

Himno al Santísimo Cristo de la Conversión

By Hilarión Eslava



TTB with Solos and Orchestral Accompaniment
(with Piano reduction by R. Rufin)

Edited by José Manuel Delgado

ART: Santísimo Cristo de la Conversión, Hermandad de Montserrat, Sevilla;
photo by Caballero Photography

CPE-333

La presente Transcripción y Revisión
de la partitura original manuscrita de don
Miguel Hilarión Eslava y Elizondo,
ha sido hecha en Sevilla, por José Manuel Delgado,
entre los días 16 de octubre y 3 de noviembre de 2008.

Modificaciones

La Flauta, el Corno Inglés, las Trompas en Fa, Trombones, Timbales, Violines 1º y 2º, Violas y Bajos de Coro, han quedado igual que en el original.

Se han introducido los siguientes cambios:

- Los Clarinetes en Do han sido transportados a Sib.
- Los Cornetines en Sib han pasado a ser Trompetas en Sib.
- El Fígle ha pasado a ser Bombardino en Do.
- Los Contrabajos se han desdoblado en Violonchelos y Contrabajos en sus respectivas octavas.
- El Tenor solista y los Tenores 1º y 2º de Coro se han cambiado de Do en 4ª a clave de Sol.

A.M.D.G.

Orgánico

1 Flauta	
1 Corno Inglés	
2 Clarinete Sib	
2 Trompas en Fa	
2 Trompetas Sib	
2 Trombones	
1 Bombardino en Do	
Timbales Do-Sol	
Violines 1º	
Violines 2º	
Violas	
Violonchelos	
Contrabajos	
1 Tenor Solista	
1 Bajo Solista	
Coro de Voces Graves	
Tenores 1º	
Tenores 2º	
Bajos	

This Transcription and Revision
of the original manuscript score of don
Miguel Hilarión Eslava y Elizondo,
has been made in Sevilla, by José Manuel Delgado,
between the dates of October 16th and November 3rd, 2008.

Modifications

The flute, English horn, horns in F, trombones, timpani, first and second violins, violas, and choir bass parts are unchanged from the original.

The following changes have been introduced:

- The clarinets in C have been transposed to B-flat clarinets.
- The B-flat cornets have become B-flat trumpets.
- The ophicleide has become a euphonium (tenor tuba) in C.
- The contrabass part in the original score has been broken down into separate cello and contrabass parts in their respective octaves.
- The parts for tenor solo and first and second tenor in the choir have been transposed from C-clef to treble (G) clef.

A.M.D.G.

Scoring

1 Flute
1 English horn
2 B-flat clarinets
2 Horns in F
2 B-flat trumpets
2 Trombones
1 Euphonium or tuba in C
Timpani in C-G
First violins
Second violins
Violas
Cellos
Contrabasses
1 Tenor soloist
1 Bass soloist
Bass choir
First tenors
Second tenors
Basses

Himno al Santísimo Cristo de la Conversión

No. 1: *Obertura y Coro 1º*

(*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

The musical score is a piano reduction of the original composition. It features 12 staves of music, each representing a different instrument or voice part. The instruments listed on the left are: Flute (Flauta), Clarinets in B \flat (Clarinetes en Sib), Horns in F (Trompas en Fa), Trumpets in B \flat (Trompetas en Sib), Trombones, Euphonium (Bombardino), Timpani, C & G (Timbales, Do y Sol), 1st Tenors (Tenores 1º), 2nd Tenors (Tenores 2º), Basses (Bajos), 1st Violins (Violines 1º), 2nd Violins (Violines 2º), Violas, Violoncellos (Violonchelos), Contrabasses (Contrabajos), and Piano Reduction. The score is set in common time (indicated by a '4') and includes various dynamics such as forte (f), piano (p), and sforzando (sf). Articulations like staccato dots and slurs are also present.

NOTE: Piano reduction by Rebecca Rufin, 2022

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Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1

T.2

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

The musical score page 6 consists of two systems of music. The top system starts with woodwind entries (Flute, Bassoon Clarinet, French Horn) followed by brass entries (Bass Trombone, Tuba, Euphonium). The bassoon clarinet has a prominent melodic line with eighth-note patterns. The brass entries include sustained notes and rhythmic patterns. The timpani and bassoon entries provide harmonic support. The bottom system begins with a rest for most instruments, followed by entries from the brass section (Trombones 1 & 2, Bass) and strings (Violin 1, Violin 2, Cello, Double Bass). The piano part features a steady harmonic foundation with sustained chords. Dynamics are indicated throughout the score, such as *p* (piano), *f* (forte), and *ff* (double forte).

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F.
B♭ Cl.
F Hn.
B♭ Tpt.
Tbn.
Euph.
Timp.
T.1
T.2
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Pno.

Tu mi - ra - da Se - ñor que pe - ne - - tra tie - rra'y cie - lo'en a - bis - mos pro -
Tu mi - ra - da Se - ñor que pe - ne - - tra tie - rra'y cie - lo'en a - bis - mos pro -
Tu mi - ra - da Se - ñor que pe - ne - - tra tie - rra'y cie - lo'en a - bis - mos pro -

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Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1
fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

T.2
fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

B.
fun - - dos que da luz y da vi - da'a mil mun - - - dos,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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17

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1
Di - - - mas del buen Dí - - - mas mu - dó'el co - ra -

T.2
Di - - - mas del buen Dí - - - mas mu - - dó'el co - ra -

B.
del buen Dí - mas del buen Dí - - mas mu - dó'el co - ra -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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20

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1
zón. Tu mi - - - ra - da, Señor, que pe - ne - tra tie - rra'y

T.2
zón. Tu mi - - - ra - da, Señor, que pe - ne - tra tie - rra'y

B.
zón. Tu mi - - - ra - da, Señor, que pe - ne - tra tie - rra'y

Vln. 1
dolce

Vln. 2

Vla.

Vc.

Cb.

Pno.

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23

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1
cie - lo'en a - bis - mos pro - fun - dos, que da luz y da vi - da'a mil

T.2
cie - lo'en a - bis - mos pro - fun - dos, que da luz y da vi - da'a mil

B.
cie - lo'en a - bis - mos pro - fun - dos, que da luz y da vi - da'a mil

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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26

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1

T.2

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

mun - dos del buen Di - mas cam-bio'el co - ra - zón.
mun - dos del buen Di - mas cam-bio'el co - ra - zón.
mun - dos del buen Di - mas cam-bio'el co - ra - zón.

f

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29

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1

T.2

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

Tu mi - ra - da, Señor, que pe - ne - - - tra tie-rra'y

Tu mi - ra - da, Señor, que pe - ne - - - tra tie-rra'y

Tu mi - ra - da, Señor, que pe - ne - - - tra tie-rra'y

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Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1

T.2

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil mun-dos del buen

cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil mun-dos del buen

cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil mun-dos del buen

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Fl. cresc.

B♭ Cl. cresc.

F Hn. cresc.

B♭ Tpt. cresc.

Tbn. -

Euph. cresc.

Tim. cresc.

T.1 Di - mas mu-dó'el co - ra - zón, del buen Di - mas mu-dó'el co - ra - zón, que da

T.2 Di - mas mu-dó'el co - ra - zón, del buen Di - mas mu-dó'el co - ra - zón, que da

B. Di - mas mu-dó'el co - ra - zón, del buen Di - mas mu-dó'el co - ra - zón, que da

Vln. 1 cresc.

Vln. 2 cresc.

Vla. cresc.

Vc. cresc.

Cb. cresc.

Pno. cresc.

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cresc.

41

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1 luz y da vi-da a mil mun-dos del buen Di-mas mu-dó'el co - ra - zón.

T.2 luz y da vi-da a mil mun-dos del buen Di-mas mu-dó'el co - ra - zón.

B. luz y da vi-da a mil mun-dos del buen Di-mas mu-dó'el co - ra - zón.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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*Nº 2: Dúo de Tenor y Bajo**(Duet for Tenor and Bass)*

Andante Mosso

dolce

Flute (Flauta)

Clarinet in B \flat (Clarinetes en Sib)

Horns in F (Trompas en Fa)

Trumpets in B \flat (Trompetas en Sib)

Trombones

Euphonium (Bombardino)

Timpani, C & G (Timbales, Do y Sol)

Tenor Solo

Bass Solo (Bajo Solo)

1st Violins (Violines 1 $^{\circ}$)

2nd Violins (Violines 2 $^{\circ}$)

Violas

Violoncellos (Violonchelos)

Contrabasses (Contrabajos)

Piano Reduction

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Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

B. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

Solo f

Él con - tri - to su voz te di-

pp *f* *p*

f *p*

pp *f* *p*

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13

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

B. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

p

p

pp

pp

pp

ri - - - - - ge desde el ru - - - do ma - de - ro'enque'a - sien - - - ta y'en a-

p

p

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Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

B. Solo

mar - gos sus - pi - ros os - ten - - - ta el que'a - bri - ga, pun - zan - te do -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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25

dolce

Fl.

B♭ Cl. *p*

F Hn. *p*

B♭ Tpt.

Tbn.

Euph. *pp*

Timp.

T. Solo

B. Solo
lor.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

El que'a - bri - ga

Pno.

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Solo

Bass Solo lyrics: el que'a - bri - ga, el que'a - bri - ga pun - - zan-te do - lor.

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34

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

B. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

Él con - tri - to su voz te di - ri - ge des - de el ru - do ma-

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40

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

B. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

de-ro'en que'a - sien - - - ta, y'en a - mar-gos sus - pi - ros os - ten - - -

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46

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

B. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

dolce

ta el que'a - bri - ga pun - zan - te do - lor. Tu qu'es - cu-chas be -

Tu qu'es - cu-chas be -

p

p

p

p

p

p

p

p

p

p

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52

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

B. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

nig-no'y en - sal - - - zas de cle - men-cia y per - dón el_ ge - mi - - -
nig-no'y en - sal - - - saz de cle - men-cia y per - dón el_ ge - mi - - -

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58

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

B. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

do, por sus fér - vi - das pre - ces mo -
do, por sus fér - vi - das pre - ces mo - - vi - do le'o - tor -

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Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo vi - do tu gra - cia'y tu'a - mor, tu

B. Solo gas - te tu gra - cia'y tu'a - mor, le'o - tor - gas - te tu

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Pno.

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68

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

B. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

gra - cia'y tu'a - mor,
le'o - tor - gas - te tu
gra - cia'y tu'a - mor.

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Nº 3: Coro 2º *(Second Chorus)*

Allegro Moderato

Flute (Flauta)

Clarinets in B \flat (Clarinetes en Sib)

Horns in F (Trompas en Fa)

Trumpets in B \flat (Trompetas en Sib)

Trombones

Euphonium (Bombardino)

Timpani, C & G (Timbales, Do y Sol)

1st Tenors (Tenores 1º)

2nd Tenors (Tenores 2º)

Basses (Bajos)

1st Violins (Violines 1º)

2nd Violins (Violines 2º)

Violas

Violoncellos (Violonchelos)

Contrabasses (Contrabajos)

Piano Reduction

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Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1

fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

T.2

fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

B.

fun - - dos que da luz y da vi - da'a mil mun - - - dos,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Tim.

T.1
Di - - - - mas del buen Di - - - - mas mu - dō'el co - ra -

T.2
Di - - - - mas del buen Di - - - - mas mu - - dō'el co - ra -

B.
del buen Di - mas del buen Di - - mas mu - dō'el co - ra -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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10

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1
zón. Tu mi - - - ra - da, Señor, que pe - ne - tra tie - rra'y

T.2
zón. Tu mi - - - ra - da, Señor, que pe - ne - tra tie - rra'y

B.
zón. Tu mi - - - ra - da, Señor, que pe - ne - tra tie - rra'y

Vln. 1
dolce

Vln. 2

Vla.

Vc.

Cb.

Pno.

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13

Fl.
 B♭ Cl.
 F Hn.
 B♭ Tpt.
 Tbn.
 Euph.
 Timp.
 T.1
 cie - lo'en a - bis - mos pro - fun - dos, que da luz y da vi - da'a mil
 T.2
 cie - lo'en a - bis - mos pro - fun - dos, que da luz y da vi - da'a mil
 B.
 cie - lo'en a - bis - mos pro - fun - dos, que da luz y da vi - da'a mil
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.
 Pno.

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16

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1

T.2

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

mun - dos del buen Dí - mas cam-bio'el co - ra - zón.

mun - dos del buen Dí - mas cam-bio'el co - ra - zón.

mun - dos del buen Dí - mas cam-bio'el co - ra - zón.

f

f

f

f

f

f

f

f

f

f

f

f

f

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19

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1

T.2

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

Tu mi - ra - da, Señor, que pe - ne - - - tra tie-rra'y

Tu mi - ra - da, Señor, que pe - ne - - - tra tie-rra'y

Tu mi - ra - da, Señor, que pe - ne - - - tra tie-rra'y

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23

Fl. *p*

B♭ Cl. *p*

F Hn. *p*

B♭ Tpt. *p*

Tbn. *p*

Euph.

Timp. *f*

T.1 cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil mun-dos del buen

T.2 cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil mun-dos del buen

B. cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil mun-dos del buen

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Pno. *p*

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cresc.

Fl.

cresc.

B♭ Cl.

cresc.

F Hn.

cresc.

B♭ Tpt.

cresc.

Tbn.

Euph.

cresc.

Timp.

cresc.

T.1
Di - mas mu-dó'el co - ra - zón, del buen Di - mas mu-dó'el co - ra - zón, que da

cresc.

T.2
Di - mas mu-dó'el co - ra - zón, del buen Di - mas mu-dó'el co - ra - zón, que da

cresc.

B.
Di - mas mu-dó'el co - ra - zón, del buen Di - mas mu-dó'el co - ra - zón, que da

cresc.

Vln. 1

cresc.

Vln. 2

cresc.

Vla.

cresc.

Vc.

cresc.

Cb.

cresc.

Pno.

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cresc.

31

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1 luz y da vi-da a mil mun-dos del buen Di-mas mu-dó'el co - ra - zón.

T.2 luz y da vi-da a mil mun-dos del buen Di-mas mu-dó'el co - ra - zón.

B. luz y da vi-da a mil mun-dos del buen Di-mas mu-dó'el co - ra - zón.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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Nº 4: Dúo de Tenor y Corno Inglés
 (Duet for Tenor and English Horn)

39

Andante

The musical score consists of ten staves of music. From top to bottom, the instruments are: Flute (Flauta), English Horn (Corno Inglés), Clarinets in B♭ (Clarinetes en Sib), Horns in F (Trompas en Fa), Trumpets in B♭ (Trompetas en Sib), Trombones, Euphonium (Bombardino), Timpani, C & G (Timbales, Do y Sol), Tenor Solo, 1st Violins (Violines 1°), 2nd Violins (Violines 2°), Violas, Violoncellos (Violonchelos), Contrabasses (Contrabajos), and a Piano Reduction staff at the bottom.

The score is in common time (indicated by '3/4') and includes dynamic markings such as *f*, *p*, *pizz.*, *arco*, and *8*. The piano reduction staff shows a continuous harmonic progression with various chords and bass notes.

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10

Fl.

E. Hn.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

espressivo

p

ppp

p

p

p

p

espressivo

p

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16

Solo f

De la Cruz sal-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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24

dolce

Fl.

E. Hn.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Tim.

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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30

Fl.

E. Hn.

B_b Cl.

F Hn.

B_b Tpt.

Tbn.

Euph.

Timp.

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

res, cir-cun - da-do de som-bras y'ho - rro - - - res, que'a tra - je-ra la cul-pa cru-

p

p

p

p

p

p

p

p

p

p

p

p

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37

Fl.

E. Hn.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

el;
No de -
so - yes
a Di-mas
que pi - - -
de mas a -

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43

Fl.

E. Hn. *p*

B♭ Cl.

F Hn. *p*

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo llá del se - pul - cro'o - tra suer-te, y le ci - ñes pro - picio'en su

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Pno.

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49

Fl.

E. Hn.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T. Solo
muer - - - - te con el lau - ro del jus - to la sién.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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55

Fl.

E. Hn.

B_b Cl.

F Hn. *p*

B_b Tpt.

Tbn.

Euph.

Timp.

T. Solo
del jus - - - to la sién.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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Nº 5: Coro 3º*(Third Chorus)***Allegro Moderato**

Flute (Flauta)

Clarinets in B♭ (Clarinetes en Sib)

Horns in F (Trompas en Fa)

Trumpets in B♭ (Trompetas en Sib)

Trombones

Euphonium (Bombardino)

Timpani, C & G (Timbales, Do y Sol)

1st Tenors (Tenores 1º)

2nd Tenors (Tenores 2º)

Basses (Bajos)

1st Violins (Violines 1º)

2nd Violins (Violines 2º)

Violas

Violoncellos (Violonchelos)

Contrabasses (Contrabajos)

Piano Reduction

Tu mi - ra - da Se - ñor que pe - ne - - tra tie - rra'y cie - lo'en a - bis - mos pro-

Tu mi - ra - da Se - ñor que pe - ne - - tra tie - rra'y cie - lo'en a - bis - mos pro-

Tu mi - ra - da Se - ñor que pe - ne - - tra tie - rra'y cie - lo'en a - bis - mos pro-

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4

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1

T.2

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

fun - - dos que da luz y da vi - da'a mil mun - - - dos,

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7

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1
Di - - - - mas del buen Di - - - - - mas mu - dō'el co - ra -

T.2
Di - - - - mas del buen Di - - - - mas mu - - dō'el co - ra -

B.
del buen Di - mas del buen Di - - mas mu - dō'el co - ra -

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Pno.

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10

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1
zón. Tu mi - - - ra - da, Señor, que pe - ne - tra tie - rra'y

T.2
zón. Tu mi - - - ra - da, Señor, que pe - ne - tra tie - rra'y

B.
zón. Tu mi - - - ra - da, Señor, que pe - ne - tra tie - rra'y

Vln. 1
dolce

Vln. 2

Vla.

Vc.

Cb.

Pno.

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13

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1
cie - lo'en a - bis - mos pro - fun - dos, que da luz y da vi - da'a mil

T.2
cie - lo'en a - bis - mos pro - fun - dos, que da luz y da vi - da'a mil

B.
cie - lo'en a - bis - mos pro - fun - dos, que da luz y da vi - da'a mil

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

cresc.

dim.

p

dolce

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16

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1
8 mun - dos del buen Di - mas cam-bio'el co - ra - zón.

T.2
8 mun - dos del buen Di - mas cam-bio'el co - ra - zón.

B.
8 mun - dos del buen Di - mas cam-bio'el co - ra - zón.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

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19

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1

T.2

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pno.

Tu mi - ra - da, Señor, que pe - ne - - - tra tie-rra'y

Tu mi - ra - da, Señor, que pe - ne - - - tra tie-rra'y

Tu mi - ra - da, Señor, que pe - ne - - - tra tie-rra'y

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23

Fl. *p*

B♭ Cl. *f*

F Hn. *p*

B♭ Tpt. *p* *f*

Tbn. *p* *f*

Euph.

Timp. *f*

T.1 cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil mun-dos del buen

T.2 cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil mun-dos del buen

B. cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil mun-dos del buen

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Pno. *p*

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27

Fl. cresc.

B♭ Cl. cresc.

F Hn. cresc.

B♭ Tpt. cresc.

Tbn. -

Euph. cresc.

Tim. cresc.

T.1 Di - mas mu-do'el co - ra - zón, del buen. Di - mas mu-dó'el co - ra - zón, que da

T.2 Di - mas mu-do'el co - ra - zón, del buen Di - mas mu-dó'el co - ra - zón, que da

B. Di - mas mu-do'el co - ra - zón, del buen Di - mas mu-dó'el co - ra - zón, que da

Vln. 1 cresc.

Vln. 2 cresc.

Vla. cresc.

Vc. cresc.

Cb. cresc.

Pno. cresc.

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cresc.

31

Fl.

B♭ Cl.

F Hn.

B♭ Tpt.

Tbn.

Euph.

Timp.

T.1 *cresc.* *mf* *f*

T.2 *cresc.* *f*

B. *cresc.* *f*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Pno. *cresc.* *f*

luz y da vi-da a mil mun-dos del buen Di-mas mu-dó'el co - ra - zón.
 luz y da vi-da a mil mun-dos del buen Di-mas mu-dó'el co - ra - zón.
 luz y da vi-da a mil mun-dos del buen Di-mas mu-dó'el co - ra - zón.

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Flutes

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1º* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato



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39

p *cresc.* *f*

45

46

Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso
dolce

p *f* *p*

5

15

p *dolce*

16

28

p

29

47

13 6

48

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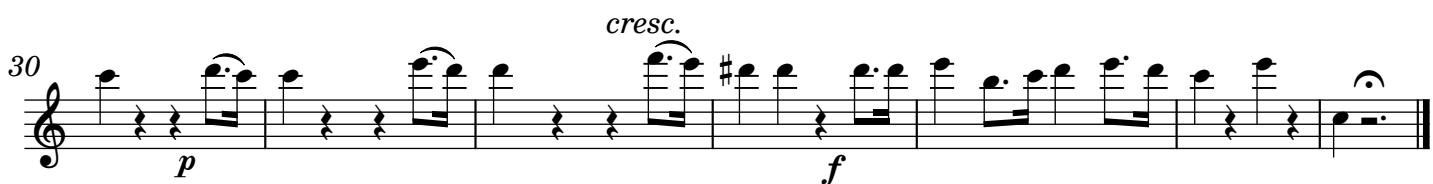
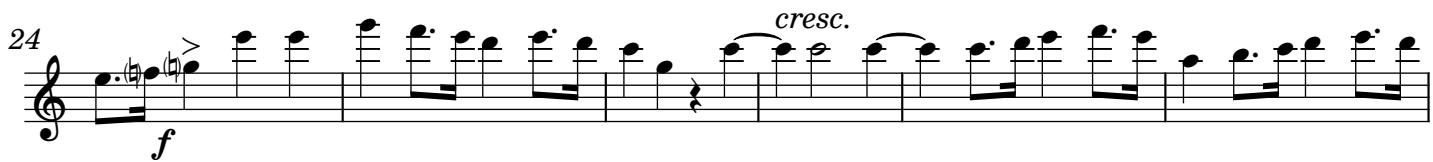
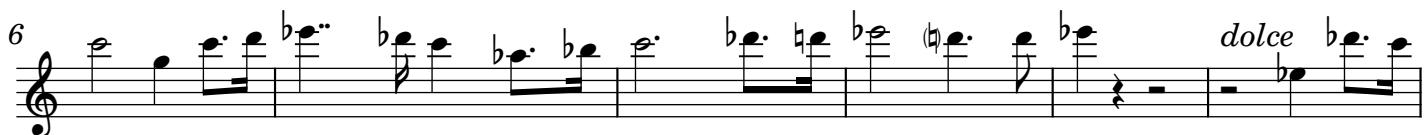
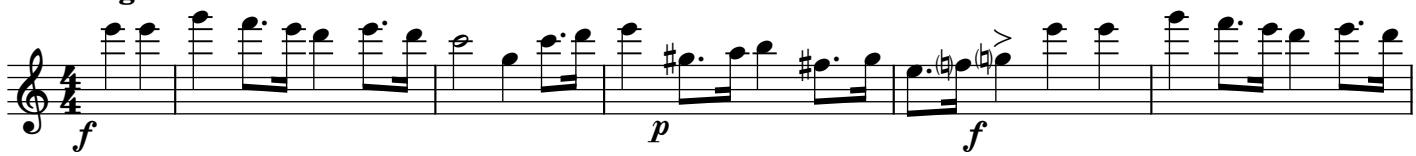
Nº 3: Coro 2º
(Second Chorus)

Allegro Moderato

The musical score consists of six staves of music for a single instrument. The key signature is common time (indicated by '4'). The dynamics are marked as follows: dynamic 'f' at the beginning of each staff; dynamic 'p' at measure 6; dynamic 'f' at measure 12; dynamic 'p' at measure 18; dynamic 'f' at measure 24; dynamic 'p' at measure 30; and dynamic 'cresc.' followed by 'f' at measure 30. Measure 6 includes a 'dolce' instruction. Measures 12 and 18 feature slurs and grace notes. Measures 24 and 30 show sustained notes with grace notes.

Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

The musical score consists of two staves: one for Tenor (indicated by a soprano clef) and one for English Horn (indicated by a bass clef). The key signature is common time (indicated by '3'). The dynamics are marked as follows: dynamic 'Andante' at the beginning; dynamic '9' above the Tenor staff; dynamic 'p' at measure 14; dynamic 'dolce' at measure 14; dynamic '14' above the English Horn staff; dynamic 'p' at measure 30; dynamic '30' above the English Horn staff; and a fermata at the end of the score. Measures 14 and 30 feature sustained notes with grace notes.

Nº 5: Coro 3º*(Third Chorus)***Allegro Moderato**

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English Horn

Himno al Santísimo Cristo de la Conversión

No. 1: *Obertura y Coro 1º* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

A musical score for the English Horn. It consists of two staves. The top staff shows a single measure starting with a quarter note, followed by a repeat sign, a long sustained note, another repeat sign, and a quarter note. The bottom staff is mostly blank with a few short vertical strokes. The key signature is one sharp, and the time signature is common time (4/4).

45

Nº 2: *Dúo de Tenor y Bajo* (*Duet for Tenor and Bass*)

Andante Mosso

A musical score for Tenor and Bass. It consists of two staves. The top staff shows a single measure starting with a quarter note, followed by a repeat sign, a long sustained note, another repeat sign, and a quarter note. The bottom staff is mostly blank with a few short vertical strokes. The key signature is one sharp, and the time signature is common time (3/4).

72

Nº 3: *Coro 2º* (*Second Chorus*)

Allegro Moderato

A musical score for Chorus. It consists of two staves. The top staff shows a single measure starting with a quarter note, followed by a repeat sign, a long sustained note, another repeat sign, and a quarter note. The bottom staff is mostly blank with a few short vertical strokes. The key signature is one sharp, and the time signature is common time (4/4).

36

Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

Andante

The musical score consists of six staves of music for Tenor and English Horn. Staff 1 (Tenor) starts with a dynamic **f**. Staff 2 (English Horn) begins at measure 7. Staff 3 (Tenor) begins at measure 11 with the instruction *espresivo*. Staff 4 (English Horn) begins at measure 27. Staff 5 (Tenor) begins at measure 41 with dynamics **mf** and **p**. Staff 6 (English Horn) begins at measure 53.

Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato **36**

The first two measures of the third chorus are shown. The key signature changes to **A major** (one sharp). The Tenor part has a sustained note followed by a short melodic line. The English Horn part follows with a similar melodic line.

Clarinets in B_b

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1°* (Overture and First Chorus)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

The musical score consists of five staves of music for clarinets in B_b. The first staff begins with a forte dynamic (f) and a tempo marking of Allegro Moderato. The second staff starts at measure 8, also with a forte dynamic (f). The third staff begins at measure 15. The fourth staff begins at measure 19, with the instruction "dolce". The fifth staff begins at measure 26, followed by a dynamic marking "f". The score includes various performance techniques such as slurs, grace notes, and dynamic changes.

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Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso

dolce

6

16

34

dolce

52

64

Nº 3: Coro 2°
(Second Chorus)

Allegro Moderato

The musical score consists of five staves of music for Tenor and English Horn. The key signature is A major (two sharps). Measure 7 starts with a forte dynamic. Measure 11 is marked *dolce*. Measure 18 features a crescendo. Measure 25 is marked *cresc.*. Measure 32 ends with a fermata over the bassoon's note.

Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

The score for N° 4 begins with an *Andante* tempo. The first staff starts with a measure in 4/4, followed by a measure in 8/8, then a measure in 4/4, and finally a measure in 16/16. The second staff follows a similar pattern: 4/4, 8/8, 4/4, and 6/8. Measures 31 and 32 are shown, with measure 32 ending with a fermata.

Nº 5: Coro 3º*(Third Chorus)***Allegro Moderato**

Musical score for measures 1-6. The key signature is A major (two sharps). Measure 1 starts with a forte dynamic (f) followed by eighth-note pairs. Measure 2 continues with eighth-note pairs. Measure 3 has a dynamic change to piano (p). Measure 4 features a bassoon-like line with eighth-note pairs. Measure 5 has another dynamic change to forte (f). Measure 6 concludes with eighth-note pairs.

Musical score for measure 7. The key signature changes to G major (one sharp). The melody consists of eighth-note pairs, starting with a forte dynamic (f).

dolce

Musical score for measures 11-12. The key signature is A major (two sharps). The melody is marked 'dolce' and consists of eighth-note pairs. Dynamics include piano (p) and forte (f).

Musical score for measures 18-19. The key signature is A major (two sharps). The melody consists of eighth-note pairs, starting with a forte dynamic (f).

cresc.

Musical score for measures 25-26. The key signature is A major (two sharps). The melody consists of eighth-note pairs, starting with a forte dynamic (f).

cresc.

Musical score for measures 32-33. The key signature is A major (two sharps). The melody consists of eighth-note pairs, starting with a forte dynamic (f).

Horns in F

Himno al Santísimo Cristo de la Conversión

No. 1: *Obertura y Coro 1º*
(*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

1 7 14 20 28 36

cresc.

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Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso

18

33

42

59

Nº 3: Coro 2º
(Second Chorus)

Allegro Moderato

8

12

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14

22

32

Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

Andante

12

29

51

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Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato

8

14

22

31

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Trumpets in B \flat

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1°* (Overture and First Chorus)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

The musical score consists of six staves of music for trumpets. The key signature is B-flat major (two sharps). The time signature varies between common time and 2/4 time. Dynamics include *f*, *p*, *cresc.*, and *>*. Measure numbers 1, 8, 14, 19, 28, and 33 are explicitly marked. The score shows a continuous sequence of rhythmic patterns and harmonic changes typical of an overture.

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Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso

Nº 3: Coro 2º
(Second Chorus)

Allegro Moderato

7

13

22

30

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Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

3

Andante

9 15 30

Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato

f p

p

f f

f cresc.

p f

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Trombone

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1°* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

The musical score consists of six staves of music for Trombone. The first staff begins with a forte dynamic (f) and a 4/4 time signature. The second staff starts at measure 6 with a dynamic (f). The third staff begins at measure 11 with dynamics (p) and (f). The fourth staff begins at measure 18 with a dynamic (p). The fifth staff begins at measure 25 with a dynamic (f). The sixth staff begins at measure 34 with a dynamic (f). Measure 34 includes performance instructions: 'cresc.' above the staff and 'mf' below it.

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Musical score for Dúo de Tenor y Bajo, page 2, measures 44-49. The score consists of two staves. The top staff is for Tenor (C-clef) and the bottom staff is for Bass (F-clef). The key signature changes between B-flat major (two flats) and A major (no sharps or flats). Measure 44 starts with a forte dynamic (f). Measures 45-46 show eighth-note patterns. Measure 47 begins with a piano dynamic (p). Measures 48-49 continue the bass line.

Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Musical score for Dúo de Tenor y Bajo, page 2, measures 2, 17, and 49. The score consists of two staves. The top staff is for Tenor (C-clef) and the bottom staff is for Bass (F-clef). Measure 2 starts with a forte dynamic (f). Measure 17 begins with a piano dynamic (p). Measure 49 continues the bass line.

Nº 3: Coro 2º
(Second Chorus)

Musical score for Coro 2º, page 3, measures 1-3. The score consists of two staves. The top staff is for Tenor (C-clef) and the bottom staff is for Bass (F-clef). The key signature changes between B-flat major (two flats) and A major (no sharps or flats). Measure 1 starts with a forte dynamic (f). Measures 2-3 continue the bass line.

Musical score for Coro 2º, page 3, measures 8-3. The score consists of two staves. The top staff is for Tenor (C-clef) and the bottom staff is for Bass (F-clef). The key signature changes between B-flat major (two flats) and A major (no sharps or flats). Measure 8 starts with a forte dynamic (f). Measures 9-10 continue the bass line.

Musical score for Coro 2º, page 3, measures 15-2. The score consists of two staves. The top staff is for Tenor (C-clef) and the bottom staff is for Bass (F-clef). The key signature changes between B-flat major (two flats) and A major (no sharps or flats). Measure 15 starts with a forte dynamic (f). Measures 16-17 continue the bass line.

Musical score for Coro 2º, page 3, measures 24-2. The score consists of two staves. The top staff is for Tenor (C-clef) and the bottom staff is for Bass (F-clef). The key signature changes between B-flat major (two flats) and A major (no sharps or flats). Measure 24 starts with a forte dynamic (f). Measures 25-26 continue the bass line.

Musical score for Coro 2º, page 3, measure 34. The score consists of two staves. The top staff is for Tenor (C-clef) and the bottom staff is for Bass (F-clef). The key signature changes between B-flat major (two flats) and A major (no sharps or flats). Measure 34 starts with a forte dynamic (f).

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Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

3

Andante

9 15 30

Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato

f p f >

8 3 >

15 2 > f f p

24 2 > cresc. 2 > mf f

34 >

Euphonium

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1º* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato



8



17



25



33



43



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Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso

2 **17** **3**

f **p >** **pp**

The musical score shows a single staff for piano. Measure 2 starts with a forte dynamic (f) and a measure repeat sign. Measure 3 begins with a piano dynamic (p) followed by a greater-than sign (>). Measure 4 starts with a pianississimo dynamic (pp). The score includes measure numbers 2, 17, and 3 above the staff, and dynamics f, p >, and pp below it.

Musical score for page 34, system 33. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music. The notes are primarily eighth and sixteenth notes, with some rests and grace notes. Measure 1 starts with a bass note followed by a grace note and an eighth note. Measures 2-3 show a descending scale pattern. Measures 4-5 continue this pattern. Measure 6 ends with a bass note followed by a grace note and an eighth note.

Nº 3: Coro 2º *(Second Chorus)*

Allegro Moderato

f *p* *f*

Musical score for page 10, measures 9-10. The score consists of two staves. The top staff shows a bassoon line with eighth-note patterns and a dynamic marking *p*. Measure 9 ends with a fermata over the last note. Measure 10 begins with a measure repeat sign, followed by a bassoon line with eighth-note patterns and a dynamic marking *f*. Measure 10 ends with a fermata over the last note.

31

cresc.

f

Nº 4: Dúo de Tenor y Corno Inglés

(Duet for Tenor and English Horn)

3

The musical score shows a bassoon part starting at measure 9. The key signature is one flat, and the time signature is common time (indicated by a '4'). The bassoon plays sustained notes throughout the measures. Measure 9: Sustained note from bass C. Measure 10: Sustained note from bass C. Measure 11: Rest. Measure 12: Rest. Measure 13: Sustained note from bass C. Measure 14: Rest. Measure 15: Sustained note from bass C. Measure 16: Rest. Measure 17: Sustained note from bass C. Measure 18: Rest. Measure 19: Sustained note from bass C. Measure 20: Rest. Measure 21: Sustained note from bass C. Measure 22: Rest. Measure 23: Sustained note from bass C. Measure 24: Rest. Measure 25: Sustained note from bass C. Measure 26: Rest. Measure 27: Sustained note from bass C. Measure 28: Rest. Measure 29: Sustained note from bass C. Measure 30: Rest.

Nº 5: Coro 3º
(Third Chorus)

Musical score for bassoon part, page 10, measures 9-10. The score consists of two staves. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. Measure 9 ends with a fermata over the eighth note. Measure 10 begins with a dynamic *p*, followed by a measure of eighth-note pairs. Measure 11 starts with a dynamic *v*, followed by a measure of eighth-note pairs. Measure 12 starts with a dynamic *f*, followed by a measure of eighth-note pairs.

A musical score page showing a bassoon part. The page number '10' is at the top left. The system starts with a dynamic 'f'. It then has a measure with a fermata over the first note and a dash, followed by a measure with a 'p' dynamic. The next measure has a 'f' dynamic. A crescendo marking 'cresc.' is placed above the notes. The final measure has a 'p' dynamic. The bassoon part consists of eighth-note patterns throughout.

31

cresc.

f

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Timpani

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1°* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

1 f

3

11 f>

2

3

2

27 f

2

37 f

2

f>

cresc.

39 mf f

47 f

2

mf

49 f

2

57 f

59 f

Nº 2: *Dúo de Tenor y Bajo* (*Duet for Tenor and Bass*)

Andante Mosso

2 f

68

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Nº 3: Coro 2º *(Second Chorus)*

Allegro Moderato

The musical score shows the bassoon part starting at measure 2. The key signature changes to A major (no sharps or flats). The bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the last note. Measure 3 begins with a dynamic of f . Measures 2 and 3 are bracketed together with a brace. Measure 4 starts with a dynamic of $f >$.

Musical score for orchestra, page 18, measures 18-20. The score consists of two staves. The top staff shows a bassoon line with eighth-note patterns and dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*. The bottom staff shows a cello line with eighth-note patterns and dynamic markings *f*, *f*, *f*, *f*, *f*, *f*. Measure 18 ends with a fermata over the last note. Measure 19 begins with a fermata over the first note. Measure 20 begins with a fermata over the first note. Measure 21 begins with a fermata over the first note.

Nº 4: Dúo de Tenor y Corno Inglés (Duet for Tenor and English Horn)

Andante

A musical staff in bass clef and common time. Measure 9 consists of two eighth notes. Measure 15 consists of one eighth note followed by a rest. Measure 30 consists of one eighth note followed by a rest.

Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato

Musical score for bassoon part, measures 2-3. The score shows a bassoon line in 4/4 time. Measure 2 starts with a dynamic *f*. The melody consists of eighth-note pairs and rests. Measure 3 begins with a dynamic *f*, followed by a series of eighth-note pairs and rests. Measure 4 continues with eighth-note pairs and rests. Measures 5 and 6 show a continuation of the eighth-note pairs and rests. Measures 7 and 8 show a continuation of the eighth-note pairs and rests. Measures 9 and 10 show a continuation of the eighth-note pairs and rests. Measures 11 and 12 show a continuation of the eighth-note pairs and rests. Measures 13 and 14 show a continuation of the eighth-note pairs and rests. Measures 15 and 16 show a continuation of the eighth-note pairs and rests. Measures 17 and 18 show a continuation of the eighth-note pairs and rests. Measures 19 and 20 show a continuation of the eighth-note pairs and rests. Measures 21 and 22 show a continuation of the eighth-note pairs and rests. Measures 23 and 24 show a continuation of the eighth-note pairs and rests. Measures 25 and 26 show a continuation of the eighth-note pairs and rests. Measures 27 and 28 show a continuation of the eighth-note pairs and rests. Measures 29 and 30 show a continuation of the eighth-note pairs and rests. Measures 31 and 32 show a continuation of the eighth-note pairs and rests. Measures 33 and 34 show a continuation of the eighth-note pairs and rests. Measures 35 and 36 show a continuation of the eighth-note pairs and rests. Measures 37 and 38 show a continuation of the eighth-note pairs and rests. Measures 39 and 40 show a continuation of the eighth-note pairs and rests. Measures 41 and 42 show a continuation of the eighth-note pairs and rests. Measures 43 and 44 show a continuation of the eighth-note pairs and rests. Measures 45 and 46 show a continuation of the eighth-note pairs and rests. Measures 47 and 48 show a continuation of the eighth-note pairs and rests. Measures 49 and 50 show a continuation of the eighth-note pairs and rests. Measures 51 and 52 show a continuation of the eighth-note pairs and rests. Measures 53 and 54 show a continuation of the eighth-note pairs and rests. Measures 55 and 56 show a continuation of the eighth-note pairs and rests. Measures 57 and 58 show a continuation of the eighth-note pairs and rests. Measures 59 and 60 show a continuation of the eighth-note pairs and rests. Measures 61 and 62 show a continuation of the eighth-note pairs and rests. Measures 63 and 64 show a continuation of the eighth-note pairs and rests. Measures 65 and 66 show a continuation of the eighth-note pairs and rests. Measures 67 and 68 show a continuation of the eighth-note pairs and rests. Measures 69 and 70 show a continuation of the eighth-note pairs and rests. Measures 71 and 72 show a continuation of the eighth-note pairs and rests. Measures 73 and 74 show a continuation of the eighth-note pairs and rests. Measures 75 and 76 show a continuation of the eighth-note pairs and rests. Measures 77 and 78 show a continuation of the eighth-note pairs and rests. Measures 79 and 80 show a continuation of the eighth-note pairs and rests. Measures 81 and 82 show a continuation of the eighth-note pairs and rests. Measures 83 and 84 show a continuation of the eighth-note pairs and rests. Measures 85 and 86 show a continuation of the eighth-note pairs and rests. Measures 87 and 88 show a continuation of the eighth-note pairs and rests. Measures 89 and 90 show a continuation of the eighth-note pairs and rests. Measures 91 and 92 show a continuation of the eighth-note pairs and rests. Measures 93 and 94 show a continuation of the eighth-note pairs and rests. Measures 95 and 96 show a continuation of the eighth-note pairs and rests. Measures 97 and 98 show a continuation of the eighth-note pairs and rests. Measures 99 and 100 show a continuation of the eighth-note pairs and rests.

Musical score for piano, page 18, measures 18-21. The score consists of two staves. The left staff shows a bass line with eighth-note patterns and dynamic markings *f* at the beginning of measures 18 and 20. The right staff shows a treble line with sixteenth-note patterns and dynamic markings *f* at the beginning of measures 18 and 20. Measure 19 is a blank measure. Measure 20 begins with a dynamic *f*. Measures 21 and 22 begin with dynamics *cresc.* and *f*, respectively. Measure 22 ends with a double bar line.

Vocal Parts with Piano Reduction

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1°* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

1st Tenors (Tenores 1°)

2nd Tenors (Tenores 2°)

Basses (Bajos)

Piano Reduction

6

T.1

T.2

B.

Pno.

NOTE: Piano reduction by Rebecca Rufin, 2022

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11

T.1
ra - da Señor que pe - ne - - tra tie-rra'y cie - lo'en a-bis - mos pro-

T.2
ra - da Señor que pe - ne - - tra tie-rra'y cie - lo'en a-bis - mos pro-

B.
ra - da Señor que pe - ne - - tra tie-rra'y cie - lo'en a-bis - mos pro-

Pno.

14

T.1
fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

T.2
fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

B.
fun - - dos que da luz y da vi - da'a mil mun - - - dos,

Pno.

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17

T.1
T.2
B.
Pno.

Di - - - - mas del buen Di - - - - mas mu - dó'el co - ra-
Di - - - - mas del buen Di - - - - mas mu - - - dó'el co - ra-
del buen Di - mas del buen Di - mas mu - dó'el co - ra-

20

T.1
T.2
B.
Pno.

p
p
p

zón. Tu mi - - ra - da, Señor, que pe - ne - tra tie - rra'y
zón. Tu mi - - ra - da, Señor, que pe - ne - tra tie - rra'y
zón. Tu mi - - ra - da, Señor, que pe - ne - tra tie - rra'y

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23

T.1
T.2
B.
Pno.

cье - ло'ен а - би - мос про - фун - дос, que да луз y да ви - да'a mil

26

T.1
T.2
B.
Pno.

мун - дос del buen Ди - мас кам-біо'ел co - ра - зон.

33

T.1 *p* cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil

T.2 *p* cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil

B. *p* cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil

Pno. *p*

36

T.1 mun - dos del buen Di - mas mu-dó'el co - ra - zón, del buen

T.2 mun - dos del buen Di - mas mu-dó'el co - ra - zón, del buen

B. mun - dos del buen Di - mas mu-dó'el co - ra - zón, del buen

Pno. cresc.

39

T.1 Di - mas mu-dó'el co - ra - zón, que da luz y da vi-da a mil

T.2 Di - mas mu-dó'el co - ra - zón, que da luz y da vi-da a mil

B. Di - mas mu-dó'el co - ra - zón, que da luz y da vi-da a mil

Pno. p cresc.

43

T.1 *f*
 mun - dos del buen Di - mas mu-dó'el co - ra - zón.

T.2 *f*
 mun - dos del buen Di - mas mu-dó'el co - ra - zón.

B. *f*
 mun - dos del buen Di - mas mu-dó'el co - ra - zón.

Pno. *f*

Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso

Tenor Solo

Bass Solo
 (Bajo Solo)

Piano Reduction

6

T. Solo

B. Solo

Pno.

Solo

f

El con - tri - - to su voz te di-

13

T. Solo

B. Solo

Pno.

ri - - - - - ge des de'el ru - - - do ma - de - ro'en que'a - sien - - -

18

T. Solo

B. Solo

Pno.

ta y'en a - mar - - gos sus - pi - - ros os - ten - - - - ta el que'a-

bri - ga, pun - zan - te do - lor.

23

T. Solo

B. Solo

Pno.

El que'a-

bri - - ga

28

B. Solo

Pno.

bri - - ga

el que'a - bri - ga, el que'a-

31

T. Solo Solo *f*
 bri - - ga pun - - - zan - te do - lor. Él con - tri - to su

Pno.

36

T. Solo
 voz te di - ri - ge des - de el ru - do ma - de - ro'en que'a-

B. Solo

Pno.

41

T. Solo

B. Solo

Pno.

46

T. Solo

B. Solo

Tu qu'es -

B. Solo

Tu qu'es -

Pno.

51

T. Solo
B. Solo
Pno.

cu - chas be - nig - no'y en - sal - - - - zas de cle - men - cia y per-

56

T. Solo
B. Solo
Pno.

dón el_ ge - mi - - - do, por sus
dón el_ ge - mi - - - do, por sus fér - vi - das pre - ces mo -

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61

T. Solo fér - vi - das pre - ces mo - - vi - do tu

B. Solo vi - do le'o - tor - - gas - te tu gra - cia'y tu'a - -

Pno.

65

T. Solo gra - cia'y tu'a - mor, tu gra - cia'y tu'a - - mor,

B. Solo mor, le'o - tor - - gas - te tu gra - cia'y tu'a - - mor,

Pno.

70

T. Solo: tu gra - - cia'y tu'a - - - mor.

B. Solo: le'o - tor - - gas - te tu gra - - cia'y tu'a - - - mor.

Pno. (Piano):

Nº 3: Coro 2º
(Second Chorus)

Allegro Moderato

1st Tenors
(Tenores 1º)

f

Tu mi - ra - da Señor que pe - ne - tra tie-rra'y cie - lo'en a-bis - mos pro-

2nd Tenors
(Tenores 2º)

f

Tu mi - ra - da Señor que pe - ne - tra tie-rra'y cie - lo'en a-bis - mos pro-

Basses
(Bajos)

f

Tu mi - ra - da Señor que pe - ne - tra tie-rra'y cie - lo'en a-bis - mos pro-

Piano Reduction

f

p

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4

T.1

T.2

B.

Pno.

fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

fun - - dos que da luz y da vi - da'a mil mun - - - dos,

#

f

f

f

f

7

T.1
Di - - - - mas del buen Di - - - - mas mu - - d'o'el co - ra -

T.2
Di - - - - mas del buen Di - - - - mas mu - - d'o'el co - ra -

B.
del buen Di - mas del buen Di - mas mu - - d'o'el co - ra -

Pno.

10

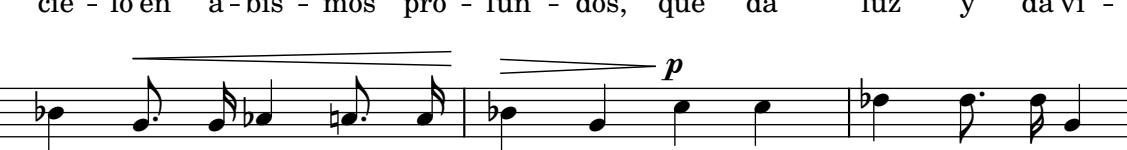
T.1 *p*
zón. Tu mi - - ra - da, Señor, que pe - ne - tra tie - rra'y

T.2 *p*
zón. Tu mi - - ra - da, Señor, que pe - ne - tra tie - rra'y

B. *p*
zón. Tu mi - - ra - da, Señor, que pe - ne - tra tie - rra'y

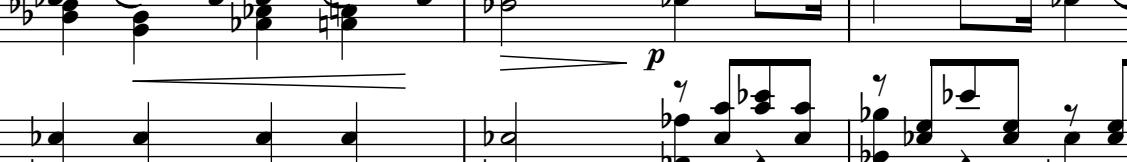
Pno.

13

T.1


T.2


B.


Pno.


16

T.1 mun - dos del buen Di - mas cam - bió 'el co - ra - zón.

T.2 mun - dos del buen Di - mas cam - bió 'el co - ra - zón.

B. mun - dos del buen Di - mas cam - bió 'el co - ra - zón.

Pno.

19

T.1 Tu mi - ra - da, Señor, que pe - ne - - tra tie-rra'y

T.2 Tu mi - ra - da, Señor, que pe - ne - - tra tie-rra'y

B. Tu mi - ra - da, Señor, que pe - ne - - tra tie-rra'y

Pno.

23

T.1 *p*

T.2 *p*

B.

Pno.

cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil

26

T.1 *cresc.*

T.2 *cresc.*

B.

Pno.

mun - dos del buen Di - mas mu-dó'el co - ra - zón, del buen

cresc.

cresc.

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33

T.1 *f*

T.2 *f*

B. *f*

Pno.

mundos del buen Di - mas mu-dó'el co - ra - zón.

mundos del buen Di - mas mu-dó'el co - ra - zón.

mundos del buen Di - mas mu-dó'el co - ra - zón.

mundos del buen Di - mas mu-dó'el co - ra - zón.

Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

Andante



The musical score consists of two staves. The top staff is for the Tenor Solo, starting with a rest. The bottom staff is for the Piano Reduction, featuring a bass line and harmonic support. The key signature is one flat, and the time signature is common time (indicated by a '4'). The dynamic is marked 'f' (fortissimo) for the piano.

6



The score continues with the Tenor Solo and Piano Reduction. The piano part includes sustained notes and chords. The key signature changes to no sharps or flats.

10



The score concludes with the Tenor Solo and Piano Reduction. The piano part features a melodic line with grace notes and dynamic markings like 'espresivo' and 'p' (pianissimo). The key signature returns to one flat.

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15

Pno.

22 *Solo f*

T. Solo

De la Cruz sal-va - do - - ra pen - dien - - - te, a-que - ja - do de'in-

Pno.

dolce

28

T. Solo

ten - sos do - lo - - - - res, cir - cun - da - do de som-bras y'ho-

Pno.

33

T. Solo rro - - - - res, que'a tra - je - ra la cul-pa cru - el; No de -

Pno.

39

T. Solo so - yes a Di - mas que pi - - - - de mas a - llá del se -

Pno.

44

T. Solo pul - cro'o - tra suer-te, _____ y le ci - ñes pro - pi-cio'en su

Pno.

49

T. Solo

muer - - - te con el lau - ro del jus - to la sién.

Pno.

54

T. Solo

del jus - - to la sién.

Pno.

Nº 5: Coro 3º*(Third Chorus)***Allegro Moderato**

1st Tenors
(Tenores 1º)

2nd Tenors
(Tenores 2º)

Basses
(Bajos)

Piano Reduction

Tu mi - ra - da Se - ñor que pe - ne - tra tie - rra'y cie - lo'en a - bis - mos pro-

Tu mi - ra - da Se - ñor que pe - ne - tra tie - rra'y cie - lo'en a - bis - mos pro-

Tu mi - ra - da Se - ñor que pe - ne - tra tie - rra'y cie - lo'en a - bis - mos pro-

4

T.1

T.2

B.

Pno.

fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

fun - dos que da luz y da vi - da'a mil mun - - - dos, del buen

fun - - dos que da luz y da vi - da'a mil mun - - - dos,

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7

T.1
T.2
B.
Pno.

Di - - - - mas del buen Di - - - - mas mu - dó'el co - ra-
del buen Di - mas del buen Di - mas mu - dó'el co - ra-

10

T.1
T.2
B.
Pno.

zón. Tu mi - - ra - da, Señor, que pe - ne - tra tie - rra'y
zón. Tu mi - - ra - da, Señor, que pe - ne - tra tie - rra'y
zón. Tu mi - - ra - da, Señor, que pe - ne - tra tie - rra'y

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T.1 *cresc.* *dim.* *p*

T.2 *cresc.* *dim.* *p*

B. *cresc.* *dim.* *p*

Pno.

16

T.1 mun - dos del buen Di - mas cam-bió'el co - ra - zón.

T.2 mun - dos del buen Di - mas cam-bió'el co - ra - zón.

B. mun - dos del buen Di - mas cam-bió'el co - ra - zón.

Pno.

19

T.1

T.2

B.

Pno.

f

Tu mi - ra - da, Señor, que pe - ne - - tra tie-rra'y

f

Tu mi - ra - da, Señor, que pe - ne - - tra tie-rra'y

f

Tu mi - ra - da, Señor, que pe - ne - - tra tie-rra'y

f

23

T.1 *p* cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil

T.2 *p* cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil

B. *p* cie - lo'en a-bis - mos pro - fun - dos que da luz y da vi - da'a mil

Pno. *p*

26

T.1 mun - dos del buen Di - mas mu-do'el co - ra - zón, del buen

T.2 mun - dos del buen Di - mas mu-do'el co - ra - zón, del buen

B. mun - dos del buen Di - mas mu-do'el co - ra - zón, del buen

Pno. *cresc.*

29

T.1 Di - mas mu-dó'el co - ra - zón, que da luz y da vi-da a mil

T.2 Di - mas mu-dó'el co - ra - zón, que da luz y da vi-da a mil

B. Di - mas mu-dó'el co - ra - zón, que da luz y da vi-da a mil

Pno. *p*

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T.1 *f*

T.2 *f*

B. *f*

Pno. *f*

mun - dos del buen Di - mas mu-dó'el co - ra - zón.

Violin I

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1º* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

The musical score consists of six staves of violin part. Staff 1 (measures 1-7) starts with *f*, followed by *p*, *f*, *p*, and *f*. Staff 2 (measures 8-15) starts with *f*, followed by *p*, and *f*. Staff 3 (measures 16-23) starts with *f*, followed by *p*. Staff 4 (measures 24-31) starts with *f*, followed by *p*, *f*, and *cresc.*

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43

Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso

9

18

27

37

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51

64

Nº 3: Coro 2º
(Second Chorus)

Allegro Moderato

8

13

18

26

cresc.

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Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

Andante
pizz.

10

16

24

30

37

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Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato

8

13

18

26

32

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Violin II

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1º* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

9

18

23

29

39

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Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso

The musical score consists of six staves of music for Tenor and Bass. The key signature changes throughout the piece, including G major, F major, E major, C major, A major, and D major. The time signature is mostly common time (indicated by '4'). Measure numbers 1 through 49 are visible on the left side of each staff.

- Measure 1:** Tenor (G clef) starts with a dynamic 'p' and a bassoon-like sound. Bass (F clef) begins with a dynamic 'f'.
- Measure 11:** Tenor starts with a dynamic 'p'. Bass continues with eighth-note patterns.
- Measure 20:** Tenor starts with a dynamic 'p'. Bass continues with eighth-note patterns.
- Measure 28:** Tenor starts with a dynamic 'p'. Bass continues with eighth-note patterns.
- Measure 36:** Tenor starts with a dynamic 'p'. Bass continues with eighth-note patterns.
- Measure 43:** Tenor starts with a dynamic 'p'. Bass continues with eighth-note patterns.
- Measure 49:** Tenor starts with a dynamic 'p'. Bass continues with eighth-note patterns.

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57

64

70

Nº 3: Coro 2º
(Second Chorus)

Allegro Moderato

8

13

19

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Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

Andante
pizz.

10

22

35

42

48

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Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato

4

8

13

19

29

Viola

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1°* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

The musical score consists of six staves of music for Viola. The first staff begins with a dynamic of **f**. Measures 10 through 22 show a progression of chords and rhythmic patterns. Measure 23 features a dynamic of **p** followed by **f**. Measure 29 includes a dynamic marking of **cresc.**. Measure 39 concludes with a dynamic marking of **cresc.**.

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Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso



12



20



27



35



42



49



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63



70



Nº 3: *Coro 2º*
(Second Chorus)

Allegro Moderato

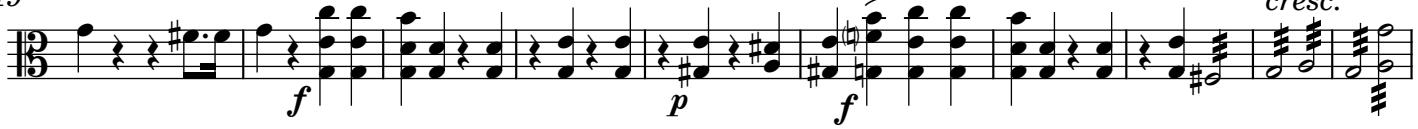
8



13



19



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29

Bassoon part (Measure 29):
 Dynamics: p , *cresc.*, f

Nº 4: Dúo de Tenor y Corno Inglés*(Duet for Tenor and English Horn)***Andante***pizz.*

Bassoon part (Measure 29):
 Dynamics: p , *arco*, f

11

Bassoon part (Measure 11):
 Dynamics: p , f

27

Bassoon part (Measure 27):
 Dynamics: p , f

39

Bassoon part (Measure 39):
 Dynamics: p

46

Bassoon part (Measure 46):
 Dynamics: p

53

Bassoon part (Measure 53):
 Dynamics: p

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Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato



8



13



19



29



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Violoncello

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1°* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato



8



16



23



31



42



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Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso

Musical score for the Dúo de Tenor y Bajo. The score consists of two staves. The top staff is for the Tenor (Bassoon) and the bottom staff is for the Bass (Double Bass). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure 1 starts with a dynamic 'p' (pianissimo). Measures 2-3 show eighth-note patterns. Measure 4 has a dynamic 'f' (fortissimo). Measures 5-6 show sixteenth-note patterns. Measure 7 has a dynamic 'p'. Measures 8-9 show eighth-note patterns. Measure 10 has a dynamic '> f' (dynamic greater than fortissimo). Measures 11-12 show sixteenth-note patterns. Measure 13 has a dynamic 'p'. Measures 14 ends with a dynamic 'p'.

15

Continuation of the musical score. Measure 15 starts with a dynamic 'p'. Measures 16-17 show eighth-note patterns. Measure 18 has a dynamic '>' (dynamic greater than). Measures 19-20 show sixteenth-note patterns. Measure 21 has a dynamic 'p'. Measures 22-23 show eighth-note patterns. Measure 24 has a dynamic 'p'. Measures 25-26 show sixteenth-note patterns. Measure 27 ends with a dynamic 'p'.

28

Continuation of the musical score. Measure 28 starts with a dynamic 'p'. Measures 29-30 show eighth-note patterns. Measure 31 has a dynamic '> p' (dynamic greater than piano). Measures 32-33 show sixteenth-note patterns. Measure 34 has a dynamic 'p'. Measures 35-36 show eighth-note patterns. Measure 37 has a dynamic 'p'. Measures 38-39 show sixteenth-note patterns. Measure 40 ends with a dynamic 'p'.

41

Continuation of the musical score. Measure 41 starts with a dynamic 'p'. Measures 42-43 show eighth-note patterns. Measure 44 has a dynamic 'p'. Measures 45-46 show sixteenth-note patterns. Measure 47 has a dynamic 'p'. Measures 48-49 show eighth-note patterns. Measure 50 has a dynamic 'p'. Measures 51-52 show sixteenth-note patterns. Measure 53 ends with a dynamic 'p'.

58

Continuation of the musical score. Measure 58 starts with a dynamic 'p'. Measures 59-60 show eighth-note patterns. Measure 61 has a dynamic 'p'. Measures 62-63 show sixteenth-note patterns. Measure 64 has a dynamic 'p'. Measures 65-66 show eighth-note patterns. Measure 67 has a dynamic 'p'. Measures 68-69 show sixteenth-note patterns. Measure 69 ends with a dynamic 'p'.

Nº 3: Coro 2º
(Second Chorus)

Allegro Moderato

Musical score for the Coro 2º. The score consists of two staves. The top staff is for the Tenor (Bassoon) and the bottom staff is for the Bass (Double Bass). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure 1 starts with a dynamic 'f' (fortissimo). Measures 2-3 show eighth-note patterns. Measure 4 has a dynamic 'p'. Measures 5-6 show sixteenth-note patterns. Measure 7 ends with a dynamic 'f'.

8

Continuation of the musical score. Measure 8 starts with a dynamic 'p'. Measures 9-10 show eighth-note patterns. Measure 11 has a dynamic 'p'. Measures 12-13 show sixteenth-note patterns. Measure 14 has a dynamic 'p'. Measures 15 ends with a dynamic '> p' (dynamic greater than piano).

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15

23

33

Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

Andante
pizz.

11

29

46

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Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato

Musical score for piano, page 10, measures 11-12. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (f) and consists of six eighth-note pairs. Measure 12 begins with a piano dynamic (p), followed by a forte dynamic (f). The measure ends with a fermata over the last note. The score includes a bass staff and a treble staff.

8

Measures 8-10 of the bassoon part. The bassoon plays eighth-note patterns. Measure 8 starts with a dotted eighth note followed by a sixteenth note. Measures 9 and 10 begin with eighth-note pairs. Measure 9 includes a dynamic *p*. Measure 10 includes a dynamic *>p*.

16

Musical score for piano, page 10, measures 10-11. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. It contains measures 10 and 11, which begin with a forte dynamic (f). The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. It contains measures 10 and 11, which begin with a forte dynamic (f). Measure 11 ends with a piano dynamic (p) and a forte dynamic (f).

25

The musical score shows two measures for the bassoon. The first measure starts with a dynamic of *p*. The second measure begins with a dynamic of *f*. Both measures feature eighth-note patterns with various slurs and grace notes.

34

A musical score for bassoon, page 4, measures 1-4. The score consists of four measures of music on a single staff. Measure 1: Four eighth notes on the A line. Measure 2: An eighth note on the C line, followed by a fermata over two eighth notes on the E line. Measure 3: An eighth note on the C line, followed by a fermata over two eighth notes on the E line. Measure 4: An eighth note on the C line, followed by a fermata over two eighth notes on the E line.

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Contrabasses

Himno al Santísimo Cristo de la Conversión

No. 1: *Obertura y Coro 1º*

(*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato



8



15



22



30



40



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Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso



13



26



35



50



65



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Nº 3: Coro 2º
(Second Chorus)

Allegro Moderato

The musical score consists of five staves of bassoon music. Staff 1 starts with a forte dynamic (f) and includes a dynamic marking 'p' followed by 'f'. Staff 2 begins at measure 8 with a dynamic 'p' and ends with a dynamic '>p'. Staff 3 starts at measure 15 with dynamics 'f' and ends with dynamics 'f'. Staff 4 begins at measure 23 with dynamics 'p' and 'f', followed by crescendos and dynamics 'p' and 'f'. Staff 5 begins at measure 33 with a dynamic 'f'.

Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

Andante
pizz.

The musical score consists of two staves. The top staff is for the English Horn and the bottom staff is for the Tenor. Measure 11 features a dynamic 'p' and a dynamic '>'. Measure 12 shows a dynamic 'p' and a dynamic 'p'.

29



46



Nº 5: Coro 3º
(*Third Chorus*)

Allegro Moderato

8



15



23



32



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Piano Reduction

Himno al Santísimo Cristo de la Conversión No. 1: *Obertura y Coro 1º* (*Overture and First Chorus*)

Lyrics by Francisco Rodríguez Zapata

Hilarión Eslava, 1854

Allegro Moderato

Musical score for piano reduction, page 1, measures 1-5. The score consists of two staves: treble and bass. The key signature changes from F major (one sharp) to G major (two sharps) at measure 5. Measure 1 starts with a forte dynamic (f). Measure 2 begins with a piano dynamic (p). Measure 3 features a melodic line in the treble staff. Measure 4 shows a continuation of the harmonic progression. Measure 5 concludes with a forte dynamic (f).

Musical score for piano reduction, page 1, measures 6-10. The score continues with two staves. Measure 6 begins with a piano dynamic (p). Measure 7 features a melodic line in the treble staff. Measure 8 shows a continuation of the harmonic progression. Measure 9 concludes with a forte dynamic (f). Measure 10 begins with a piano dynamic (p).

Musical score for piano reduction, page 1, measures 10-15. The score continues with two staves. Measure 10 begins with a forte dynamic (f). Measure 11 shows a continuation of the harmonic progression. Measure 12 concludes with a forte dynamic (f). Measure 13 begins with a piano dynamic (p). Measure 14 shows a continuation of the harmonic progression. Measure 15 concludes with a forte dynamic (f).

Musical score for piano reduction, page 2, measures 15-20. The score continues with two staves. Measure 15 begins with a piano dynamic (p). Measure 16 shows a continuation of the harmonic progression. Measure 17 concludes with a forte dynamic (f). Measure 18 begins with a piano dynamic (p). Measure 19 shows a continuation of the harmonic progression. Measure 20 concludes with a forte dynamic (f).

NOTE: Piano reduction by Rebecca Rufin, 2022

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2

Musical score for page 2, measures 18-19. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measure 18 begins with a eighth-note followed by a sixteenth-note pattern. Measure 19 starts with a eighth-note followed by a sixteenth-note pattern.

21

Musical score for page 2, measure 21. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The melody continues with eighth-note and sixteenth-note patterns.

24

Musical score for page 2, measure 24. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The melody continues with eighth-note and sixteenth-note patterns.

27

Musical score for page 2, measure 27. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The melody continues with eighth-note and sixteenth-note patterns, including a dynamic marking of *f*.

30

Musical score for page 2, measure 30. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The melody continues with eighth-note and sixteenth-note patterns, including dynamic markings of *f* and *p*.

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3

34

cresc.

39

p

cresc.

43

f

Nº 2: Dúo de Tenor y Bajo
(Duet for Tenor and Bass)

Andante Mosso
dolce

5

p

pp

f

p

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A musical score for organ, consisting of five staves of music. The music is divided into five systems by brace lines. Measure 12 starts with a treble clef, common time, and a key signature of one sharp. Measure 17 begins with a treble clef, common time, and a key signature of one flat. Measure 22 starts with a treble clef, common time, and a key signature of two flats. Measure 26 starts with a treble clef, common time, and a key signature of three flats. Measure 29 starts with a treble clef, common time, and a key signature of one sharp. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings such as *p* (piano). The bass staff uses a bass clef and shows harmonic changes through the use of flats and sharps.

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The musical score consists of five staves of organ music. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 33 starts with a forte dynamic. Measure 39 begins with a piano dynamic. Measure 44 features a change in key signature to B-flat major. Measure 48 includes a dynamic marking 'p' (piano) and a crescendo arrow. Measure 53 concludes the page.

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Musical score page 6, measures 58-59. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 58 begins with a dotted half note followed by a quarter note and a half note. Measure 59 begins with a half note followed by a dotted half note and a quarter note.

Musical score page 6, measures 62-63. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 62 begins with a half note followed by a dotted half note and a quarter note. Measure 63 begins with a half note followed by a dotted half note and a quarter note.

Musical score page 6, measures 66-67. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 66 begins with a half note followed by a dotted half note and a quarter note. Measure 67 begins with a half note followed by a dotted half note and a quarter note.

Musical score page 6, measures 71-72. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 71 begins with a half note followed by a dotted half note and a quarter note. Measure 72 begins with a half note followed by a dotted half note and a quarter note.

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Nº 3: Coro 2º
(Second Chorus)

Allegro Moderato

The musical score consists of five systems of music for two voices: Soprano (treble clef) and Bass (bass clef). The music is in 4/4 time. Measure 1 starts with a forte dynamic (f) in common time. Measure 2 shows a change to common time. Measures 3-4 show a transition to 4/4 time with a piano dynamic (p). Measure 5 begins a section with a forte dynamic (f). Measure 8 features a melodic line in the soprano voice with a dynamic marking of $p\gamma$. Measure 11 shows a continuation of the melodic line. Measure 14 concludes the section with a dynamic marking of $p\gamma$.

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Musical score page 8, measures 17-19. The score consists of two staves: treble and bass. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 17 starts with a forte dynamic (f) in B-flat major. Measure 18 begins with a piano dynamic (p) in A major. Measure 19 concludes with a forte dynamic (f) in A major.

Musical score page 8, measures 20-22. The score continues on two staves. Measure 20 starts with a forte dynamic (f). Measure 21 begins with a piano dynamic (p). Measure 22 concludes with a forte dynamic (f).

Musical score page 8, measures 25-28. The score continues on two staves. Measure 25 starts with a forte dynamic (f). Measure 26 begins with a piano dynamic (p). Measure 27 starts with a crescendo (cresc.). Measure 28 concludes with a forte dynamic (f).

Musical score page 8, measures 30-33. The score continues on two staves. Measure 30 starts with a piano dynamic (p). Measure 31 begins with a forte dynamic (f). Measure 32 starts with a crescendo (cresc.). Measure 33 concludes with a forte dynamic (f).

Musical score page 8, measures 34-37. The score continues on two staves. Measures 34-37 consist of sustained chords on both the treble and bass staves.

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Nº 4: Dúo de Tenor y Corno Inglés
(Duet for Tenor and English Horn)

9

Andante

1

5

9

14

20

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27

33

38

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Musical score for measures 51 and 55 of the Third Chorus. The score consists of two staves: treble and bass. Measure 51 starts with a treble note followed by a bass note. Measure 55 starts with a bass note followed by a treble note.

Nº 5: Coro 3º
(Third Chorus)

Allegro Moderato

Musical score for the Allegro Moderato section. The score consists of two staves: treble and bass. The tempo is indicated as Allegro Moderato. The music features chords and rhythmic patterns typical of a choral setting.

Musical score for measure 4 of the Third Chorus. The score consists of two staves: treble and bass. The tempo is indicated as Allegro Moderato. The music features chords and rhythmic patterns typical of a choral setting.

Musical score for measure 7 of the Third Chorus. The score consists of two staves: treble and bass. The music features chords and rhythmic patterns typical of a choral setting.

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Musical score for page 12, measures 9-10. The score consists of two staves: treble and bass. The key signature is one flat. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic.

Musical score for page 12, measures 11-12. The score consists of two staves: treble and bass. The key signature is one flat. Measures 11 and 12 show a continuation of the melodic line with eighth-note patterns.

Musical score for page 12, measures 13-14. The score consists of two staves: treble and bass. The key signature changes to two flats. Measure 13 includes a dynamic marking "p". Measure 14 continues the melodic line.

Musical score for page 12, measures 15-16. The score consists of two staves: treble and bass. The key signature is one flat. Measures 15 and 16 show a continuation of the melodic line with eighth-note patterns.

Musical score for page 12, measures 17-18. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measure 17 ends with a forte dynamic. Measure 18 concludes with a melodic line ending on a half note.

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