

Victimæ Paschali

Hilarión Eslava



SATB with Soprano Solo & Chamber Orchestra

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CPE-381

Victimæ Paschali

Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

Allegro Moderato (*play flute part an octave higher*)

The musical score consists of 18 staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: Flute, Oboe, B♭ Clarinet, Bassoon, E♭ Cornet, Horn in E♭, Ophicleide or Tuba, 1^o Violin, 2^o Violin, Viola, Violoncello, Contrabass, Soprano, Alto, Tenor, Bass, and a Keyboard Reduction. The score is set in common time (indicated by '3') and uses a key signature of two flats. The flute part is highlighted with a bracket and a note: '(play flute part an octave higher)'. Dynamics such as 'f' (fortissimo), 'p' (pianissimo), and 'ff' (fortississimo) are indicated throughout the score.

Original Score MP2988-1 from Biblioteca Nacional de España; Edited 2019 by Rebecca Rufin

8

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

mf 1st Choir

Vic - ti - mæ pas - cha - li lau - des im - mo - lent chri - stia - ni.

mf 1st Choir

Vic - ti - mæ pas - cha - li lau - des im - mo - lent chri - stia - ni.

mf 1st Choir

Vic - ti - mæ pas - cha - li lau - des im - mo - lent chri - stia - ni.

mf 1st Choir

Vic - ti - mæ pas - cha - li lau - des im - mo - lent chri - stia - ni.

p f

17

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

f Todos/All

Ag - nus re - de - mit o-ves, Christus in - no-cens pa - tri re - con - ci -

f Todos/All

A.

Ag - nus re - de - mit o-ves, Christus in - no-cens pa - - tri re - con - ci -

f Todos/All

T.

Ag - nus re - de - mit o-ves, Christus in - no-cens pa - - tri re - con - ci -

f Todos/All

B.

Ag - nus re - de - mit o-ves, Christus in - no-cens pa - - tri re - con - ci -

KB

278

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

lia - vit pec-ca - to - - res, pec-ca - to - - res.

mf 1st Choir

lia - - vit pec-ca - to - - res, pec-ca - to - - res. Mors et vi -

lia - - vit pec-ca - to - - res, pec-ca - to - - res. Mors et vi - - ta du-

36

Fl. Ob. B♭ Cl. Bsn. E♭ Cnt. E♭ Hn. Oph. Vln. 1 Vln. 2 Vla. Vc. Cb. S. A. T. B. KB.

mf 1st Choir *f Todos/All*

Mors et vi - ta du - el - lo, du - el - lo
f Todos/All

ta du - el - lo con - fli - xi - re mi - ran - do, du - el - lo

mf 1st Choir *f Todos/All*

Mors et vi - ta du - el - lo, mors et vi - ta du - el - lo

f Todos/All

el - lo con - fli - xe - re mi - ran - do, mors et vi - ta du - el - lo

f

45

Fl.

Ob.

Bsn.

B♭ Cl.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

con - fli - xe-re mi - ran - - - do, dux vi - tæ mor-tu - us reg - nat vi -
con - fli - xe-re mi - ran - - - do, dux vi - tæ mor-tu - us reg - nat vi -
con - fli - xe-re mi - ran - - - do, dux vi - tæ mor-tu - us reg - nat vi -
con - fli - xe-re mi - ran - - - do, dux vi - tæ mor-tu - us reg - nat vi -

54.

Fl.

Ob.

B♭ Cl. *p*

Bsn.

E♭ Cnt.

E♭ Hn. *p*

Oph.

Vln. 1 *p*

Vln. 2

Vla. *p*

Vc. *p*

Cb.

S. vus.

1st Choir mp

A. vus. Dic no - bis Ma - ri - a quid vi-dis-ti'in vi - a? Dic no-bis Ma-

1st Choir mp

T. vus. Dic no - bis Ma - ri - a quid vi-dis-ti'in vi - a?

1st Choir mp

B. vus. Dic no-bis Ma-

KB *p*

60

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

f Todos/All

ri-a quid vi-dis-ti'in vi - a? Dic no-bis Ma - ri-a quid vi - dis-ti in vi -

f Todos/All

Dic no-bis Ma - ri-a quid vi - dis-ti in vi -

f Todos/All

ri-a quid vi-dis-ti'in vi - a? Dic no-bis Ma - ri-a quid vi - dis-ti in vi -

68 *meno mosso*

Fl.

Ob.

B♭ Cl.

Bsn. *mp*

E♭ Cnt.

E♭ Hn. *mp*

Oph.

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Cb.

S. *Solo*
Se - pul - crum Chris-ti vi - ven - - - - tis, et

A. a?

T. a?

B. a?

KB *p*

74

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S Solo

glō - ri - am vi - di, et glō - ri - am vi - - - di re - - sur - gen - - - -

A.

T.

B.

KB

1st tempo

Fl.

Ob.

B♭ Cl.

Bsn. *f*

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1 *mf* 6 6

Vln. 2 *mf* 6 6

Vla. *mf*

Vc. *mf*

Cb. *mf*

S Solo *tis.* An -

A.

T. 8

B.

KB *mf* 6 6

84

Fl.

Ob.

Bsn.

B♭ Cl.

dol.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

ge - - - - li - cos tes - - tes,

A.

T.

B.

KB

mf

6

6

91₈

Fl.

Ob.

B♭ Cl.

Bsn. *p*

E♭ Cnt.

E♭ Hn. *p*

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S Solo
re - - xit Chris-tus spes me - - - a, pre - ce - - det vos, pre-

A.

T.

B.

KB

97⁸

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S Solo

A.

T.

B.

KB

ce - - det vos in Ga - li - le - - - - a.

mf 1st Choir

Sci - mus

p

104

Fl.

Ob. *p*

B♭ Cl.

Bsn. *p*

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

Cb.

S. *mf* **1st Choir**
Sci - mus Chris - tum sur - re -

A. *mf* **1st Choir**
Sci - mus Chris - tum sur - re - xis-se a mor - - - - tu-is ve - - -

T. *mf* **1st Choir**
Sci - mus Chris - tum sur - re - xis-se,

B. Chris - tum sur - re - xis-se a mor - - - - tu - - is ve - re,

KB

111

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

E♭ Cnt. *f*

E♭ Hn. *f*

Oph. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

S. *f Todos/All*
xis - se a mor - tu - is, sur - re - xis - se a mor - tu - is ve - - - re,

A. *f Todos/All*
- re, sur - re - xis - se a mor - tu - is ve - - - re,

T. *f Todos/All*
sci - mus Chris - tum sur - re - xis - se a mor - tu - is ve - - - re,

B. *f Todos/All*
sci - mus Chris - tum sur - re - xis - se a mor - tu - is ve - - - re,

KB *f*

119

rit.

1st tempo

Fl.

Ob.

Bsn.

B♭ Cl.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

tu no - bis, vic - tor Rex, mi - se - re - - re.

tu no - bis, vic - tor Rex, mi - se - re - - re.

tu no - bis, vic - tor Rex, mi - se - re - - re.

tu no - bis, vic - tor Rex, mi - se - re - - re.

20

126

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

Al - - - le - - - lu - - - - - - - - - ya,
Al - - - le - - - lu - - - - - - - - - ya,
Al - - - le - - - lu - - - - - - - - - ya,
Al - - - le - - - lu - - - - - - - - - ya,

129

Fl.

Ob.

Bsn.

E♭ Cl.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

132

Fl.

Ob.

Bsn.

B♭ Cl.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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CPE-381 Rev. 10-15-22

139

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

al-le-lu - - - ya!, al-le-lu - - - ya!

al-le-lu - - - ya!, al-le-lu - - - ya!

al-le-lu - - - ya!, al-le-lu - - - ya!

al-le-lu - - - ya!, al-le-lu - - - ya!

6

6

66

Original Score MP2988-1 from Biblioteca Nacional de España; Edited 2019 by Rebecca Rufin

Flute

Victimæ Paschali

Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

4 (play flute part an octave higher)

1-4] **f**

A musical score page for piano, page 24. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line in the right hand with various note values (eighth and sixteenth notes) and rests. The second system begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It continues the melodic line from the first system, maintaining the same note patterns and rests.

33 8
[33-40] **f**

Musical score for piano, page 8, measures 55-62. The score consists of two staves. The left staff uses a treble clef and a key signature of four flats. The right staff uses a bass clef and a key signature of one flat. The music features eighth-note patterns and rests. Measure 55 starts with a half note followed by an eighth note. Measures 56-60 show eighth-note pairs. Measure 61 has a half note followed by an eighth note. Measures 62-63 show eighth-note pairs. Measure 64 ends with a half note followed by a rest. The score concludes with a final measure ending on a half note.

89

tr

meno mosso

20

[91-110]

f



123

rit.

1st tempo

p

6

126

6

128

3

6

130

6

132

135

6

140

Oboe

Victimæ Paschali

Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

4 8

[1-4] **f** [9-16]

17

f

25

32 5

[33-37] **p** [55-62] **f**

43

52

68 *meno mosso* 12 *1st tempo* 8 *meno mosso*

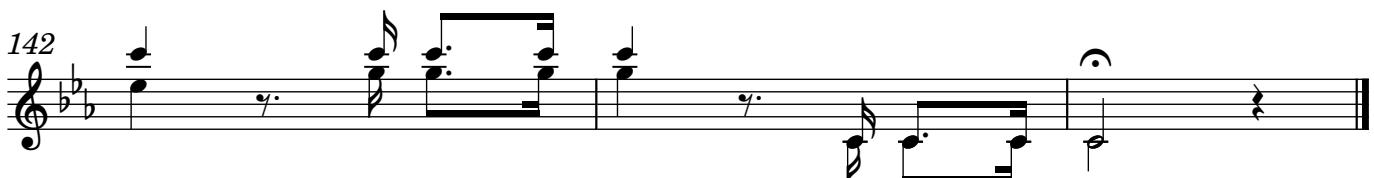
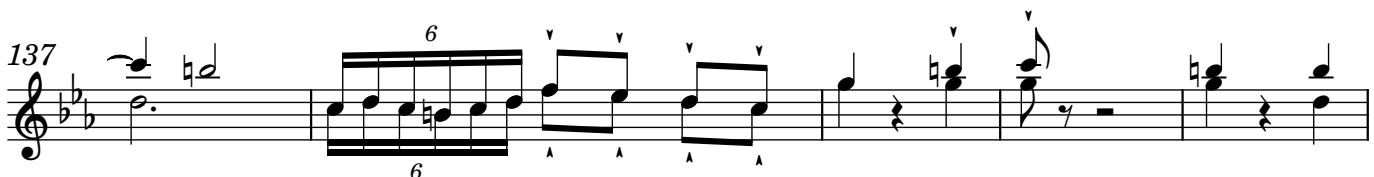
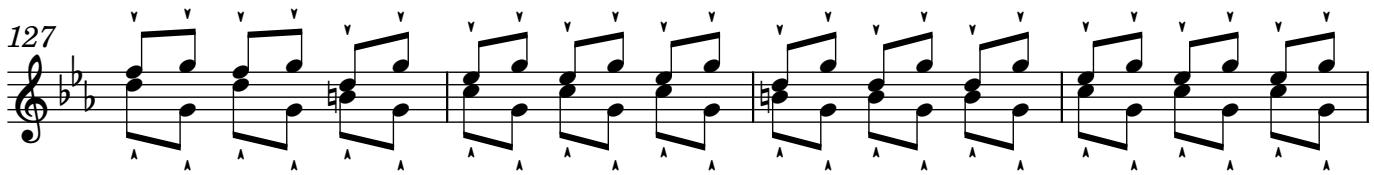
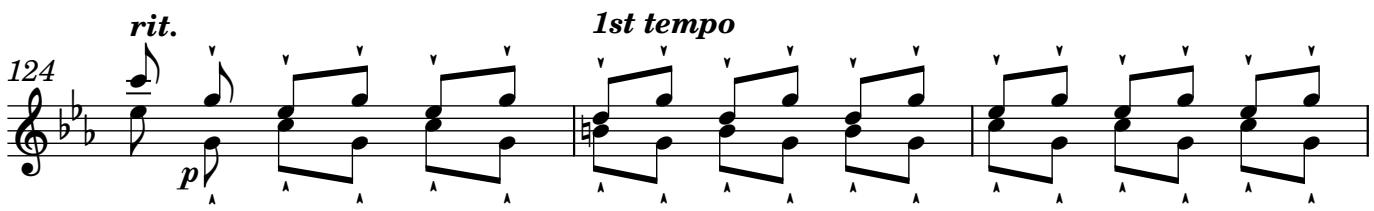
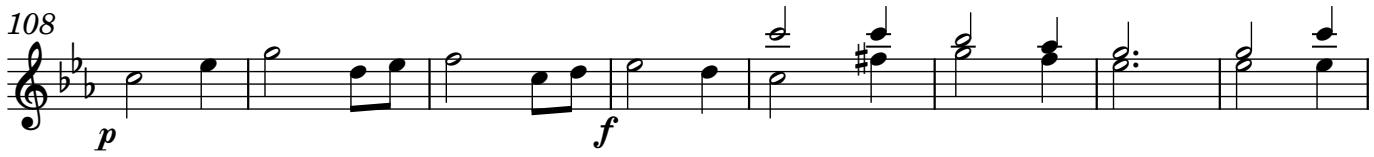
[69-80] [81-88] **f** [91-107]

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Rev. 10-15-22

CPE-381

2



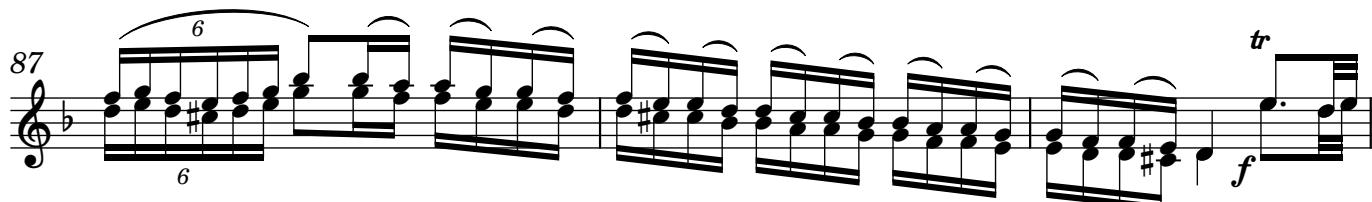
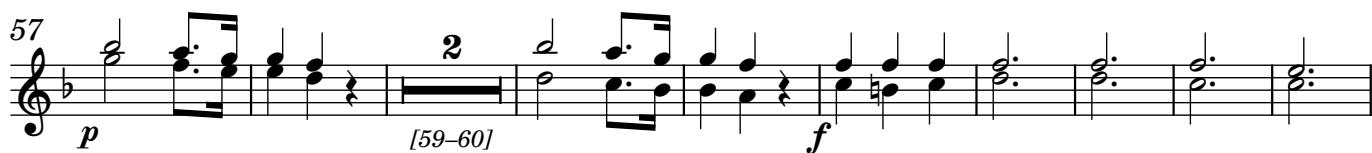
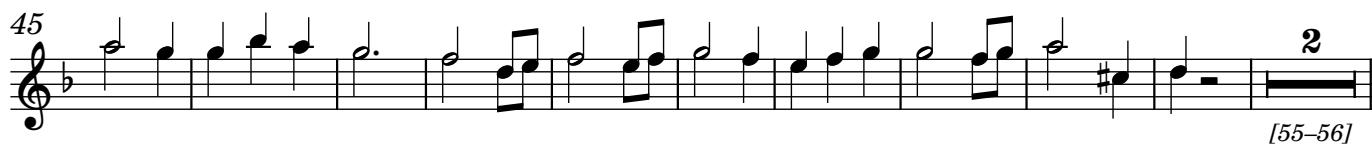
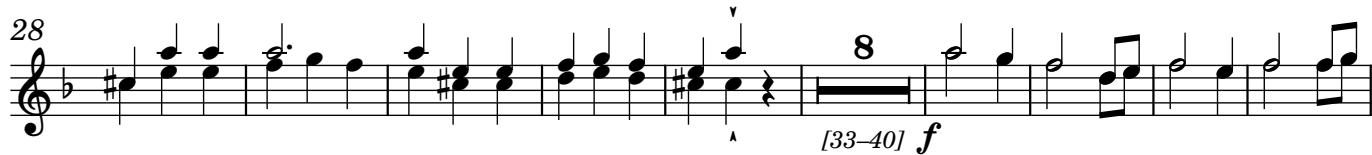
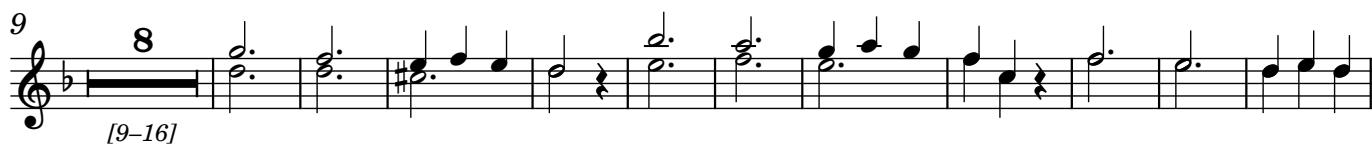
B♭ Clarinet

Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

Allegro Moderato



2

meno mosso

90 20 [91-110] **f**

120 *rit.*

1st tempo

126

128

130

133

138

Detailed description: The musical score consists of six staves of piano music. Staff 1 starts at measure 2 with a tempo of 90, dynamic f, and 20th measure. Staff 2 begins at measure 120 with a ritardando. Staff 3 starts at measure 126. Staff 4 starts at measure 128. Staff 5 starts at measure 130. Staff 6 starts at measure 133 and ends with a repeat sign and two endings, labeled '6' under each ending. The music features various dynamics (f, p), tempos (meno mosso, 1st tempo, rit.), and measures with sixteenth-note patterns.

Bassoon

Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

Musical score for Bassoon, page 1. The score begins with a dynamic **f**. Measure 1 (measures 1-4) consists of eighth-note pairs. Measure 2 (measures 5-8) shows a transition with eighth-note pairs and sixteenth-note patterns. Measure 3 (measures 9-12) features eighth-note pairs again. Measure 4 (measures 13-16) includes sixteenth-note patterns. Measure 5 (measures 17-20) returns to eighth-note pairs. Measure 6 (measures 21-24) concludes with eighth-note pairs.

Musical score for Bassoon, page 2. Measure 18 begins with eighth-note pairs. Measures 19-22 show a continuation of eighth-note pairs. Measures 23-26 introduce sixteenth-note patterns. Measures 27-30 return to eighth-note pairs. Measures 31-34 conclude with eighth-note pairs.

Musical score for Bassoon, page 3. Measure 31 begins with eighth-note pairs. Measures 32-35 show a continuation of eighth-note pairs. Measures 36-39 introduce sixteenth-note patterns. Measures 40-43 return to eighth-note pairs. Measures 44-47 conclude with eighth-note pairs.

Musical score for Bassoon, page 4. Measure 44 begins with eighth-note pairs. Measures 45-48 show a continuation of eighth-note pairs. Measures 49-52 introduce sixteenth-note patterns. Measures 53-56 return to eighth-note pairs. Measures 57-60 conclude with eighth-note pairs.

Musical score for Bassoon, page 5. Measure 63 begins with eighth-note pairs. Measures 64-67 show a continuation of eighth-note pairs. Measures 68-71 introduce sixteenth-note patterns. Measures 72-75 return to eighth-note pairs. Measures 76-79 conclude with eighth-note pairs.

Musical score for Bassoon, page 6. Measure 76 begins with eighth-note pairs. Measures 77-80 show a continuation of eighth-note pairs. Measures 81-84 introduce sixteenth-note patterns. Measures 85-88 return to eighth-note pairs. Measures 89-92 conclude with eighth-note pairs.

Musical score for Bassoon, page 7. Measure 88 begins with eighth-note pairs. Measures 89-92 show a continuation of eighth-note pairs. Measures 93-96 introduce sixteenth-note patterns. Measures 97-100 return to eighth-note pairs. Measures 101-104 conclude with eighth-note pairs.

2

101

[103-106] **p**

f

113

1st tempo

124 **rit.**

p

128

132

6

6

135

6

6

141

E♭ Cornet

Victimæ Paschali

Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

Musical score for piano, page 10, measures 4-8. The score is in 3/4 time. Measure 4 starts with a forte dynamic (f) and includes a measure repeat sign. Measures 5-7 show eighth-note patterns. Measure 8 begins with a forte dynamic (f) and includes a measure repeat sign.

30

8

[33-40] **f**

A musical score page featuring a single melodic line on a five-line staff. The key signature is one sharp, indicating G major. The time signature is common time (indicated by a 'C'). The measure begins with a quarter note on the first line, followed by a half note on the second line, another half note on the second line, a dotted half note on the first line, a dotted half note on the first line, a half note on the second line, and finally a half note on the first line.

Musical score for page 10, measures 68-110. The score consists of two staves. The top staff starts with a dynamic of *meno mosso*, a tempo of 12, and a key signature of one sharp. It includes measure numbers [69-80] and [81-88]. The bottom staff begins with a dynamic of *1st tempo*, a tempo of 8, and a key signature of one sharp. It features a forte dynamic *f* and includes measure numbers [91-110]. Measure 68 ends with a fermata over the first note of the second measure. Measures 69-80 consist of eighth-note patterns. Measures 81-88 show sustained notes followed by eighth-note patterns. Measures 89-90 feature eighth-note patterns. Measures 91-110 show sustained notes followed by eighth-note patterns.

A musical score page featuring a single melodic line on a five-line staff. The key signature is one sharp, indicating G major. The time signature is common time. The dynamic is forte (f). The melody consists of eighth and sixteenth note patterns, primarily in the soprano range. Measure 1 starts with a half note followed by a quarter note. Measures 2-3 show a descending scale pattern. Measures 4-5 feature a series of eighth-note chords. Measures 6-7 continue the eighth-note patterns. Measures 8-9 show another chordal section. Measures 10-11 conclude the phrase with eighth-note patterns.

2

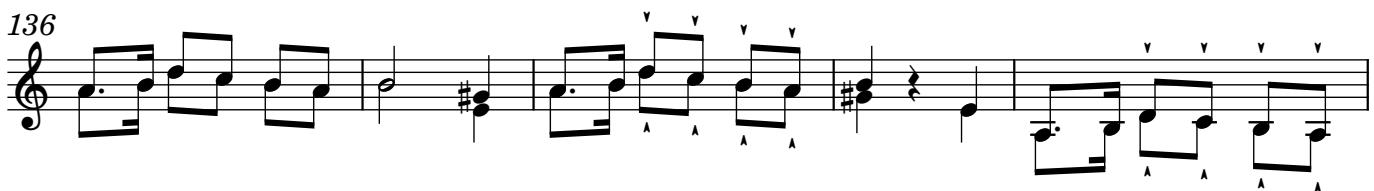
122

*rit.**1st tempo*

7

[125-131]

136



141



Horn in E♭

Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

The musical score consists of six staves of music for Horn in E♭. The first staff begins with a dynamic of **f**. The second staff starts with a dynamic of **f**. The third staff begins with a dynamic of **f**. The fourth staff begins with a dynamic of **f**. The fifth staff begins with a dynamic of **p**. The sixth staff begins with a dynamic of **p**.

Measure 18: Dynamics **f**, **f**, **f**, **f**, **p**, **p**.

Measure 29: Dynamics **f**, **f**, **f**, **f**, **p**, **p**.

Measure 46: Dynamics **f**, **f**, **f**, **f**, **p**, **p**.

Measure 55: Dynamics **p**, **f**, **f**, **f**, **p**, **p**.

Measure 65: Dynamics **mp**, **mp**, **mp**, **mp**, **mp**, **mp**.

Measure 77: Dynamics **dol.**, **f**, **f**, **f**, **f**, **f**, **f**.

2

meno mosso

90

101

8

[103-110] *f*

116

124 *rit.*

1st tempo

mp

134

140

Ophicleide

Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

4 [1-4] **f** [9-15] **f**

23

[33-40] **f**

45

[55-62] **f**

67

meno mosso 12 **1st tempo** 8 **meno mosso** 20

[69-80] [81-88] **f** [91-110] **f**

115

1st tempo

rit.

[125-131]

133

140

Violin 1

Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

The musical score consists of eight staves of violin music. Staff 1 starts with a dynamic *p* and changes to *f* at measure 10. Staff 2 starts with a dynamic *p* and changes to *f* at measure 18. Staff 3 starts with a dynamic *p*. Staff 4 starts with a dynamic *p*. Staff 5 starts with a dynamic *f*. Staff 6 starts with a dynamic *p*. Staff 7 starts with a dynamic *p*. Staff 8 starts with a dynamic *f*.

2

meno mosso

68

73

79

1st tempo

mf 6

83

6

86

mf 6 6

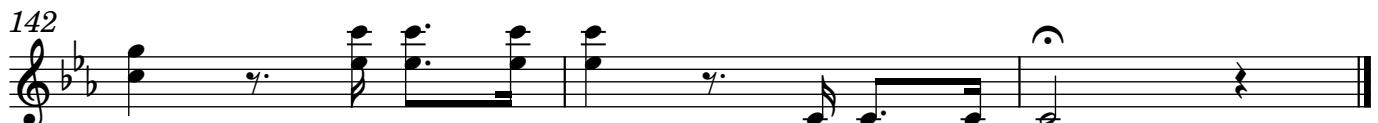
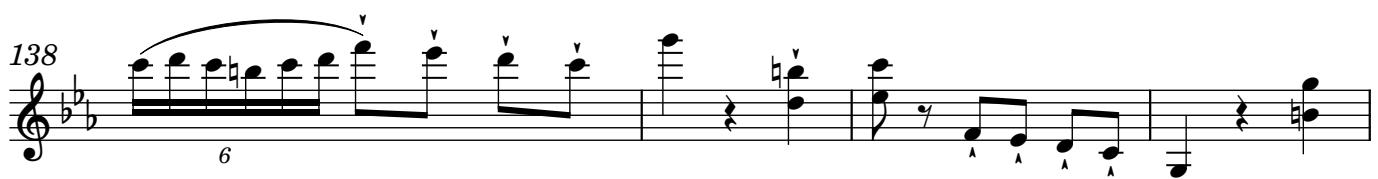
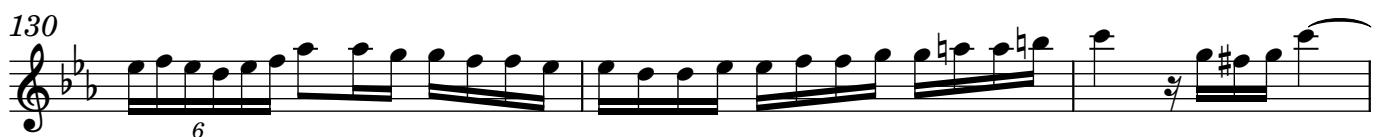
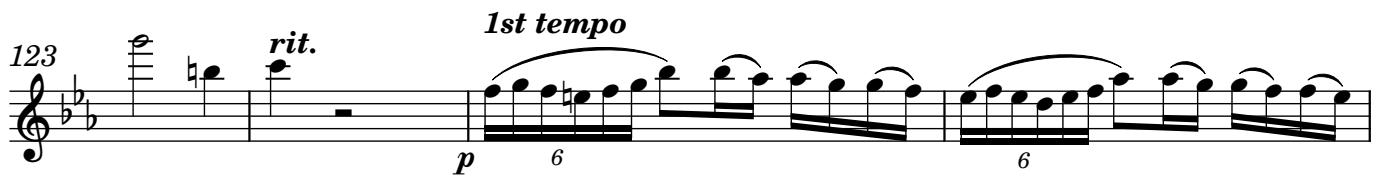
88

tr *meno mosso*

f *p*

92

97



Violin 2

Victimæ Paschali
Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

12

24

38

50

58

65

meno mosso

2

71



75



79



83



86



88

*meno mosso*

92



96



100

111

124 rit.

1st tempo

127

130

134

139

Viola

Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

The musical score consists of eight staves of music for Viola. The first staff begins with a dynamic of *p*. The second staff starts with *f*. The third staff has a dynamic of *p*. The fourth staff starts with *f*. The fifth staff has a dynamic of *p*. The sixth staff starts with *f*. The seventh staff has a dynamic of *p*. The eighth staff starts with *f*. Various dynamics and markings are used throughout the score, including *p*, *f*, *meno mosso*, and *1st tempo*.

2

83



90

meno mosso

96



5

108



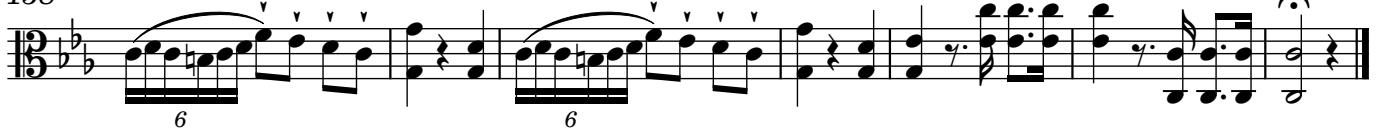
124

*rit.**1st tempo*

131



138



Violoncello

Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

Allegro Moderato



15



31



46



64

meno mosso

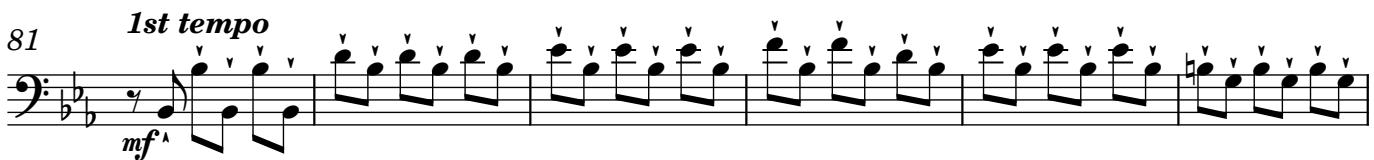


74



81

1st tempo



2

87

meno mosso

f *p*

94

101

p *f*

115

p

1st tempo

127

6

133

6

140

6

Contrabass

Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

Allegro Moderato



Musical score for Contrabass, page 1. The score starts with a measure in 3/4 time, key signature of two flats. Dynamics include piano (p), forte (f), and dynamic markings [9-15] f and [58-60]. Measures 1-17 are shown.



Musical score for Contrabass, page 1. Measures 18-27. Measure 18 begins with a dotted half note. Measures 19-27 show a continuous pattern of eighth notes.



Musical score for Contrabass, page 1. Measures 28-37. Measure 28 begins with a quarter note. Measures 29-37 show a continuous pattern of eighth notes.



Musical score for Contrabass, page 1. Measures 38-47. Measure 38 begins with a quarter note. Measures 39-47 show a continuous pattern of eighth notes. Measure 47 ends with a dynamic marking p and a measure repeat sign.



Musical score for Contrabass, page 1. Measures 48-57. Measure 48 begins with a quarter note. Measures 49-57 show a continuous pattern of eighth notes. Measure 57 ends with a dynamic marking f and a measure repeat sign.



Musical score for Contrabass, page 1. Measures 58-67. Measure 58 begins with a quarter note. Measures 59-67 show a continuous pattern of eighth notes.



Musical score for Contrabass, page 1. Measures 68-77. Measure 68 begins with a quarter note. Measures 69-77 show a continuous pattern of eighth notes. Measure 77 ends with a dynamic marking mf.

2

87

meno mosso

94



100



111

rit.

125

1st tempo

134



141



Victimæ Paschali

Hilarión Eslava



SATB with Soprano Solo & Chamber Orchestra

ART: Admont Abbey Library, Codex 323, leaf LXVIIr: beginning of the Latin Easter sequence Victimæ paschali laudes; Public Domain

CPE-381

Victimæ Paschali

Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

Soprano
Alto
Tenor
Bass
Piano

8 *1st Choir*
mf

S. Vic - ti - mæ pas - cha - li lau - des im - mo - lent chri - stia -

1st Choir
mf

A. Vic - ti - mæ pas - cha - li lau - des im - mo - lent chri - stia -

1st Choir
mf

T. Vic - ti - mæ pas - cha - li lau - des im - mo - lent chri - stia -

1st Choir
mf

B. Vic - ti - mæ pas - cha - li lau - des im - mo - lent chri - stia -

Pno.

16

S. *f Todos/All*

A. *f Todos/All*

T. *f Todos/All*

B. *f Todos/All*

Pno.

ni. Ag - nus re - de - mit o - ves, Chris - tus in - no - cens

ni. Ag - nus re - de - mit o - ves, Chris - tus in - no - cens

ni. Ag - nus re - de - mit o - ves, Chris - tus in - no - cens

ni. Ag - nus re - de - mit o - ves, Chris - tus in - no - cens

23

S. pa - tri re - con - ci - lia - vit pec - ca - to - - res, pec - ca - to -

A. pa - - tri re - con - ci - lia - vit pec - ca - to - - res, pec - ca - to -

T. pa - - tri re - con - ci - lia - vit pec - ca - to - - res, pec - ca - to -

B. pa - - tri re - con - ci - lia - vit pec - ca - to - - res, pec - ca - to -

Pno.

32

S. res. *mf* *1st Choir*
Mors et

A. res. *mf* *1st Choir*
Mors et vi - - ta du - el - lo con - fli -

T. res. *mf* *1st Choir*
Mors et vi - - -

B. res. *mf* *1st Choir*
Mors et vi - - - ta du - el - lo con - fli - xe - - -

Pno. *p*

39

S. vi - - - ta du - el - - - lo, *f* *Todos/All* du - - el - lo con - fli - xe - re mi -

A. xi - - - re mi - - ran - do, *f* *Todos/All* du - - el - lo con - fli - xe - re mi -

T. ta du - el - lo, mors et vi - - ta du - el - lo con - fli - xe - re mi - *f* *Todos/All*

B. re mi - ran - do, mors et vi - - ta du - el - lo con - fli - xe - re mi -

Pno.

47

S. ran - do, dux vi - tæ mor-tu - us reg - nat vi - vus.

A. ran - do, dux vi - tæ mor-tu - us reg - nat vi - vus. *1st Choir mp*

T. ran - do, dux vi - tæ mor-tu - us reg - nat vi - vus. *1st Choir mp*

B. ran - do, dux vi - tæ mor-tu - us reg - nat vi - vus.

Pno.

55

S. -

A. no - bis Ma - ri - a quid vi-dis-ti'in vi - a? Dic no - bis Ma -

T. no - bis Ma - ri - a quid vi-dis-ti'in vi - a?

B. - *1st Choir mp*
Dic no - bis Ma -

Pno.

60

S.

A. *f Todos/All*
ri - a quid vi-dis-ti'in vi - a? Dic no - bis Ma - ri-a quid vi -

T. *f Todos/All*
Dic no - bis Ma - ri-a quid vi -

B. *f Todos/All*
ri - a quid vi-dis-ti'in vi - a? Dic no - bis Ma - ri-a quid vi -

Pno.

66

meno mosso

S. *Solo*
Se - pul - crum Chris - ti vi -

A. dis - ti in vi - - a?

T. dis - ti in vi - - a?

B. dis - ti in vi - - a?

Pno.

72

S Solo ven - - - - tis, et glo - ri - am vi - di, et glo - ri - am

Pno.

77

Solo vi - - di re-sur - gen - - - tis.

Pno.

1st tempo

83

Solo An - ge - - - - li - cos tes - tes,

Pno.

86

Solo su - da - - - ri-um, et

Pno.

89

meno mosso

S Solo ves - tes. Sur - re - - xit Chris-tus spes me - - - -

Pno. { *f* *p*

94

S Solo a, pre - ce - det vos, pre - ce - det vos in Ga-li - le -

Pno. {

101

S Solo - - - a.

A. { *mf* *1st Choir* Sci-mus Chris-tum sur - re - xis-se a

T. { *mf* *1st Choir* Sci - mus

B. { *mf* *1st Choir* Sci-mus Chris-tum sur - re - xis-se a mor - -

Pno. { *p*

108 *mf* *1st Choir* *f Todos/All*

S. Sci - mus Chris - tum sur - re - xis-se a mor - tu-is, sur - re -

A. mor - - - - tu-is ve - - - - re, sur - re -

T. Chris - tum sur - re - xis-se, sci - mus Chris - tum sur - re -

B. - - - tu - - is ve - re, sci - mus Chris - tum sur - re -

Pno.

114

S. xis - se a mor-tu - is ve - - re, tu no - bis, vic - tor

A. xis - se a mor-tu - is ve - - re, tu no - bis, vic - tor

T. xis - se a mor-tu - is ve - - re, tu no - bis, vic - tor

B. xis - se a mor-tu - is ve - - re, tu no - bis, vic - tor

Pno.

122

rit. *1st tempo*

S. Rex, mi - se - - re - - - re.

A. Rex, mi - se - - re - - - re.

T. Rex, mi - se - - re - - - re.

B. Rex, mi - se - - re - - - re.

Pno.

p

6

126

S. Al - - le - - - lu - - - - - - - - - ya,

A. Al - - le - - - lu - - - - - - - - - ya,

T. Al - - le - - - lu - - - - - - - - - ya,

B. Al - - le - - - lu - - - - - - - - - ya,

Pno.

p

6

3

129

S.

A.

T.

B.

Pno.

132

S.

A.

T.

B.

Pno.

136

S. lu - - - ya al - le - lu - - - ya, al - le - lu - -

A. lu - - - ya al - le - lu - - - ya, al - le - lu - -

T. lu - - - ya al - le - lu - - - ya, al - le - lu - -

B. lu - - - ya al - le - lu - - - ya, al - le - lu - -

Pno. 6 6

140

S. ya, al - le - lu - - - ya!

A. ya, al - le - lu - - - ya!

T. ya, al - le - lu - - - ya!

B. ya, al - le - lu - - - ya!

Pno. 6 6

Piano or Organ

Victimæ Paschali

Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

Allegro Moderato

Musical score for piano or organ, page 1. The score consists of two staves: treble and bass. The key signature is three flats (B-flat, D-flat, G-flat). The time signature is common time (indicated by '4'). The dynamic 'p' (pianissimo) is marked at the beginning. The music begins with a series of chords and eighth-note patterns.

Musical score for piano or organ, page 1. The score consists of two staves: treble and bass. The key signature is three flats (B-flat, D-flat, G-flat). The time signature is common time (indicated by '4'). Measure 7 starts with a forte dynamic 'f'. The treble staff has a sixteenth-note pattern, and the bass staff has a sustained note followed by eighth-note patterns.

Musical score for piano or organ, page 1. The score consists of two staves: treble and bass. The key signature is three flats (B-flat, D-flat, G-flat). The time signature is common time (indicated by '4'). Measure 16 starts with a forte dynamic 'f'. The treble staff has a eighth-note pattern, and the bass staff has a sustained note followed by eighth-note patterns.

Musical score for piano or organ, page 1. The score consists of two staves: treble and bass. The key signature is three flats (B-flat, D-flat, G-flat). The time signature is common time (indicated by '4'). Measure 26 starts with a forte dynamic 'f'. The treble staff has a eighth-note pattern, and the bass staff has a sustained note followed by eighth-note patterns.

Musical score for piano or organ, page 1. The score consists of two staves: treble and bass. The key signature is three flats (B-flat, D-flat, G-flat). The time signature is common time (indicated by '4'). Measure 36 starts with a forte dynamic 'f'. The treble staff has a eighth-note pattern, and the bass staff has a sustained note followed by eighth-note patterns.

2

46

55

61

meno mosso

70

75

1st tempo

82

6

84

87

90 *meno mosso*

96

106

117 *1st tempo* *rit.*

4

