

Con Esa Cruz Armado

Himno a Nuestro Padre Jesús del Gran Poder

By Hilarión Eslava



For Male Chorus with Chamber Orchestra
Arrangement by Rebecca Rufin

ART: Mural of "Jesús del Gran Poder"; from Photogallery of the Hermandad del Gran Poder,
<https://www.gran-poder.es/proyecto-de-nueva-tunica-para-el-senor-ofrenda-por-cuestacion-popular-para-2020/>

Con Esa Cruz Armado

Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

The musical score consists of ten staves of music. From top to bottom, the instruments are: Flute, B_b Clarinet, Horn in F, Violin 1, Violin 2*, Viola*, Violoncello*, Contrabass*, Tenor 1, Tenor 2, and Bass. The score begins with a dynamic of **f**. The Violin 1 and Violin 2 staves feature sixteenth-note patterns. The Viola, Violoncello, and Contrabass staves provide harmonic support with sustained notes. The Tenor and Bass staves are mostly silent. The score concludes with a **Keyboard Reduction** staff, which provides harmonic information for the organ or piano accompaniment.

*This part was either added or substantially modified by the editor.

Musical score page 3, featuring six staves of music for various instruments. The instruments are: Flute (Fl.), Bassoon Clarinet (B♭ Cl.), French Horn (F Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cb.), and Double Bass (Vla.). The score is divided into measures by vertical bar lines. Measure 7 starts with Flute and Bassoon Clarinet playing eighth notes. Measure 8 begins with a dynamic *p*. Measure 9 starts with a dynamic *mp*. Violin 1 enters in measure 9 with a melodic line, followed by Violin 2, Cello, Double Bass, and Keyboard (KB) in subsequent measures. The KB part features a bass line with chords. Dynamics include *mf*, *cresc.*, and *p*.

10

Fl.

B♭ Cl.

F Hn.

Vln. 1

(cresc.)

Vln. 2

(cresc.)

Vla.

(cresc.)

Vcl.

(cresc.)

Cb.

(cresc.)

KB

(cresc.)

ff

ff

ff

ff

ff

ff

13

Fl.

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T. 1

T. 2

B.

KB

Con e - sa cruz ar - - -

Con e - sa cruz ar - - -

Con e - sa cruz ar - - -

mf

mf

mf

19

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T. 1

ma - do li - bró tu gran po - der al mun - do del pe - - - ca - do y'e -

T. 2

ma - do li - bró tu gran po - der al mun - do del pe - - - ca - do y'e -

B.

ma - do li - bró tu gran po - der al mun - do del pe - - - ca - do y'e -

KB

24

Fl.

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T. 1

T. 2

B.

KB

p cresc.

mp cresc.

p cresc.

cresc.

mf

p cresc.

p cresc.

mp

mp

mp

mp cresc.

p

ter - no pa - de - cer,
Con e - sa cruz ar - - -

ter - no pa - de - cer,
Con e - sa cruz ar - - -

ter - no pa - de - cer,
Con e - sa cruz ar - - -

ter - no pa - de - cer,
Con e - sa cruz ar - - -

27

Fl. *mp*

B♭ Cl. *(cresc.)* *mf dim.* *mp*

F Hn. *(cresc.)* *mf dim.* *mp*

Vln. 1 *(cresc.)* *f dim.* *mp* *mf*

Vln. 2 *(cresc.)* *mf dim.* *mp*

Vla. *(cresc.)* *mf dim.* *mp*

Vc. *(cresc.)* *mf dim.* *mp*

Cb. *(cresc.)* *mf dim.* *mp*

T. 1 *f* *mp >*
ma - do con e - - - sa cruz ar - - - ma - - - do,

T. 2 *f* *mp >*
ma - do con e - - - sa cruz ar - - - ma - - - do,

B. *f* *mp >*
ma - do con e - - - sa cruz ar - - - ma - - - do,

KB *(cresc.)* *f dim.* *mp* *mf*
mf

Musical score page 9, featuring a multi-part setting with the following instrumentation:

- Flute (Fl.)
- Bassoon Clarinet (B♭ Cl.)
- French Horn (F Hn.)
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Cello (Cb.)
- Tenor 1 (T. 1)
- Tenor 2 (T. 2)
- Bass (B.)
- Keyboard (KB)

The score includes vocal parts with lyrics:

T. 1: li - bró tu gran po - - - - der, li - - - -

T. 2: li - bró tu gran po - - - - der, li - - - -

B.: li - bró tu gran po - - - - der, li - - - -

Measure 30 starts with a dynamic of *mp*. The bassoon clarinet and French horn begin a crescendo. The violins play eighth-note patterns, and the cellos provide harmonic support. The vocal parts enter with the lyrics provided above. The score concludes with a dynamic of *mf*.

32

Fl.

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T. 1
bró tu gran po - - der al mun - do del pe - ca - do y'e-

T. 2
bró tu gran po - - der al mun - do del pe - ca - do y'e-

B.
bró tu gran po - - der al mun - do del pe - ca - do y'e-

KB

f *mf*

f *mf* *f*

f *mf* *f*

f dim. *mp*

f dim. *mp*

f dim. *mp* *f*

f dim. *mp* *f*

f dim. *mp* *f*

mf *f*

mf *f*

mf *f*

f dim. *mp* *f*

mf *f*

mf *f*

f dim. *mp* *f*

36

B♭ Cl. *p cresc.*

F Hn. *p cresc.*

Vln. 1 *mp* *mp* *mp* *mp* *p*

Vln. 2 *mp* *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

T. 1 *p cresc.*
ter - no pa - de - cer, e - - - ter - no pa - - - de - - cer, Al

T. 2 *p cresc.*
ter - no pa - de - cer, e - - - ter - no pa - - - de - - cer, Al

B. *p cresc.*
ter - no pa - de - cer, e - - - ter - no pa - - - de - - cer, Al

KB *mp* *p*

12

42

Fl. *mp*

B♭ Cl. *#o*

F Hn. *(cresc.)*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

T. 1 *>*
mun - - - do del pe - - - ca - - - do y'e - - - ter - no pa - de -
(cresc.)

T. 2 *>*
mun - - - do del pe - - - ca - - - do y'e - - - ter - no pa - - - de -
(cresc.)

B. *>*
mun - - - do del pe - - - ca - - - do y'e - - - ter - no pa - - - de -

KB *cresc.*

Allegretto

45

Fl.

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T. 1

T. 2

B.

KB

50

Fl.

Bb Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T. 1

T. 2

B.

KB

Po - ten - te tu bra - zo al fuer - te ven - ció, po - ten - te tu bra - zo al

Po - ten - te tu bra - zo al fuer - te ven - ció, po - ten - te tu bra - zo al

Po - ten - te tu bra - zo al fuer - te ven - ció, po - ten - te tu bra - zo al

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CPE-348

Fl.

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T. 1

T. 2

B.

KB

fuer - te ven - ció, rom - pis-te el la - zo que al hom - bre'o-pri - mió, rom -

fuer - te ven - ció, rom - pis - te el la - zo que al hom - bre'o-pri - mió, rom-

fuer - te ven - ció, rom - pis - te el la - zo que al hom - bre'o-pri - mió, rom-

63

Fl. f

B♭ Cl. f

F Hn. f

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

Cb. f

T. 1 pis-te el la - zo que al hom - bre'o-pri - mió, po - ten-te tu

T. 2 pis - te el la - - zo que al hom - bre'o-pri - mió, po - ten-te tu

B. pis - te el la - - zo que al hom - bre'o-pri - mió, po - ten-te

KB f

Fl.

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T. 1
bra - zo al fuer - te ven - ció, po - ten - te tu bra - zo al

T. 2
bra - zo al fuer - te ven - ció, po - ten - te tu bra - zo al

B.
tu bra - zo fuer - te ven - ció, po - ten - te tu bra - zo

KB

73

Fl.

B♭ Cl. *fp* *cresc.*

F Hn. *fp* *cresc.*

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

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

T. 1 *mp* *f*
fuer - te ven - ció, rom - pis-te el la-zo, rom - pis-te el la-zo,

T. 2 *mp* *f*
fuer - te ven - ció, rom - pis-te el la-zo, rom - pis-te el la-zo,

B. *mp* *f*
fuer - te ven - ció, rom - pis-te el la-zo, rom - pis-te el la-zo,

KB *f* *p* *b* *cresc.*

90

Fine

Fl. (cresc.) *ff*

B♭ Cl. (cresc.) *ff*

F Hn. (cresc.) *ff*

Vln. 1 (cresc.) *ff*

Vln. 2 *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

Solo *ff*

T. 1 pis-te el la - zo que'al hom - bre'o - pri - mió.

T. 2 pis-te el la - zo que'al hom - bre'o - pri - mió.

B. pis-te el la - zo que'al hom - bre'o - pri - mió.

KB (cresc.) *ff*

Letrillas

Moderato

Fl. C *mp* > < 3 > 3 >

B♭ Cl. C *mp* > < 3 > 3 >

F Hn. C - & *mp* & & & & & &

Vln. 1 C < 3 > 3 < 3 > 3 < 3 > 3 < 3 > 3

Vln. 2 C < 3 > 3 < 3 > 3 < 3 > 3 < 3 > 3

Vla. C < 3 > 3 < 3 > 3 < 3 > 3 < 3 > 3

Vc. C & *mp* & & & & & &

Cb. C & & & & & & &

KB C - & *mp* & & & & & &

100

Fl.

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

KB

1. Cual Moi - sés del e-ter - no re -
 2. Cuán te pe - - san, Se-ñor_ mis mal -
 3. Ha - cia'el Gól - - go - ta vas_ ca - mi -

103

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

ci - - bes pa - ra'ha - cer - la vir-tud po - de - - ro - - sa e - sa
 da - - des con que car - gas el san - to ma - de - - ro cuan-do
 nan - - do y'aun-que su - fres tor-men - tos, se'ad - vier - te que'a la

KB

106

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

KB

va - ra que hoy bri - lla glo - rio - sa, e - sa_ cruz del in - fier - no ter -
 vas co - mo un man - so cor - de - ro por el_ hom - bre tu san - gre'a'o - fre -
 cruz a - her - ro - ja - da, la muer - te, pre - sa_ si - gue de gran con - fu -

109

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

KB

ror, y con e - - lla'en tus hom-bros car - ga - - do o - be -
cer. Que si Dios fue por él o - fen - di - - do y la
sión, pa-ra'ha - cer que'en la ci - ma del mon - te, cuan-do

112

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

KB

de - ces a'A-quel que te'en - ví - a, re-di - mien - do'al mor-tal que ge -
cul - pa de'A-dán in - fi - ni - ta, sa-tis - fa - ce tu'o-fren - da ben -
ya con - su - ma - do se di - ga, e-lla mue-ra,'y el hom-bre nue - va

115

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

KB

mí - - a ba - jo'el yu - go del fie - ro'o pre - sor, re - - - di - -
di - - ta que'es di - vi - no tu'in-men - so po - der, sa - - - tis - -
vi - - da y del cie - lo el per - - - dón, e - - - lla

118

B♭ Cl.

F Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

mien - - do'al mor-tal que ge - - mí - - - a ba - - - jo'el yu -
 fa - - - ce tu'o-fren - da ben - di - - - ta que es di -
 mue - ra,'y'el hom-bre nue - - - va vi - - - da y del

KB

Flute

Con Esa Cruz Armado

Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

The sheet music for Flute consists of six staves of musical notation. Staff 1 starts with a dynamic **f**. Staff 2 begins at measure 6, with dynamics **mp**, **mf**, **f**, **ff**, and **p**. Staff 3 begins at measure 15, with dynamics **f**, **p**, **mp**, **mf dim.**, and **mp**. Staff 4 begins at measure 31, with dynamics **mf**, **f**, **mf**, **mp**, **f**, **ff**, and **p**. Staff 5 begins at measure 48, with a key signature change to **3**, dynamics **f** and **mf**, and a tempo change to **Allegretto**. Staff 6 begins at measure 60, with dynamics **f** and **f**.

2

91

(cresc.)

Fine

C

Letrillas

96

Moderato

C

mp

3

102

19

Allegretto

2

3

Allegretto

D.S. al Fine

2

B♭ Clarinet

Con Esa Cruz Armado Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

9

16

23

32

44

51

Allegretto

2

63

72

92

Fine

Letrillas

96 **Moderato**

103

111

120

Allegretto

1, 2 3

Allegretto D.S. al Fine

Horn in F

Con Esa Cruz Armado Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

The musical score consists of six staves of music for Horn in F. Staff 1 (measures 1-10) starts with **f**, followed by dynamic markings **> >**, **p**, **f**, and **mp**. Staff 2 (measures 11-19) includes dynamics **ff**, **p**, **f**, and **mf**. Staff 3 (measures 20-28) shows **p cresc.**, **mf dimm p**, and **f**. Staff 4 (measures 30-38) features **cresc.**, **f = mf**, **f >**, **>**, and **p cresc.**. Staff 5 (measures 43-51) has **(cresc.) ff**, **p**, and **f**. Staff 6 (measures 54-62) includes **f**, **mf**, and **f**. Staff 7 (measures 65-73) ends with **fp**.

2

75

cresc. ----- ***ff***

mp cresc. ----- ***ff***

Fine

C

Letrillas

96

Moderato

C - ***mp***

103

111

120

[1, 2**Allegretto****[3****Allegretto****D.S. al Fine**

Violin 1

Con Esa Cruz Armado

Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

Violin 1 score page 1. Key signature: one flat. Time signature: 4/4. Dynamics: **f**. Measures 1-5: Various eighth and sixteenth note patterns.

Violin 1 score page 1. Key signature: one flat. Time signature: 4/4. Dynamics: **mf**, *cresc.*, **ff**. Measures 6-10: Various eighth and sixteenth note patterns.

Violin 1 score page 1. Key signature: one flat. Time signature: 4/4. Dynamics: *cresc.*, **ff**. Measures 10-13: Various eighth and sixteenth note patterns.

Violin 1 score page 1. Key signature: one flat. Time signature: 4/4. Dynamics: **p**, **f**, **ff**. Measures 13-17: Various eighth and sixteenth note patterns.

Violin 1 score page 1. Key signature: one flat. Time signature: 4/4. Dynamics: **mp**, *cresc.*. Measures 25-29: Various eighth and sixteenth note patterns.

Violin 1 score page 1. Key signature: one flat. Time signature: 4/4. Dynamics: **f dim.**, **mp**. Measures 28-32: Various eighth and sixteenth note patterns.

Violin 1 score page 1. Key signature: one flat. Time signature: 4/4. Dynamics: **ff**, **mp**. Measures 30-34: Various eighth and sixteenth note patterns.

2

32

f dim. ----- *mp*

4

mp > >

40

mp > ----- *cresc.* -----

44

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

p

48

Allegretto

f

57

f

ff

65

f

ff

73

mp

f

mf

ff

mp <

83

(b)

mp

cresc. -----

93 Fine c

Letrillas

96 **Moderato** c

100 c

104 c

108 c

113 c

117 c

120 **Allegretto** c **Allegretto** c D.S. al Fine

Violin 2

Con Esa Cruz Armado

Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

The musical score consists of six staves of music for Violin 2. Staff 1 starts with a forte dynamic (f) and includes grace notes. Staff 2 begins at measure 8 with a piano dynamic (p), followed by a crescendo (cresc.) and a repeat sign. Staff 3 begins at measure 12 with a fortissimo dynamic (ff). Staff 4 begins at measure 16 with a dynamic (f) and includes a fermata over the first note. Staff 5 begins at measure 27 with dynamics (cresc.), (mf), (dim.), (mp), and (cresc.). Staff 6 begins at measure 31 with dynamics (cresc.), (f), (dim.), and (mp), followed by a change in key signature indicated by a '4'.

2

43

(cresc.) *ff*

46

Allegretto §

p *f*

53

mf

63

f *ff*

71

mp *f*

79

ff *mp*

90

Fine

cresc. *ff*

Letrillas

96

Moderato

p

99

102

105

109

112

115

118

120

1, 2 3

Allegretto Allegretto D.S. al Fine

Viola

Con Esa Cruz Armado

Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato *f*

7

12

16

6

26

30

2

41

Musical score page 1. Measure 41 starts with a bass note followed by eighth-note pairs. Dynamics: **p**, *cresc.*. Measure 42 continues with eighth-note pairs, ending with a repeat sign.

44

Musical score page 2. Measure 44 starts with eighth-note pairs, followed by sixteenth-note pairs. Dynamics: *(cresc.)*, ***ff***.

47

Musical score page 3. Measure 47 starts with a bass note followed by eighth-note pairs. Key signature changes to **A** major (no sharps or flats). Measure 48 begins with a bass note followed by eighth-note pairs. Dynamics: **p**, **f**.

58

Musical score page 4. Measure 58 starts with eighth-note pairs. Dynamics: **mf**, **f**.

66

Musical score page 5. Measure 66 starts with eighth-note pairs. Dynamics: **f**, **ff**, **mp**.

76

Musical score page 6. Measure 76 starts with eighth-note pairs. Dynamics: **f**, **ff**, **mp**.

86

Musical score page 7. Measure 86 starts with eighth-note pairs. Dynamics: **mp**, *cresc.*, ***ff***. Key signature changes to **B-flat** major (two flats).

Fine

Letrillas

96 **Moderato**

Musical score page 8. Measure 96 starts with eighth-note pairs. Dynamics: **p**. Measure 97 continues with eighth-note pairs. Measure 98 continues with eighth-note pairs. Measure 99 continues with eighth-note pairs. Measure 100 concludes with eighth-note pairs.

99

102

105

109

112

115

118

120

1, 2
Allegretto 3
Allegretto D.S. al Fine

Violoncello

Con Esa Cruz Armado Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

The musical score consists of six staves of music for Violoncello. Staff 1 starts with **f**, followed by **p** and **cresc.**. Staff 2 begins at measure 10 with **(cresc.)** followed by **ff**. Staff 3 begins at measure 16 with **f**, **mf**, and **p**. Staff 4 begins at measure 26 with **(cresc.)**, **mf dim.**, **mp**, and **cresc.**. Staff 5 begins at measure 31 with **(cresc.)**, **f dim.**, **mp**, and **f**. Staff 6 begins at measure 40 with **p**, **cresc.**, and **ff**. The score concludes with a section labeled **Allegretto** in 2/4 time, marked **p**, **f**, and **ff**.

2
59

67

77

90

Fine

Letrillas

96 **Moderato**

104

112

121 **Allegretto**

1, 2 3

D.S. al Fine

Contrabass

Con Esa Cruz Armado Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

10

f *p* *cresc.* *ff* *f*

18

mf *p* *cresc.*

27

cresc. *mf dim.* *mp* *cresc.*

32

f dim. *mp* *f* *mp* *p*

42

cresc. *ff* *p*

Allegretto

§
51

f *mf*

2

62

70

80

93

Fine

Letrillas

96 **Moderato**

C

104

112

121 **Allegretto**

1, 2

3

Allegretto

D.S. al Fine

Vocal Parts with Piano Reduction

Con Esa Cruz Armado Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

The musical score consists of four staves. The top three staves represent vocal parts: Tenor 1 (G clef), Tenor 2 (G clef), and Bass (F clef). All three vocal staves have a key signature of one flat and a time signature of common time (indicated by a '4'). The bottom staff is labeled 'Keyboard Reduction*' and contains piano-like chords. The dynamic 'f' (fortissimo) is indicated at the beginning of the keyboard reduction staff.

6

Measure 6 begins with a piano dynamic. The keyboard reduction staff shows a sequence of chords and eighth-note patterns. At the end of the measure, the dynamic changes to 'mf' (mezzo-forte).

9

Measure 9 begins with a dynamic 'cresc.'. The keyboard reduction staff shows a series of eighth-note chords. The dynamic changes to 'ff' (fortississimo) at the end of the measure.

12

Measure 12 begins with a dynamic 'ff'. The keyboard reduction staff shows a series of eighth-note chords and eighth-note patterns. The dynamic changes to 'p' (pianissimo) in the middle of the measure and back to 'f' (forte) at the end.

2

17

T. 1 Con e - sa cruz ar - - - ma - do li - bró tu gran po - der al

T. 2 Con e - sa cruz ar - - - ma - do li - bró tu gran po - der al

B. Con e - sa cruz ar - - - ma - do li - bró tu gran po - der al

KB

22

T. 1 mun - dodel pe - - - ca - - - do y'e - ter - no pa - de -

T. 2 mun - dodel pe - - - ca - - - do y'e - - - ter - no pa - de -

B. mun - dodel pe - - - ca - - - do y'e - - - ter - no pa - de -

KB

25

T. 1 cer, Con e - sa cruz ar - - -

T. 2 cer, Con e - sa cruz ar - - -

B. cer, Con e - sa cruz ar - - -

KB *p* *mp cresc.*

27

T. 1 ma - - do con e - - - sa cruz ar - - -

T. 2 ma - - do con e - - - sa cruz ar - - -

B. ma - - do con e - - - sa cruz ar - - -

KB (cresc.) *f dim.* *mf*

4

29

T. 1 *mp*
ma - - - - do, *mf*
li - bró tu gran po - - - -

T. 2 *mp*
ma - - - - do, *mf*
li - bró tu gran po - - - -

B. *mp*
ma - - - - do, *mf*
li - bró tu gran po - - - -

KB (dim.) *mp* *mf*

31

T. 1 *f*
der, li - - - bró tu gran po - - - -

T. 2 *f*
der, li - - - bró tu gran po - - - -

B. *f*
der, li - - - bró tu gran po - - - -

KB *f dim.*

33

T. 1 *mf* *f* > >
der al mun - dodel pe - ca - do y'e - ter - no pa - de -

T. 2 *mf* *f* > >
der al mun - dodel pe - ca - do y'e - ter - no pa - de -

B. *mf* *f* > >
der al mun - dodel pe - ca - do y'e - ter - no pa - de -

KB (dim.) *mp* *f* >
p >

37

T. 1 *mp* > > > *p cresc.* ----
cer, e - - - - ter - no pa - - - de - cer, Al

T. 2 *mp* > > > *p cresc.* ----
cer, e - - - - ter - no pa - - de - - cer, Al

B. *mp* > > > *p cresc.* ----
cer, e - - - - ter - no pa - - de - - - cer, Al

KB *mp* > > > *p* >
p >

6

42 (cresc.) > >

T. 1 mun - - - do del pe - - - ca - - - - do y'e - - -

T. 2 mun - - - do del pe - - - ca - - - - do y'e - - -

B. mun - - - do del pe - - - ca - - - - do y'e - - -

KB cresc.

44 (cresc.) ff

T. 1 ter - no pa - de - - cer.

T. 2 (cresc.) ff ter - no pa - - - de - cer.

B. (cresc.) ff ter - no pa - - - de - cer.

KB (cresc.) ff p

48 **Allegretto** *f* $\frac{2}{4}$

T. 1 Po - ten-te tu bra-zo al fuer-te ven - ció, po -

T. 2 Po - ten-te tu bra-zo al fuer-te ven - ció, po -

B. Po - ten-te tu bra-zo al fuer-te ven - ció, po -

KB

55

T. 1 ten-te tu bra - zo al fuer - te ven - ció, rom - pis-te el_ la-zo que al

T. 2 ten-te tu bra - zo al fuer - te ven - ció, rom - pis - te el la - zo que al

B. ten-te tu bra - zo al fuer - te ven - ció, rom - pis - te el la - zo que al

KB

61

T. 1 hom-bre'o-pri - mió, rom - pis-te el_ la-zo que al hom-bre'o-pri -

T. 2 hom-bre'o-pri - mió, rom - pis - te el la - zo que al hom-bre'o-pri -

B. hom-bre'o-pri - mió, rom - pis - te el la - zo que al hom-bre'o-pri -

KB

66

T. 1 mió, po - ten-te tu bra-zo al fuer - te ven - ció, po -

T. 2 mió, po - ten-te tu bra-zo al fuer - te ven - ció, po -

B. mió, po - ten-te tu bra-zo fuer - te ven - ció,

KB

71

T. 1 ten-te tu bra-zo al fuer - te ven - ció, rom - pis-te el

T. 2 ten-te tu bra-zo al fuer - te ven - ció, rom - pis-te el

B. po - ten-te tu bra-zo fuer - te ven - ció, rom - pis-te el

KB

77

T. 1 la-zo, rom - pis-te el la-zo, rom - pis - te al

T. 2 la-zo, rom - pis-te el la-zo, rom - pis - te al

B. la-zo, rom - pis-te el la-zo, rom - pis - te al

KB

85

T. 1 la - - zo, que'al hom - bre'o-pri - mió, rom - pis-te el la-zo que'al

T. 2 la - - zo, que'al hom - bre'o-pri - mió, rom - pis-te el la-zo que'al

B. la - - zo, que'al hom - bre'o-pri - mió, rom - pis-te el la-zo que'al

KB *cresc.*

92

Solo **Fine**

T. 1 hom - - - bre'o - pri - - mió.

T. 2 hom - - - bre'o - pri - - mió.

B. hom - - - bre'o - pri - - mió.

KB *(cresc.)* ff

Letrillas

Moderato

96

KB

100

Solo

1. Cual Moi - sés del e-ter - no re -
 2. Cuán te pe - san, Se-ñor_ mismal -
 3. Ha - cia'el Gól - go - ta vas_ ca - mi -

KB

103

Solo

ci - bes pa - ra'ha - cer - la vir-tud po - de - - ro - sa e - sa
 da - des con que car - gas el san - to ma - de - ro cuan-do
 nan - do y'aun - que su - fres tor-men - tos, se'ad - vier - te que'a la

KB

106

Solo

va - - - ra que hoy bri - lla glo - rio - - - sa, e - sa___
vas co - - mo un man-so cor - de - - - ro por el___
cruz a - - her-ro - ja - da, la muer - - te, pre - sa___

KB

108

Solo

cruz del in-fier - no ter - - ror, y con
hom - bre tu san-gre'a'o - - - fre - - cer. Que si
si - - gue de gran con - - - fu - - sión, pa - ra'ha -

KB

110

Solo

e - - - lla'en tus hom - bros car - ga - - - do o - be -
Dios fue por él o - fen - di - - - do y la
cer que'en la ci - ma del mon - - - te, cuan - do

KB

112

Solo

de - - - - ces a'A - quel que te'en - ví - - - a, re - di -
 cul - - - pa de'A - dán in - fi - ni - - - ta, sa - tis -
 ya con - - - su - ma - do se di - - - ga, e - lla

KB

114

Solo

mien - do'al mor-tal que ge - mí - - - a ba - - jo'el
 fa - - - ce tu'o-fren - - da ben - di - - - ta que'es di -
 mue - ra,'y'el hom-bre nue - va vi - - - da y del

KB

116

Solo

yú - - go del fie - ro'o pre - sor, re - - - di - - -
 vi - - no tu'in-men - so po - der, sa - - - tis - - -
 cie - - lo el per - - - - - dón, e - - - lla

KB

118

Solo

mien - do'al mor-tal que ge - mí - - a ba - - jo'el yu-
 fa - - ce tu'o-fren - da ben - di - - ta que es di-
 mue - ra,'y'el hom-bre nue - - - va vi - - da y del

KB

Piano

Con Esa Cruz Armado

Himno a Nuestro Padre Jesús del Gran Poder

Arr. Rebecca Rufin

Hilarión Eslava, 1872

Allegro Moderato

A piano score in 4/4 time, key signature of one flat. The treble and bass staves are shown. Dynamics include *f* and *p*. The music consists of chords and eighth-note patterns.

*This part was either added or substantially modified by the editor.

Piano score continuation. Measure 6 starts with a forte dynamic. The treble staff has eighth-note pairs, and the bass staff has eighth-note chords. A dynamic marking *mf* appears above the bass staff.

Piano score continuation. Measure 9 begins with a dynamic *cresc.* The treble staff shows sixteenth-note patterns, and the bass staff shows eighth-note chords. The bass staff has a sustained note under each measure.

Piano score continuation. Measure 11 begins with a dynamic *(cresc.)*. The treble staff has sixteenth-note patterns, and the bass staff has eighth-note chords. A dynamic *ff* is indicated above the bass staff.

2

14

Treble staff: Measure 14 starts with a dotted half note followed by eighth-note pairs. Measure 15 begins with a forte dynamic (f). Bass staff: Measure 14 consists of eighth-note pairs. Measure 15 begins with a mezzo-forte dynamic (mf).

22

Treble staff: Measures 22-23 feature eighth-note pairs and sixteenth-note patterns. Bass staff: Measures 22-23 feature eighth-note pairs.

26

Treble staff: Measures 26-27 show eighth-note pairs and sixteenth-note patterns. Bass staff: Measures 26-27 feature eighth-note pairs. A dynamic instruction '(cresc.)' is placed above the bass staff.

28

Treble staff: Measures 28-29 show eighth-note pairs and sixteenth-note patterns. Bass staff: Measures 28-29 feature eighth-note pairs. Dynamics include 'f dim.', 'mp', 'mf', and 'mf'.

30

Treble staff: Measures 30-31 show eighth-note pairs and sixteenth-note patterns. Bass staff: Measures 30-31 feature eighth-note pairs.

32

f dim.

mp

f

36

mp

p

42

cresc.

44

(cresc.)

ff

47

Allegretto

p

f

f

4

55

63

69

77

86

95

Fine

Letrillas

96 **Moderato**

99

103

106

6

110

114

117

119

1, 2
Allegretto

3

123 Allegretto

D.S. al Fine