A Cornet

Horns in D (1° by editor)

Ophicleide *p*

Violin *p*

Violin *p*

Contrabass (By editor) *p*

Soprano *p*
Pa - - trem im - men - sæ

Alto *p*
Pa - - trem im - men - sæ

Tenor *p*
Pa - - trem im - men - sæ

Bass *p*
Pa - - trem im - men - sæ

Keyboard Reduction *p*

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7

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.
ma - - - jes - - - - ta - - - tis, Pa - - trem im - men - - - - -

A.
ma - - - - jes - ta - - - tis, Pa - - trem im - men - - - - -

T.
ma - - - jes - - - - ta - - - tis, Pa - - trem im - men - - - - -

B.
ma - - - jes - - - - ta - - - tis, Pa - - trem im - men - - - - -

KB

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11

Fl. *f* *p*

C Cl. *f* *p*

C Cl. *f* *p*

A Cnt.

D Hn.

Oph. *f* *p*

Vln. *f* *p*

Vln. *f* *p*

Cb. *f* *p*

S. *f* *p*
sæ, im - men - sæ ma - - - jes - ta - - - - - tis,

A. *f* *p*
sæ, im - men - sæ ma - - - jes - - - ta - - - - - tis,

T. *f* *p*
sæ, im - men - sæ ma - - - jes - - - ta - - - - - tis,

B. *f* *p*
sæ, im - men - sæ ma - - - jes - - - ta - - - - - tis,

KB *f* *p*

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 Edited & arranged 2022 by Rebecca Rufin

▶▶▶ This passage does not appear in Badajoz version

16

Fl. *cres.* *dim.* *cres.*

C Cl. *cres.* *dim.* *cres.*

C Cl. *cres.* *dim.* *cres.*

A Cnt.

D Hn.

Oph. *cres.* *dim.* *cres.*

Vln. *cres.* *dim.* *cres.*

Vln. *cres.* *cres.*

Cb. *cres.* *dim.* *cres.*

S. *cres.* *dim.* *cres.*
 Pa - trem im - men - - - sæ ma - jes - ta - - tis, im - men - - -

A. *cres.* *dim.* *cres.*
 Pa - trem im - men - - - sæ ma - jes - ta - tis, im - men - - -

T. *cres.* *dim.* *cres.*
 Pa - trem im - men - - - sæ ma - jes - ta - tis, im - men - - -

B. *cres.* *dim.* *cres.*
 Pa - trem im - men - - - sæ ma - jes - ta - - tis, im - men - - -

KB *cres.* *dim.* *cres.*

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 Edited & arranged 2022 by Rebecca Rufin

22

Fl. *dim.*

C Cl. *dim.*

C Cl. *dim.*

A Cnt.

D Hn.

Oph. *dim.*

Vln. *dim.*

Vln. *dim.*

Cb. *dim.*

S. *dim.*
sæ ma - - jes - - - ta - - - - - tis.

A. *dim.*
sæ ma - - jes - - - ta - - - - - tis.

T. *dim.*
sæ ma - - jes - - - ta - - - - - tis,

B. *dim.*
sæ ma - - jes - - - ta - - - - - tis.

KB *dim.*

From Manuscript #1496 from Archivo de la Real Capilla de Palacio & Manuscript #028 from Catedral de Badajoz;
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Nº 7 - Sanctum

Hilarión Eslava

Allegro non molto

The musical score is arranged in a standard orchestral format with vocal parts. The instruments and their parts are:

- Flute**: Treble clef, key signature of two sharps (F# and C#), common time. Dynamics: *mf*, *f*, *mf*.
- C Clarinet**: Treble clef, key signature of two sharps. Dynamics: *mf*, *f*, *mf*.
- C Clarinet**: Treble clef, key signature of two sharps. Dynamics: *mf*, *f*, *mf*.
- A Cornet**: Treble clef, key signature of one flat (Bb), common time. Dynamics: *mf*, *f*.
- Horns in D (1° by editor)**: Treble clef, key signature of two sharps. Dynamics: *mf*, *f*.
- Ophicleide**: Bass clef, key signature of two sharps. Dynamics: *mf*, *f*, *mf*.
- Violin**: Treble clef, key signature of two sharps. Dynamics: *mf*, *f*, *mf*.
- Violin**: Treble clef, key signature of two sharps. Dynamics: *mf*, *f*, *mf*.
- Contrabass (By editor)**: Bass clef, key signature of two sharps. Dynamics: *mf*, *f*, *mf*.
- Soprano**: Bass clef, key signature of two sharps. Lyrics: Sanc-tum quo-que Pa-ra-eli-tum. Dynamics: *f*, *mf*.
- Alto**: Treble clef, key signature of two sharps. Lyrics: Sanc-tum quo-que Pa-ra-eli-tum. Dynamics: *f*, *mf*.
- Tenor**: Treble clef, key signature of two sharps. Lyrics: Sanc-tum quo-que Pa-ra-eli-tum. Dynamics: *f*, *mf*.
- Bass**: Bass clef, key signature of two sharps. Lyrics: Sanc-tum quo-que Pa-ra-eli-tum. Dynamics: *f*, *mf*.
- Keyboard Reduction**: Grand staff (treble and bass clefs), key signature of two sharps. Dynamics: *mf*, *f*.

The score includes dynamic markings (*mf*, *f*) and articulation marks such as accents and slurs. The vocal parts feature the Latin text: "Sanc-tum quo-que Pa-ra-eli-tum".

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6

Fl. *f* *mf* *f* *mf*

C Cl. *f* *mf* *f* *mf*

C Cl. *f* *mf* *f* *mf*

A Cnt. *p*

D Hn. *f*

Oph.

Vln. *mf*

Vln. *f* *mf* *f* *mf*

Cb. *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

KB

Spi - ri - tum, Pa - ra - cli - tum Spi - ri - tum, Pa - ra - cli - tum Spi - - ri -
Spi - ri - tum, Pa - ra - cli - tum Spi - ri - tum, Pa - ra - cli - tum Spi - - ri -
Spi - ri - tum, Pa - ra - cli - tum Spi - ri - tum, Pa - ra - cli - tum Spi - - ri -
Spi - ri - tum, Pa - - ra - cli - tum Spi - ri - tum, Pa - ra - cli - - tum Spi - - ri -

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▶▶▶ This passage does not appear in Badajoz version

12

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

tum, Sanc - - - tum, quo - - - que,

tum, Sanc - - - - - tum quo - - - que,

tum, Sanc - - - - - tum quo - - - que,

tum, Sanc - - - tum,

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

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15

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

Sanc - tum Pa - - - ra - cli-tum Spi-ri -

Sanc - - - tum quo - que, Pa - - - ra - cli - tum Spi-ri -

Sanc - - - tum quo - que, Pa - - - ra - cli-tum Spi-ri -

Sanc - tum, Pa - - - ra - cli-tum Spi-ri -

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20

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

tum, Sanc - tum,

tum, Sanc - - - tum quo - - que, Sanc - - - tum

tum, Sanc - - - tum quo - - que, Sanc - - - tum

tum, Sanc - tum,

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 Edited & arranged 2022 by Rebecca Rufin

24

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

f Sanc - tum Pa - - - ra - cli-tum Spi - ri - tum.

f quo - que, Pa - - - ra - cli - tum Spi - ri - tum,

f quo - que, Pa - - - ra - cli-tum Spi - ri - tum,

f Sanc - tum, Pa - - - ra - cli-tum Spi - ri - tum,

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Nº 8 - Tu Patris

Hilarión Eslava

Flute

C Clarinet

C Clarinet

A Cornet

Horns in D (1° by editor)

Ophicleide

Violin

Violin

Contrabass (By editor)

Soprano

Alto

Tenor

Bass

Keyboard Reduction

Tu Pa-tris sem-pi-ter-nus es Fi-li-us, Tu

Tu Pa-tris sem-pi-ter-nus es Fi-li-us, Tu

Tu Pa-tris sem-pi-ter-nus es Fi-li-us, Tu

Tu Pa-tris sem-pi-ter-nus es Fi-li-us, Tu

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6

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

p *f* *p*

p *f* *p*

p *f* *p*

f

p *f* *p*

p *f* *p*

p *f* *p*

Pa - tris sem - pi - ter - nus,

Pa - tris sem - pi - ter - nus,

Pa - tris sem - pi - ter - nus,

Pa - tris sem - pi - ter - nus,

p *p*

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►►► This passage does not appear in Badajoz version

10

Fl. *mf* *cres poco a poco*

C Cl. *mf* *cres poco a poco*

C Cl. *mf* *cres poco a poco*

A Cnt. *p*

D Hn.

Oph. *mf* *cres poco a poco*

Vln. *mf* *cres poco a poco*

Vln. *mf* *cres poco a poco*

Cb. *mf* *cres poco a poco*

S. Tu Pa - - - tris sem - - - pi - ter - - -

A. Tu Pa - - - tris sem - - - pi - ter - - -

T. Tu Pa - - - tris sem - - - pi - ter - - -

B. Tu Pa - - - tris sem - - - pi - ter - - -

KB *mf*

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13

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

cres.

ff

ff

ff

mf

ff

mf

ff

ff

mf

nus, sem - - - pi - ter - - - - nus es Fi-li - us,

nus, sem - - - pi - ter - - - - - nus es Fi-li - us,

nus, sem - - - pi - ter - - - - - nus es Fi-li - us,

nus, sem - - - pi - ter - - - - - nus es Fi-li - us,

mf

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18 ◀◀

Fl. *mf* *cres poco a poco*

C Cl. *mf* *cres poco a poco*

C Cl. *mf* *cres poco a poco*

A Cnt. *p*

D Hn.

Oph. *cres poco a poco*

Vln. *mf* *cres poco a poco*

Vln. *mf* *cres poco a poco*

Cb. *mf* *cres poco a poco*

S. Tu Pa - - - tris sem - pi - ter - - - - -

A. Tu Pa - - - tris sem - pi - ter - - - - -

T. Tu Pa - - - tris sem - pi - ter - - - - -

B. Tu Pa - - - tris sem - pi - ter - - - - -

KB *mf* *cres poco a poco*

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22

Fl.

C Cl.

C Cl.

A Cnt. *cres.*

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

nus, sem - - - pi - ter - - - - - nus es Fi - li - us.

nus, sem - - - pi - ter - - - - - nus es Fi - li - us,

nus, sem - - - pi - ter - - - - - nus es Fi - li - us,

nus, sem - - - pi - ter - - - - - nus es Fi - li - us,

ff

ff

ff

ff

ff

f

ff

f

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Nº 9 - Tu, devicto

Hilarión Eslava

The musical score is arranged in a multi-system format. The top system includes Flute, C Clarinet, and A Cornet. The second system includes Horns in D (1° by editor) and Ophicleide. The third system includes Violin and Contrabass (By editor). The vocal system includes Soprano, Alto, Tenor, and Bass. The bottom system is the Keyboard Reduction. The score is in 2/4 time with a key signature of one sharp (F#). Dynamics include *f*, *p*, and *mp*. The vocal parts have lyrics: "Tu, de - vic - to mor - tis a - cu - le - o, a - pe - ru - is - ti cre -".

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6

Fl.
C Cl.
C Cl.
A Cnt.
D Hn.
Oph.
Vln.
Vln.
Cb.
S.
A.
T.
B.
KB

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

reg-na cae - - - lo - - rum,
den - ti - bus reg - na cae - - - lo - - rum,
reg-na cae - - - lo - - rum, a - pe - ru - is - ti cre -
reg-na cae - - - lo - - rum,

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11

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

reg - na cae - - lo - rum, reg - na, reg - na cae -

reg - na cae - - lo - rum, reg - na, reg - na cae -

den - ti - bus reg - - na cae - - lo - rum, reg - na, reg - na cae -

reg - na cae - - lo - rum, reg - na, reg - na cae -

f

f

f

f

f

f

f

f

f

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16

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

lo - - - - - rum.

lo - - - - - rum.

lo - - - - - rum.

lo - - - - - rum.

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Nº 10 - Judex crederis

Hilarión Eslava

Allegro non molto

The score is arranged in a standard orchestral format with vocal parts. The instruments include Flute, two Clarinets in C, A Cornet, Horns in D (first by editor), Ophicleide, two Violins, Contrabass (by editor), and Keyboard Reduction. The vocal parts are for Soprano, Alto, Tenor, and Bass. The music is in the key of D major and common time (C). Dynamics range from *f* (forte) to *p* (piano). The vocal parts have lyrics in Latin: "Ju - dex cre-de-ris ven - tu - - - rus, Ju - dex" for Soprano; "Ju - dex cre-de-ris es-se-ven - tu - - - rus, Ju - dex" for Alto; "Ju - dex cre-de-ris es - seven - tu - - - rus, Ju - dex" for Tenor; and "Ju - dex cre-de-ris es - seven - tu - - - rus, Ju - dex" for Bass.

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7

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

p

p

p

pp

p

p

p

p

p

p

cre-de-ris ven-tu-rus,

cre-de-ris es-se ven-tu-rus,

cre-de-ris es - - se ven-tu-rus,

cre-de-ris es - - se ven-tu-rus,

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14 **Andantino**

Fl. *p*

C Cl. *p*

C Cl. *p*

A Cnt.

D Hn.

Oph. *p*

Vln. *p*

Vln. *p*

Cb. *p*

S. *p*
Te er - go quæ - su - mus, tu - is

A. *p*
Te er - - go quæ - su - mus, tu - is

T. *p*
Te er - - go quæ - su - mus, tu - is

B. *p*
Te er - - go quæ - - su - mus, tu - is

KB

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20

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

fa - mu - lis sub - ve - ni,

fa - mu - lis sub - ve - ni, quos pre - ti - o - so, pre - ti -

fa - mu - lis sub - ve - ni, quos pre - ti -

fa - mu - lis sub - ve - ni, quos pre - ti - o - - - - so san - gui - ne,

pp

p

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25

Fl. *p*

C Cl. *p*

C Cl. *p*

A Cnt.

D Hn. *p*

Oph.

Vln.

Vln.

Cb.

S.
pre-ti - o - - - so san-gui - ne re - - - de - mis - - ti,

A.
o - - - so san - - - - gui - - - ne re - - - de - - - - mis - - ti,

T.
o - - - - so san - - - - gui - - - ne re - - - de - mis - - ti,

B.
pre - - - ti - - o - so san - gui - - - ne re - - - de - mis - - ti,

KB *f* *mf* *mp*

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30

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph. *dim.*

Vln. *dim.*

Vln. *dim.*

Cb. *dim.*

S. *dim.*
re - - - de - mis - - - - - ti.

A. *dim.*
re - - - de - mis - - - - - ti.

T. *dim.*
re - - - de - mis - - - - - ti.

B. *dim.*
re - - - de - mis - - - - - ti.

KB

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Nº 11 - Salvum

Hilarión Eslava

Allegro non molto

The score is for the piece "Salvum" by Hilarión Eslava, marked "Allegro non molto". It features a full orchestral arrangement and vocal parts. The instruments include Flute, C Clarinet (two parts), A Cornet, Horns in D (1st by editor), Ophicleide, Violin (two parts), Contrabass (By editor), and Keyboard Reduction. The vocal parts are for Soprano, Alto, Tenor, and Bass. The music is in the key of D major and common time (C). The score is divided into four measures. The first measure is marked *f*. The second measure is marked *p*. The third measure is marked *f*. The fourth measure is marked *f*. The vocal parts enter in the second measure with the lyrics "Sal - vum, sal - - - vum fac". The Soprano part is marked *f* and *dol.*. The Alto part is marked *f* and *dol.*. The Tenor part is marked *f* and *dol.*. The Bass part is marked *f* and *dol.*. The Keyboard Reduction part is marked *f* and *p*.

Flute *f* *p* *f*

C Clarinet *f* *p* *f*

C Clarinet *f* *p* *f*

A Cornet *f* *f*

Horns in D (1° by editor) *f* *f*

Ophicleide *f* *p* *f*

Violin *f* *p* *f*

Violin *f* *p* *f*

Contrabass (By editor) *f* *p* *f*

Soprano *f* *dol.*
Sal - vum, sal - - - vum fac

Alto *f* *dol.*
Sal - vum, sal - - - vum fac

Tenor *f* *dol.*
Sal - vum, sal - - - vum fac

Bass *f* *dol.*
Sal - vum, sal - - vum fac

Keyboard Reduction *f* *p* *f*

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5

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

f

p

mp

p

f

p

dol.

dol.

dol.

dol.

8

po - - pu-lum tu - um, Do - - - mi - ne, et

po - - pu-lum tu - um Do - - - mi - ne, et

po - - pu-lum tu - um, Do - - - mi - ne, et

po - - pu-lum tu - um, Do - - - mi - ne, et

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8

Fl. *f* *dim.*

C Cl. *f* *dim.*

C Cl. *f* *dim.*

A Cnt. *f* *dim.*

D Hn. *f* *dim.*

Oph. *f* *dim.*

Vln. *f* *dim.*

Vln. *f* *dim.*

Cb. *f* *dim.*

S.
be - ne - dic, et be - ne - dic, hæ - re - di - ta - ti

A.
be - ne - dic, et be - ne - dic, hæ - re - di - ta - ti

T.
be - ne - dic, et be - ne - dic, hæ - re - di - ta - ti

B.
be - ne - dic, et be - ne - dic, hæ - re - di - ta - ti

8

KB

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▶▶▶ This passage does not appear
in Badajoz version

11.

Fl. *mp* *f* *dim.*

C. Cl. *mp* *f* *dim.*

C. Cl. *mp* *f* *dim.*

A. Cnt. *mp* *f* *dim.*

D. Hn. *mp* *f* *dim.*

Oph. *mp* *f* *dim.*

Vln. *mp* *f* *dim.*

Vln. *f* *dim.*

Cb. *mp* *f* *dim.*

S. *f*
tu - æ, et be - ne-dic, et be - ne-dic, hæ-re-di -

A. *f*
tu - æ, et be - ne-dic, et be - ne-dic, hæ-re-di -

T. *f*
tu - æ, et be - ne-dic, et be - ne-dic, hæ-re-di -

B. *f*
tu - æ, et be - ne-dic, et be - ne-dic, hæ-re-di -

KB *f*

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14

Fl. *mp*

C Cl. *mp*

C Cl. *mp*

A Cnt. *mp*

D Hn. *mp*

Oph. *mp*

Vln. *mp*

Vln. *mp*

Cb. *mp*

S.
ta - - - ti tu - - - - - æ.

A.
ta - - - ti tu - - - - - æ.

T.
ta - - - ti tu - - - - - æ.

B.
ta - - - ti tu - - - - - æ.

KB

From Manuscript #1496 from Archivo de la Real Capilla de Palacio & Manuscript #028 from Catedral de Badajoz;
Edited & arranged 2022 by Rebecca Rufin

Nº 12 - Per singulos

Hilarión Eslava

Andante sostenuto
cres.

Flute
mp *cres.*

C Clarinet
mp *cres.*

C Clarinet
mp *cres.*

A Cornet
mp *cres.*

Horns in D (1° by editor)
mp *cres.*

Ophicleide
mp *cres.*

Violin
mp *cres.*

Violin
mp *cres.*

Contrabass (By editor)
mp *cres.*

Soprano

Alto

Tenor

Bass

Keyboard Reduction
mp *cres.*

From Manuscript #1496 from Archivo de la Real Capilla de Palacio & Manuscript #028 from Catedral de Badajoz;
Edited & arranged 2022 by Rebecca Rufin

4

Fl. *dim.*

C Cl. *dim.*

C Cl. *dim.*

A Cnt. *dim.*

D Hn.

Oph. *dim.* *cres.*
p

Vln. *dim.* *cres.*
p

Vln. *dim.* *cres.*
p

Cb. *dim.* *cres.*
p

S.

A. *mp cres.*
Per

T. *mp cres.*
Per

B.

KB *dim.* *p* *cres.*

Detailed description of the musical score: The score is for page 61, marked with a 4/4 time signature. It features a woodwind section with Flute (Fl.), Clarinet in C (C Cl.), Clarinet in Bb (C Cl.), and Oboe (Oph.). The string section includes Violin I (Vln.), Violin II (Vln.), and Cello (Cb.). There are also vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a Keyboard (KB) part. The woodwinds and strings play melodic lines with dynamics ranging from *dim.* to *cres.* and *p*. The vocal parts (A., T.) have lyrics 'Per' and are marked with *mp cres.* and a fermata. The keyboard part provides harmonic support with chords and a melodic line, marked with *dim.*, *p*, and *cres.*

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8

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

mp

mp

mp

dim.

f

dim.

f

dim.

f

dim.

f

dim.

f

dim.

f

dim.

f

dim.

f

dim.

f

dim.

p

p

sin-gu-los di-es be-ne-di - - ci-mus te,

sin-gu-los di-es be-ne-di - - - ci-mus te,

f dim.

f dim.

f dim.

p

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12

Fl. *mf* *cres.*

C Cl. *mf* *cres.*

C Cl. *mf* *cres.*

A Cnt. *mf* *cres.*

D Hn. *mp* *cres.*

Oph. *mf* *cres.*

Vln. *mf* *cres.*

Vln. *mp* *cres.*

Cb. *mp* *cres.*

S. *mf* *cres.*
Per sin-gu-los di - es, per sin-gu-los

A. *mf* *cres.*
per sin-gu-los di - es, per sin-gu-los

T. *mf* *cres.*
per sin-gu-los di - es, per sin-gu-los

B. *mf* *cres.*
Per sin - - gu-los di - - - es, per sin - - gu-los

KB *mf* *cres.*

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16

Fl. *dim.*
f

C Cl. *dim.*
f

C Cl. *dim.*
f

A Cnt. *dim.*
f

D Hn. *dim.*
f

Oph. *dim.*
f

Vln. *dim.*
f

Vln. *dim.*
f

Cb. *dim.*
f

S. *f* *dim.*
di - es be - ne - di - ci-mus, be - ne - di - ci - mus te.

A. *f* *dim.*
di - es be - ne - di - ci-mus, be - ne - di - ci-mus te.

T. *f* *dim.*
di - es be - ne - di - ci-mus, be - ne - di - ci - mus te.

B. *f* *dim.*
di - es be - ne - di - ci-mus, be - ne - di - ci - mus te.

KB *f* *dim.*
p

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N° 13 - Dignare

Hilarión Eslava

Andante Sostenuto

Flute *p*

C Clarinet *p*

C Clarinet *p*

A Cornet

Horns in D (1° by editor)

Ophicleide *p*

Violin *p*

Violin *p*

Contrabass (By editor) *p*

Soprano *dol.* >
Dig - - na - re, Do - mi - ne,

Alto *dol.* >
Dig - - na - re, Do - mi - ne,

Tenor *dol.* >
Dig - - na - re, Do - mi - ne,

Bass *dol.* >
Dig - - na - re, Do - mi - ne,

Keyboard Reduction *p*

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 Edited & arranged 2022 by Rebecca Rufin

7

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

cres.

f *p*

cres.

f *p*

cres.

f *p*

cres.

f *p*

f *cres.*

f *cres.*

f *p*

cres.

f *p*

cres.

f *p*

di - - - e is - - to si - - ne pec - ca - - - - - to, si - ne pec -

di - - - e is - - to si - - ne pec - ca - - - - - to, si - ne pec -

di - - - e is - - to si - - ne pec - ca - - - - - to, si - ne pec -

di - - - e is - - to si - - ne pec - ca - - - - - to, si - ne pec -

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13

Fl.

C Cl.

C Cl.

A Sax.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

ca - - to nos cus-to-di - - re, si - ne pec - ca - to nos cus-to -

ca - - to nos cus-to-di - - re, si - ne pec - ca - to nos cus-to -

ca - - to nos cus-to-di - - re, si - ne pec - ca - to nos cus-to -

ca - - to nos cus-to-di - - re, si - ne pec - ca - to nos cus-to -

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▶▶▶ This passage does not appear in Badajoz version



19

Fl. *cres.* *dim.*

C Cl. *cres.* *dim.*

C Cl. *cres.* *dim.*

A Cnt.

D Hn.

Oph. *cres.* *dim.*

Vln. *cres.* *dim.*

Vln. *cres.*

Cb. *cres.* *dim.*

S. *cres.* *dim.*
di - - re, si - ne pec-ca-to nos cus-to di - - - re.

A. *cres.* *dim.*
di - - re, si - ne pec-ca-to nos cus-to di - - - re.

T. *cres.* *dim.*
di - - re, si - ne pec-ca-to nos cus-to di - - - re.

B. *cres.* *dim.*
di - - re, si - ne pec-ca-to nos cus-to di - - - re.

KB

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Nº 14 - Fiat misericordia

Hilarión Eslava

Allegro vivo

Flute

C Clarinet

C Clarinet

A Cornet

Horns in D
(1° by editor)

Ophicleide

Violin

Violin

Contrabass
(By editor)

Soprano

Alto

Tenor

Bass

Keyboard
Reduction

Fi - at mi - se - - - ri - cor - di - - - a

Fi - at mi - se - - - ri - cor - di - - - a

Fi - at mi - se - - - ri - cor - di - - - a

Fi - - - at mi - se - - - ri - - - cor - - - di - a

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5

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

tu - - - a, mi-se - - ri - cor-di - - a tu - a, Do-mi - ne,

tu - - - a, mi-se - - ri - cor-di - - a tu - a, Do-mi - ne,

tu - - - a, mi-se - - ri - cor-di - - a tu - a, Do-mi - ne,

tu - - - a, mi - se - ri - cor - di - a tu - a, Do-mi - ne,

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10

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

su - - - per nos, su - - - per nos,
 su - - - per nos, su - - - per nos,
 su - - - per nos, su - - - per nos,

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14

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

nos, fi - at mi - se - - ri - - cor - di - - a

nos, fi - at mi - se - - ri - - cor - di - - a

su - - - per nos, fi - at mi - se - - ri - - cor - di - - a

su - - - per nos, fi - at mi - se - - ri - - cor - - - di - a

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18

Fl.

C Cl.

C Cl.

A Sax.

D Hn.

Oph.

Vln. I

Vln. II

Cb.

S.
tu - - - a, Do - - - mi - ne, su - - - per nos, su - per

A.
tu - - - a, Do - - - mi - ne, su - - - per nos, su - per

T.
tu - - - a, Do - - - mi - ne, su - - - per nos, su - per

B.
tu - - - a, Do - - - mi - - - ne, su - per nos, su - per

KB

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22

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.
nos, quem - - - - - ad - - - - - mo-dum spe -

A.
nos, quem - - - - - ad - - - - - mo-dum spe -

T.
nos, quem - - - - - ad - - - - - mo-dum spe -

B.
nos, quem - - - - - ad - - - - - mo-dum spe -

KB

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25

Fl.

C Cl.

C Cl.

A Snt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.
ra - vi - mus in te, quem - - - - ad - - mo - dum spe -

A.
ra - vi - mus in te, quem - - - - ad - - mo - dum spe -

T.
ra - vi - mus in te, quem - - - - ad - - mo - dum spe -

B.
ra - vi - mus in te, quem - - - - ad - - mo - dum spe -

KB

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29

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

ra - vi - mus in te.

ra - vi - mus in te.

ra - vi - mus in te,

ra - vi - mus in te,

cres.

p

cres.

cres.

cres.

p

cres.

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34

Fl. *f*

C Cl. *f*

C Cl. *f*

A Cnt. *f*

D Hn. *f*

Oph. *f*

Vln. *f*

Vln. *f*

Cb. *f*

S. *f*

A. *f*

T. *f*

B. *f*

KB *f*

Real Capilla de Palacio version
Catedral de Badajoz version

Fi-at mi-se-ri-cor-di-a
In-te, Do-mi-ne, spe-

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38

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

tu - - - a, mi - se - - ri - cor - di - - - a tu - a, Do - mi -
 ra - - - - vi, non - con - fun - - - dar in æ - ter - -

tu - - - a, mi - se - - ri - cor - di - - - a tu - a, Do - mi -
 ra - - - - vi, non - con - fun - - - dar in æ - ter - -

tu - - - a, mi - se - - ri - cor - di - - - a tu - a, Do - mi -
 ra - - - - vi, non - con - fun - - - dar in æ - ter - -

tu - - - a, mi - - - se - ri - cor - - - di - a tu - a, Do - mi -
 ra - - - - vi, non - con - fun - - - dar in æ - ter - -

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42

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

ne, *num,* su - - - per nos, su - - per
non con - fun - - dar *in æ - ter - -*

ne, *num,* su - - - per nos, su - - per
non con - fun - - dar *in æ - ter - -*

ne, *num,* su - - - per nos, su - - per nos,
non con - fun - - - dar *non con - fun - - - dar,*

ne, *num,* su - - - per nos, su - - per nos,
non con - fun - - - dar *non con - fun - - - dar,*

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47

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

nos, *num,* fi-at mi - se - - ri - cor-di - - a tu - - - a,
in_ te, Do - - mi - ne_ spe - ra - - - vi,

nos, *num,* fi-at mi - se - - ri - cor-di - - a tu - - - a,
in_ te, Do - - mi - ne_ spe - ra - - - vi,

su - - - per nos, fi-at mi - se - - ri - cor-di - - a tu - - - a,
in æ - ter-num, in_ te Do - - mi - ne_ spe - ra - - - vi,

su - - - per nos, fi-at mi - se - - ri - - - cor - di - a tu - - - a,
in æ - ter-num, in_ te Do - mi - - - ne_ spe - ra - - - vi,

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►►► This passage does not appear in Badajoz version

52

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

Do - - mi - ne, su - per nos, su - per nos, quem - - -
non con - fun - dar in æ - ter - - - - num, *non__ con -*

Do - - mi - ne, su - per nos, su - per nos, quem - - -
non con - fun - dar in æ - ter - - - - num, *non__ con -*

Do - - mi - ne, su - per nos, su - per nos, quem - - -
non con - fun - dar in æ - ter - - - - - num, *non__ con -*

Do - mi - - ne, su - per nos, su - per nos, quem - - -
non con - - - fun - dar æ - ter - - - - - num, *non__ con -*

57 ◀◀ *ritardando*

Fl. *ritardando* *mp*

C Cl. *ritardando* *mp*

C Cl. *ritardando* *mp*

A Cnt. *ritardando* *mp*

D Hn. *ritardando*

Oph. *ritardando* *mp*

Vln. *ritardando* *mp*

Vln. *ritardando* *mp*

Cb. *ritardando* *mp*

S. *ritardando* *mp*
 ad-mo-dum spe - ra - vi - mus in te, quem - - - ad - mo - dum spe -
fun - dar in æ - ter - - - - num, *non - con - fun - dar in æ -*

A. *ritardando* *mp*
 ad - mo - dum spe - ra - vi - mus in te, quem - - - ad - mo - dum spe -
fun - dar in æ - ter - - - - num, *non - con - fun - dar in æ -*

T. *ritardando* *mp*
 ad - mo - dum spe - ra - vi - mus in te, quem - - - ad - mo - dum spe -
fun - dar in æ - ter - - - - num, *non - con - fun - dar in æ -*

B. *ritardando* *mp*
 ad - mo - dum spe - ra - vi - mus in te, quem - - - ad - mo - dum spe -
fun - dar in æ - ter - - - - num, *non - con - fun - dar in æ -*

KB *ritardando* *mp*

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62

Fl.

C Cl.

C Cl.

A Cnt.

D Hn.

Oph.

Vln.

Vln.

Cb.

S.

A.

T.

B.

KB

ra - vi - mus in te,
ter - num,

ra - vi - mus in te,
ter - num,

ra - vi - mus in te,
ter - num,

ra - vi - mus in te,
ter - num,

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

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