

Miserere a Ocho

Catedral Metropolitana de Santiago de Chile

(Part 1 of 3)

Hilarión Eslava



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

Photo: Organ Console at the Catedral Metropolitana de Santiago de Chile

CPE-430

Miserere a Ocho

Catedral Metropolitana de Santiago de Chile

By Hilarión Eslava
(Part 1 of 3)

Table of Contents

| No. | Title & Description | Page |
|-----|--|------|
| 1 | Christus Factus Est Double Choir with Soprano & Tenor solos) Approximate performance time - 5:00 Latin Lyrics: <i>Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis.</i> English Translation: <i>Christ became obedient for us unto death, even to the death, death on the cross.</i> | 3 |
| 2 | Miserere (Double Choir with Soprano solo) Approximate performance time - 4:45 Latin Lyrics: <i>Miserere mei, Deus, secundum magnam misericordiam tuam</i> English Translation: <i>Have mercy on me, O God, according to your steadfast love</i> | 23 |
| 3 | Amplius (Double Choir with Alto solo) Approximate performance time - 6:00 Latin Lyrics: <i>Amplius lava me ab iniuitate mea, et a peccato meo munda me.</i> English Translation: <i>Wash me thoroughly from my iniquity, and cleanse me from my sin.</i> | 46 |
| 4 | Tibi Soli (First Choir with Tenor solo) Approximate performance time - 4:15 Latin Lyrics: <i>Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum judicaris.</i> English Translation: <i>Against you alone have I sinned, and done what is evil in your sight, so that you are justified in your sentence and blameless when you pass judgment.</i> | 76 |

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

The musical score consists of 16 staves, each representing a different instrument or vocal part. The instruments listed from top to bottom are: Flute, Oboe 1, Oboe 2, C Clarinet 1, C Clarinet 2, Bassoons, Horns in E♭, Ophicleide or Trombone, Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, Bass 2, 1º Violins, 2º Violins, Violas, Violoncellos, Contrabasses, and a Keyboard Reduction at the bottom. The score is in common time and uses a key signature of one flat (B-flat). The music begins with a sustained note on the first staff, followed by a series of eighth-note patterns. Dynamics include *f*, *mf*, and *dol.* (dolce). The score concludes with a final section featuring eighth-note patterns and dynamic markings like *f*, *p*, and *mf*.

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Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

Ob. 1

C Cl. 1

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

12

Ob. 1

C Cl. 1

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

6

158

Fl. *ff*

Ob. 1 *ff*

Ob. 2

C Cl. 1 *ff*

C Cl. 2

Bsn.

Eb Hn.

Oph.

Vlns. 1 *ff*

Vlns. 2 *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

KB *ff*

178

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. 1

Christ - us fac - tus est, Christ - us fac - tus est,

A. 1

Christ - us fac - tus est, Christ - us fac - tus est,

T. 1

Christ - us fac - tus est, Christ - us fac - tus est,

B. 1

Christ - us fac - tus est, Christ - us fac - tus est,

S. 2

fac - tus est, fac - tus est,

A. 2

fac - tus est, fac - tus est,

T. 2

fac - tus est, fac - tus est,

B. 2

fac - tus est, fac - tus est,

Vlns. 1

f

Vlns. 2

f

Vlas.

f

Vcs.

Cbs.

f

KB

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22

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. 1

A. 1

T. 1

B. 1

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

dol.

Christ-us fac-tus est pro no - - bis, Christ-us

dol.

Christ-us fac-tus est pro no - - bis, Christ-us

dol.

Christ-us fac-tus est pro no - - bis, Christ-us

dol.

Christ - - us fac - - tus est pro no - - - bis, Chris - tus fac - tus

p

p

p

dol.

p

dol.

p

dol.

p

p

25.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

fac - tus est pro no - - bis, pro no - - - - bis.
f

fac - tus est pro no - - bis, pro no - - - - bis.
f

fac - tus est pro no - - bis, pro no - - - - bis.
f

est pro no - - - - bis, pro no - - - - bis.
f

- pro no - - - - bis.
f

- pro no - - - - bis.
f

- pro no - - - - bis.
f

- pro no - - - - bis.
f

- pro no - - - - bis.
f

- pro no - - - - bis.
f

- pro no - - - - bis.
f

- pro no - - - - bis.
ff

- pro no - - - - bis.
ff

- pro no - - - - bis.
ff

- pro no - - - - bis.
ff

- pro no - - - - bis.
ff

- pro no - - - - bis.
ff

10

28

Solo dol.

S. Solo O - - - be - - - di-ens, o - - - - -

Vlns. 1 *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB *p*

6

30

S. Solo be - - - di-ens us-que ad mor - - - tem, ad mor - - - - -

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

6

32 11

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

tem, us - - que ad mor - - - tem,

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

35.

Fl.
Ob. 1
Ob. 2
C Cl. 1
C Cl. 2
Bsn.
Eb Hn.
Oph.
S. 1
be - di - ens us - que ad mor - tem, us - que ad mor - tem, us - - -
A. 1
be - di - ens, us - que ad mor - tem, us - que ad mor - tem, us - - -
T. 1
be - di - ens, ad mor - tem, ad mor - tem
B. 1
be - di - ens, us - que ad mor - tem, us - que ad mor - tem
S. 2
be - di - ens us - que ad mor - tem, us - que ad mor - tem, us - - -
A. 2
be - di - ens, us - que ad mor - tem, us - que ad mor - tem, us - - -
T. 2
be - di - ens, ad mor - tem, ad mor - tem
B. 2
be - di - ens, us - que ad mor - tem, us - que ad mor - tem
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

378 13

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. 1

que ad mor - - - tem, Christ - us fac - tus est, pro no - bis,
dol.

A. 1

que ad mor - - - tem, Christ - us fac - tus est, pro no - bis,
dol.

T. 1

us - que admor - - - tem, Christ - us fac - tus est, pro no - bis,
dol.

B. 1

ad mor - - - tem, Christ - us fac - tus est, pro no - bis,

S. 2

que ad mor - - - tem,

A. 2

que ad mor - - - tem,

T. 2

us - que admor - - - tem,

B. 2

ad mor - - - tem,

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

40

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. 1
Christ - us fac - tus est pro no - bis.

A. 1
Christ - us - fac - tus est pro no - bis.

T. 1
Christ - us fac - tus est pro no - bis.

B. 1
Christ - us fac - tus est pro no - bis.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

43

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

T. Solo

Solo dol.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

O - - - be - - - di-ens, o - - - - -

45

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

T. Solo

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

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

6

16 47

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

T. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

Solo

Tutti

tem, us - - - que ad mor - - - tem,

49.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E_b Hn.

Oph.

S. 1
be - - - di - ens, o - - - be - - - di - ens, us - que ad mor - - -

A. 1
be - - - di - ens, o - - - be - - - di - ens, ad

T. 1
be - - - di - ens, o - - - be - - - di - ens, us - que ad mor - - -

B. 1
be - - - di - ens, o - - - be - - - di - ens, ad

S. 2
be - - - di - ens, o - - - be - - - di - ens, us - que ad mor - - -

A. 2
be - - - di - ens, o - - - be - - - di - ens, ad

T. 2
be - - - di - ens, o - - - be - - - di - ens, us - que ad mor - - -

B. 2
be - - - di - ens, o - - - be - - - di - ens, ad

Vlns. 1
f

Vlns. 2
f

Vlas.
f

Vcs.

Cbs.
f

KB

51.

Fl.
Ob. 1
Ob. 2
C Cl. 1
C Cl. 2
Bsn.
Eb Hn.
Oph.
S. 1
A. 1
T. 1
B. 1
S. 2
A. 2
T. 2
B. 2
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

tem, ad mor - - - tem, ad mor - - -
mor - tem, ad mor - - - tem, ad mor - - -
tem, ad mor - - - tem, ad mor - - -
mor - tem, ad mor - - - tem, ad mor - - -
tem, ad mor - - - tem, ad mor - - -
mor - tem, ad mor - - - tem, ad mor - - -
tem, ad mor - - - tem, ad mor - - -
mor - tem, ad mor - - - tem, ad mor - - -
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

53.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

Eb Hn.

Oph.

S. 1
tem, ad mor

A. 1
tem, ad mor

T. 1
tem, us - - que ad mor

B. 1
tem, ad mor

S. 2
tem, ad mor

A. 2
tem, ad mor

T. 2
tem, us - - que ad mor

B. 2
tem, ad mor

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

55.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E_b Hn.

Oph.

S. 1
tem, ad mor - - - - tem au-tem

A. 1
tem, ad mor - - - - tem au-tem

T. 1
tem, ad mor - - - - tem, mor - - - tem au - tem

B. 1
tem, ad mor - - - - tem au-tem

S. 2
tem, ad mor - - - - tem au-tem

A. 2
tem, ad mor - - - - tem au-tem

T. 2
tem, ad mor - - - - tem, mor - - - tem au - tem

B. 2
tem, ad mor - - - - tem au-tem

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. 1
cru - - - - cis, cru - - - - cis.

A. 1
cru - - - - cis, mor - - - tem cru - - - cis.

T. 1
cru - - - - cis, mor - - - tem cru - - - cis.

B. 1
cru - - - - cis, cru - - - - cis.

S. 2
cru - - - - cis, cru - - - - cis.

A. 2
cru - - - - cis, mor - - - tem cru - - - cis.

T. 2
cru - - - - cis, mor - - - tem cru - - - cis.

B. 2
cru - - - - cis, cru - - - - cis.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

60

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

Eb Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

2. Miserere

23

Hilarión Eslava

Larghetto

Flute

Oboe 1

Oboe 2

C Clarinet 1

C Clarinet 2

Bassoons

Horns in E♭

Ophicleide or Trombone

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

1^o Violins

2^o Violins

Violas

Violoncellos

Contrabasses

Keyboard Reduction

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Fl. *f*

Ob. 1 *f* *dol.*

Ob. 2 *f*

C Cl. 1 *f* *dol.*

C Cl. 2 *f*

Bsn. *f*

E♭ Hn. *f*

Oph. *f*

Vlns. 1 *f* *p* *f*

Vlns. 2 *f* *p* *f*

Vlas. *f* *p* *f*

Vcs. *f* *p* *f*

Cbs. *f* *p* *f*

KB *f* *p* *f*

8

The musical score consists of ten staves of music. From top to bottom, the instruments are: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (C Cl. 1), Clarinet 2 (C Cl. 2), Bassoon (Bsn.), Eb Horn (Eb Hn.), Ophicleide (Oph.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vlas.), Cello (Vcs.), Double Bass (Cbs.), and Keyboard (KB). The score is in common time, with a key signature of two flats. Measure 8 begins with the Flute playing eighth-note pairs. The Oboes play eighth-note pairs with grace notes. The Clarinets play eighth-note pairs with grace notes. The Bassoon plays eighth-note pairs. The Eb Horn plays eighth-note pairs. The Ophicleide rests. The Violins play eighth-note pairs. The Viola plays eighth-note pairs. The Cello plays eighth-note pairs. The Double Bass plays eighth-note pairs. The Keyboard plays eighth-note pairs. Measure 9 begins with the Flute playing eighth-note pairs. The Oboes play eighth-note pairs with grace notes. The Clarinets play eighth-note pairs with grace notes. The Bassoon rests. The Eb Horn rests. The Ophicleide rests. The Violins play eighth-note pairs. The Viola plays eighth-note pairs. The Cello plays eighth-note pairs. The Double Bass plays eighth-note pairs. The Keyboard plays eighth-note pairs.

11

Ob. 1

C Cl. 1

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

cresc.

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

148

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E_b Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

178

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

Oph.

S. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

dol.

p

p

p

dol.

Mi-se - re - re
me - - - i, De - us
me - - - i,

21

Ob. 1

C Cl. 1

Bsn.

E♭ Hn.

Oph.

S. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

Deus, mi - se-re-re, mi - se - re-re, mi - se-re - re me - - - - i,

24

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

De - - - - us.
Mi - se - re - - - re me - - - i,

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

De - - us,
Mi - se - re - - - re_me - - - i,_ De - - us,

31

Fl.
Ob. 1
Ob. 2
C Cl. 1
C Cl. 2
Bsn.
Eb Hn.
Oph.
S. Solo
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

se - cun - dum mag - nam, se - - cun - - - dum

33

Ob. 1
C Cl. 1
Eb Hn.
S. Solo
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

mag - nam mi - se - ri - cor - di - am

35

Ob. 1

C Cl. 1

E♭ Hn.

S. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

33

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

378

Fl.

Ob. 1 *f* ff

Ob. 2 ff

C Cl. 1 *f* ff

C Cl. 2 ff

Bsn. ff

E♭ Hn. *f* ff

Oph. ff

S. Solo cor - di - - am tu - - - - am,

Vlns. 1 *f* ff

Vlns. 2 *f* ff

Vlas. *f* ff

Vcs. *f* ff

Cbs. *f* ff

KB (cresc.) *f* ff

35

39.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

S. 1

A. 1

T. 1

B. 1

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

ad lib

mi-se - ri - cor - di-am tu - - - - am. dol.

Mi-se - dol.

Mi-se -

3

8

36

42

Ob. 1 dol.

C Cl. 1 dol.

Bsn. *p*

S. Solo Mi - se-re - re, mi - se-re - re, mi - - - se-re - re

S. 1 re - re me - - - i, De - us, me - - - i, De-us, me-i,

A. 1 re - re me - - - i, De - us, me - - - i, De-us, me-i,

T. 1 dol. Mi - se-re - re, mi - se-re - - re me-i, me-i,

B. 1 dol. Mi - se-re - re, mi - se-re - re, me-i, me-i,

Vlns. 1 *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

KB dol.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

me - - - i, De - us, mi - se - re - - - re me - - - i De - - - us.

me - i, mi-se-re-re me-i, me-i, De - - - us, De - - -

me - i, mi-se-re-re me-i, me-i, De - - - us, De - - -

me - i, mi-se-re-re me-i, me-i, De - - - us, De - - -

me - i, mi-se-re-re me-i, me-i, De - - - us, De - - -

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48.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

mi - se - re - - re me - - - i, De - - - us,

S. 1

us, De - - - us, mi-se-re - - re me - - - i, De - - - us, De - - -

A. 1

us, De - - - us, mi-se-re - - re me - - - i, De - - - us, De - - -

T. 1

us, De - - - us, mi-se-re - - re me - - - i, De - - - us, De - - -

B. 1

us, De - - - us, mi-se-re - - re me - - - i, De - - - us, De - - -

S. 2

us, De - - - us, De - - -

A. 2

us, De - - - us, De - - -

T. 2

us, De - - - us, De - - -

B. 2

us, De - - - us, De - - -

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

51

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

mi - se - re *p* - re me - - - i, De - - - us, *f*

S. 1

us, De - - us, mi-se-re - - re me - - - i, De - - - us, De - - - *f*

A. 1

us, De - - us, mi-se-re - - re me - - - i, De - - - us, De - - - *f*

T. 1

us, De - - us, mi-se-re - - re me - - - i, De - - - us, De - - - *f*

B. 1

us, De - - us, mi-se-re - - re me - - - i, De - - - us, De - - - *f*

S. 2

us, De - - us, *f* De - - -

A. 2

us, De - - us, *f* De - - -

T. 2

us, De - - us, *f* De - - -

B. 2

us, De - - us, *f* De - - -

Vlns. 1

p

Vlns. 2

p

Vlas.

p

Vcs.

p

Cbs.

p

KB

40

54.

Fl. Ob. 1 Ob. 2 C Cl. 1 C Cl. 2 Bsn. E♭ Hn. Oph. S. Solo S. 1 A. 1 T. 1 B. 1 S. 2 A. 2 T. 2 B. 2 Vlns. 1 Vlns. 2 Vlas. Vcs. Cbs. KB

dol

I° dol

p

p

p

p

p

p

dol

p

p

p

se - cun - dum mag - nam, se - - cun - - - - dum

us, De - - - us, se - - - cun - - - dum, se - -

us, De - - - us, se - - - cun - - - dum, se - -

us, De - - - us, se - - - cun - - - dum, se - -

us, De - - - us, se - - - cun - - - dum, se - -

us, De - - - us, se - - - cun - - - dum, se - -

us, De - - - us,

Vlns. 1 Vlns. 2 Vlas. Vcs. Cbs. KB

56

Ob. 1

C Cl. 1

E♭ Hn.

S. Solo

S. 1

A. 1

T. 1

B. 1

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

mag - - - nam mi - se - ri - cor - di - am
cun - dum mag - - - nam mi - - - se - - - ri - - - cor - di -
cun - dum mag - - - nam mi - - - se - - - ri - - - cor - di -
cun - dum mag - - - nam mi - - - se - - - ri - - - cor - di -
cun - dum mag - - - nam mi - - - se - - - ri - - - cor - di -
cun - dum mag - - - nam mi - - - se - - - ri - - - cor - di -
cun - dum mag - - - nam mi - - - se - - - ri - - - cor - di -

58

Ob. 1

C Cl. 1

E♭ Hn.

S. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

cresc.

cresc.

cresc.

cresc.

cresc.

tu - - - - am, se-cun-dum mag - nam, se-cun-dum mag - nam, mi-se - ri-

am tu - - am, mag - nam, mag - nam

am tu - - am, mag - nam, mag - nam

am tu - - am, mag - nam, mag - nam

- cresc.

- cresc.

- cresc.

- cresc.

- cresc.

- cresc.

Fl.

Ob. 1 *f*

Ob. 2

C Cl. 1 *f*

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. Solo cor - di - - am tu - - - am,

S. 1 mi - se - - - ri-cor - di - am tu - - - am, se-cun-dum

A. 1 mi - se - - - ri-cor - di - am tu - - - am, se-cun-dum

T. 1 mi - se - - - ri-cor - di - am tu - - - am, se-cun-dum

B. 1 mi - se - - - ri-cor - di - am tu - - - am,

S. 2 mi - se - - - ri-cor - di - am tu - - - am, se-cun-dum

A. 2 mi - se - - - ri-cor - di - am tu - - - am, se-cun-dum

T. 2 mi - se - - - ri-cor - di - am tu - - - am, se-cun-dum

B. 2 mi - se - - - ri-cor - di - am tu - - - am,

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

KB *f* (cresc.)

62

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

mag - nam, mag - nam mi-se - ri-cor - di - am tu - - -

S. 1

mag - nam, se-cun-dum mag - nam, mi-se - ri - cor - di - - - am tu - - -

A. 1

mag - nam, se-cun-dum mag - nam mi-se - ri - cor - di - - - am tu - - -

T. 1

mag - nam, se-cun-dum mag - nam mi-se - ri - cor - di - - - am tu - - -

B. 1

se - - - cun - - - dum mag - nam mi-se - - ri - - - cor - - - di - am tu - - -

S. 2

mag - nam, se-cun-dum mag - nam mi-se - ri - cor - di - - - am tu - - -

A. 2

mag - nam, se-cun-dum mag - nam mi-se - ri - cor - di - - - am tu - - -

T. 2

mag - nam, se-cun-dum mag - nam mi-se - ri - cor - di - - - am tu - - -

B. 2

se - - - cun - - - dum mag - nam mi-se - - ri - - - cor - - - di - am tu - - -

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

64

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E \flat Hn.

Oph.

S. Solo

am,
tu - - am,
tu - - am.

S. 1

am, mi-se-ri-cor - - di-am
tu - - am, mi-se-ri-cor - - di-am
tu - - am.

A. 1

am, mi-se-ri-cor - - di-am
tu - - am, mi-se-ri-cor - - di-am
tu - - am.

T. 1

am, mi-se-ri-cor - - di-am
tu - - am, mi-se-ri-cor - - di-am
tu - - am.

B. 1

am,
mi-se - ri-cor-di-am tu - - am,
mi-se - ri-cor-di-am tu - - am.

S. 2

am, mi-se-ri-cor - - di-am
tu - - am, mi-se-ri-cor - - di-am
tu - - am.

A. 2

am, mi-se-ri-cor - - di-am
tu - - am, mi-se-ri-cor - - di-am
tu - - am.

T. 2

am, mi-se-ri-cor - - di-am
tu - - am, mi-se-ri-cor - - di-am
tu - - am.

B. 2

am,
mi-se - ri-cor-di-am tu - - am,
mi-se - ri-cor-di-am tu - - am.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

3. Amplius

Hilarión Eslava

Moderato

Flute

Oboe 1

Oboe 2

C Clarinet 1

C Clarinet 2

Bassoons

Horns in E♭

Ophicleide or Trombone

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

1º Violins

2º Violins

Violas

Violoncellos

Contrabasses

Keyboard Reduction

6

Ob. 1

C Cl. 1

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

118

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E \flat Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

178

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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23.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

dol.

Am - pli-us, am - pli-us la - - - va

p

29.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

me,
am - pli-us,
am - pli-us
la - - - - va
me,

p

f

p

f

p

f

34

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

39.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

44

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E \flat Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

ni - - qui-ta - - te me-a, *f*
ab i - ni - - qui-ta - te me-a, ab i -
ab i - ni - - qui-ta - te me-a, ab i -
f ab i - ni - - qui-ta - - te
ab i - ni - - qui-ta - te me-a, ab i -
f ab i - ni - - qui-ta - - te
ab i - ni - - qui-ta - te

48. 55

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

la - - va *p* me, la - - va *f*
 ni - - qui - ta - - te me - a, la - - va me, la - - va
 ni - - qui - ta - - te me - a, la - - va me la - - va
 me - - - - - a, la - - va me la - - va
 me - - - - - a, la - - va me la - - va
 ni - - qui - ta - - te me - a, la - - va
 ni - - qui - ta - - te me - a, la - - va
 me - - - - - a, la - - va
 me - - - - - a, la - - va
 Vlns. 1
 Vlns. 2
 Vlas.
 Vcs.
 Cbs.
 KB

51.

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E \flat Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

me.
me, la - va me, la - va me.
me, la - - va me, la - - va me.
me, la - va me, la - va me.
me, la - - va me, la - - va me.
me, la - va me, la - va me.
me, la - - va me, la - - va me.
me, la - va me, la - va me.
dol.
p
p
p
dol.

55_a

Fl.

Ob. 1

C Cl. 1

Vln. Solo

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

59_a

Fl.

Ob. 1

C Cl. 1

Vln. Solo

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

62₈

Fl.
Ob. 1
C Cl. 1
Vln. Solo
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

65₈

Fl.
Ob. 1
Ob. 2
C Cl. 1
C Cl. 2
Bsn.
Eb Hn.
Oph.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

All 1º Violins

dol.

p

p

p

dol.

68

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

59

72

Fl.

Ob. 1

C Cl. 1

A. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

dol. *et a pec - ca - - - to me - - - o,*

tr.

p

p

p

p

p

76_a

Fl.

Ob. 1

C Cl. 1

A. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

et a pec - ca - - to me - - - o mun-da

80_a

Fl.

Ob. 1

C Cl. 1

A. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

me,
mun - - da me,
mun - da

Fl.

Ob. 1

C Cl. 1

A. Solo

me, _____
mun - - - da_me,

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

This musical score page contains eight staves of music. The top three staves (Flute, Oboe 1, Clarinet 1) have treble clefs and two flats. The fourth staff (Alto Solo) has a bass clef and two flats, with lyrics 'me, _____ mun - - - da_me,' written below it. The fifth staff (Violin 1) and sixth staff (Violin 2) also have treble clefs and two flats. The seventh staff (Viola) has a bass clef and two flats. The eighth staff (Cello/Bass) has a bass clef and two flats. The bottom staff (Keyboard, KB) has a treble clef and two flats. The score includes various musical elements such as eighth-note patterns, sixteenth-note patterns, slurs, and accents. The page number 61 is in the top right corner.

86

Fl. ff

Ob. 1 ff

Ob. 2 ff

C Cl. 1 ff

C Cl. 2 ff

Bsn. ff

E♭ Hn. ff

Oph. ff dol.

A. Solo mun - - - da, mun - - - da me, et

Vlns. 1 ff p

Vlns. 2 ff

Vlas. ff

Vcs. ff

Cbs. ff dol.

KB ff p

88

A. Solo a pec-ca - - - to me - - - o, et a pec - ca - - - to

Vlns. 1

Vlns. 2 p

Vlas. p

Vcs. p

Cbs. p

KB

91

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

me - o mun - da me, mun - - da me.

a piacere

95 *a tempo*

Fl.

E♭ Hn.

A. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

Am - - - pli - us, am - - - pli-us la - - - - va

98.

Fl.

Ob. 1

C Cl. 1

E♭ Hn.

A. Solo
me, am - - plius, am - - plius la - - - - va

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

102 65
 Fl.
 Ob. 1
 Ob. 2
 C Cl. 1
 C Cl. 2
 Bsn.
 Eb Hn.
 Oph.
 A. Solo me,
 S. 1 Am - - - pli - us, am - - - pli - us
 A. 1 f Am - - - pli - us, am - - - pli - us
 T. 1 f Am - - - pli - us, am - - - pli - us
 B. 1 f Am - - - pli - us, am - - - pli - us
 S. 2 Am - - - pli - us, am - - - pli - us
 A. 2 f Am - - - pli - us, am - - - pli - us
 T. 2 f Am - - - pli - us, am - - - pli - us
 B. 2 f Am - - - pli - us, am - - - pli - us
 VIns. 1
 VIns. 2
 Vlas.
 Vcs.
 Cbs.
 KB

105

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

Eb. Hn.

Oph.

S. 1
la - - - va me, am - - pli-us, am - - pli-us,

A. 1
la - - - va me, am - - pli-us, am - - pli-us,

T. 1
la - - - - va me, am - - pli-us, am - - pli-us,

B. 1
la - - - - va - - - me, am - - pli-us, am - - pli-us

S. 2
la - - - va me, am - - pli-us, am - - pli-us,

A. 2
la - - - - va me, am - - pli-us, am - - pli-us,

T. 2
la - - - - va me, am - - pli-us, am - - pli-us,

B. 2
la - - - - va - - - me, am - - pli-us, am - - pli-us

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

109

67

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

Eb Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

112

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E_b Hn.

Oph.

A. Solo

ni - - qui-ta - - te me - - - - a, et a pec - - ca - - to

S. 1

ni - - qui-ta - - te me - - - - a, et a pec - - ca - - to

A. 1

ni - - qui-ta - - te me - - - - a, et a pec - - ca - - to

T. 1

ni - - qui-ta - - te me - - - - a, et a pec - - ca - - to

B. 1

ni - - qui-ta - - te me - - - - a, et a pec - - ca - - to

S. 2

ni - - qui-ta - - te me - - - - a, et a pec - - ca - - to

A. 2

ni - - qui-ta - - te me - - - - a, et a pec - - ca - - to

T. 2

ni - - qui-ta - - te me - - - - a, et a pec - - ca - - to

B. 2

ni - - qui-ta - - te me - - - - a, et a pec - - ca - - to

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

115

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

dol.

me - - o mun - - da, mun - - - da me. Am - - pli-us,

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

me - - o mun - - da, mun - - - da me.

dol.

p

p

p dol.

119

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E_b Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

Am - - pli-us,
la - - va me,
la - - - va
la - va me,
mun - da me,
am - pli-us la - - - va
la - va me,
mun - da me,
am - pli-us la - - - va
la - va me,
mun - da me,
am - pli-us la - - - va
la - va me,
mun - da me,
am - pli-us la - - - va
la - va me,
mun - da me,
am - pli-us la - - - va
la - va me,
mun - da me,
am - pli-us la - - - va
la - va me,
mun - da me,
am - pli-us la - - - va

123

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

me, mun - da me, mun - da me, ab i - ni - - qui-ta - - te

S. 1

me, am - pli - us mun - da me, ab i - ni - - qui-ta - - te

A. 1

me, am - pli - us mun - da me, ab i - ni - - qui-ta - - te

T. 1

me, am - pli - us mun - da me, ab i - ni - - qui-ta - - te

B. 1

me, am - pli - us mun - da me, ab i - ni - - qui-ta - - te

S. 2

me, am - pli - us mun - da me, ab i - ni - - qui-ta - - te

A. 2

me, am - pli - us mun - da me, ab i - ni - - qui-ta - - te

T. 2

me, am - pli - us mun - da me, ab i - ni - - qui-ta - - te

B. 2

me, am - pli - us mun - da me, ab i - ni - - qui-ta - - te

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

127

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

me - - - - a, et a pec - - ca - - to me - - o mun - - da,
 me - - - - a, et a pec - - ca - - to me - - o mun - - da,
 me - - - - a, et a pec - - ca - - to me - - o mun - - da,
 me - - - - a, et a pec - - ca - - to me - - o mun - - da,
 me - - - - a, et a pec - - ca - - to me - - o mun - - da,
 me - - - - a, et a pec - - ca - - to me - - o mun - - da,
 me - - - - a, et a pec - - ca - - to me - - o mun - - da,
 me - - - - a, et a pec - - ca - - to me - - o mun - - da,
 me - - - - a, et a pec - - ca - - to me - - o mun - - da,
 me - - - - a, et a pec - - ca - - to me - - o mun - - da,

130

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

mun - - - da me. Am - pli-us, Am - pli-us,
 mun - - - da me. p la - va me,
 mun - - - da me. p la - va me,
 mun - - - da me. p la - va me,
 mun - - - da me. p la - va me,
 mun - - - da me. p
 mun - - - da me. p
 mun - - - da me. dol.
 p
 dol.

135

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

la - va me, la - - va me, mun-da me, mun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

mun - da me, am - pli-us la - - va me, am - pli-usmun - da

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139

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

me.

S. 1

me, la - va me, mun - da me.

A. 1

me, la - va me, mun - da me.

T. 1

me, la - va me, mun - da me.

B. 1

me, la - va me, mun - da me.

S. 2

me, la - va me, mun - da me.

A. 2

me, la - va me, mun - da me.

T. 2

me, la - va me, mun - da me.

B. 2

me, la - va me, mun - da me.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

4. *Tibi Soli*

Hilarión Eslava

Larghetto
dol.

Flute
Oboe 1
Oboe 2
C Clarinet 1
C Clarinet 2
Bassoons
Horns in E_b
Ophicleide or Trombone
Soprano 1
Alto 1
Tenor 1
Bass 1
Soprano 2
Alto 2
Tenor 2
Bass 2
Violins 1
2º Violins
Violas
Violoncellos
Contrabasses
Keyboard Reduction

7

12

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198

Fl.

Ob. 1

C Cl. 1

Bsn.

E_b Hn.

Oph.

T. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

ti - - - bi so - li pec - ca - - vi, pec - ca - - vi, pec - ca - - - - -

79

Fl.

Ob. 1

C Cl. 1

Bsn.

E♭ Hn.

Oph.

T. Solo

vi, ti - bi so - li pec - ca - vi,

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

29

Fl.

Ob. 1

C Cl. 1

Bsn.

E♭ Hn.

T. Solo

Et ma-lum co - - ram te fe - - - - ci, et

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

33.

Fl.

Ob. 1

C Cl. 1

Bsn.

E_b Hn.

Oph.

T. Solo ma - lum cor - - - ram te fe - - - ci, et ma - lum co - ram te

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

36

Fl.

Ob. 1

C Cl. 1

Bsn.

E♭ Hn.

Oph.

T. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

dol.

fe - - - ci et ma-lum cor-am te fe - - - ci.

40

Bsn.

E♭ Hn.

Oph.

T. Solo

S. 1

A. 1

T. 1

B. 1

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

45.

Fl. *>*

Ob. 1 *>*

C Cl. 1 *>*

Bsn. *b>*

E♭ Hn. *cres.*

Oph. *>*

T. Solo *p*
pec - ca - - - vi. *cres.* *f*
so - li, ti-bi so-li, ti-bi so-li, ti-bi so-li pec-ca - - -

S. 1 *p*
so - li, ti-bi so-li, ti-bi so-li, ti-bi so-li pec-ca - - -

A. 1 *p*
so - li, ti-bi so-li, ti-bi so-li, ti-bi so-li pec-ca - - -

T. 1 *p*
so - li, ti-bi so-li, ti-bi so-li, ti-bi so-li pec-ca - - -

B. 1 *p*
so - li, ti-bi so-li, ti-bi so-li, ti-bi so-li pec-ca - - -

Vlns. 1 *p* *cres.* *f*

Vlns. 2 *p* *cres.* *f*

Vlas. *p* *cres.* *f*

Vcs. *p* *cres.* *f*

Cbs. *p* *cres.* *f*

KB *p* *cres.* *f*

49.

Fl.

Ob. 1

C Cl. 1

Bsn.

E♭ Hn.

Oph.

T. Solo

S. 1

A. 1

T. 1

B. 1

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

vi, tibi soli peccavi, Et malum coram te
vi, pecca - - - vi, pecca - - - vi, Et ma - lum co - ram te
vi, pecca - - - vi, pecca - - - vi, Et ma - lum co - ram te
vi, pecca - - - vi, pecca - - - vi, Et ma - lum co - ram te
vi, pecca - - - vi, pecca - - - vi, Et ma - lum co - ram te

53.

Fl. Ob. 1 C Cl. 1 Bsn. T. Solo S. 1 A. 1 T. 1 B. 1 Vlns. 1 Vlns. 2 Vlas. Vcs. Cbs. KB

fe - ci, et ma - lum co - ram te

55.

Fl.

Ob. 1

C Cl. 1

Bsn.

E_b Hn.

Oph.

T. Solo fe - ci, et ma - lum co - ram te

S. 1 fe - ci, ma - lum co - ram te

A. 1 fe - ci, ma - lum co - ram te

T. 1 fe - ci, ma - lum co - ram te

B. 1 fe - ci, ma - lum co - ram te

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

57

Fl. Ob. 1 C Cl. 1 Bsn. Eb Hn. Oph. T. Solo S. 1 A. 1 T. 1 B. 1 Vlns. 1 Vlns. 2 Vlas. Vcs. Cbs. KB

fe - - - ci et ma-lum cor-am te fe - - - ci. ut jus - ti - fi - ce - ris,
fe - - - ci, et ma-lum co - ram te fe - - - ci, ut jus - ti - fi - ce - ris,
fe - - - ci, et ma-lum co - ram te fe - - - ci, ut jus - ti - fi - ce - ris,
fe - - - ci, et ma-lum co - ram te fe - - - ci, ut jus - ti - fi - ce - ris,

61_a

Fl.
Ob. 1
C Cl. 1
Bsn.
E♭ Hn.
Oph.
T. Solo
S. 1
A. 1
T. 1
B. 1
Vlns. 1
Vlns. 2
Vcls.
Cbs.
KB

ceris, ut jus - ti - fi - ce - ris, in sermo - ni - bus tu - - -
ut jus - ti - fi - ce - ris in sermo - ni - bus tu - - -
ut jus - ti - fi - ce - ris in sermo - ni - bus tu - - -
ut jus - ti - fi - ce - ris in sermo - ni - bus tu - - -
ut jus - ti - fi - ce - ris in sermo - ni - bus tu - - -

Fl.

Ob. 1

C Cl. 1

Bsn.

E♭ Hn.

Oph.

T. Solo

S. 1

A. 1

T. 1

B. 1

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

678

Fl. *cres.*

Ob. 1 *cres.*

C Cl. 1 *cres.*

Bsn. *cres.*

E♭ Hn. *cres.*

Oph. *cres.*

T. Solo *cres.*
 cum ju - di - ca - - ris, et vin - cas cum ju - di - ca - ris, cum ju - di - ca - -

S. 1 *cres.*

A. 1 *cres.*

T. 1 *cres.*

B. 1 *cres.*

Vlns. 1 *cres.*

Vlns. 2 *cres.*

Vlas. *cres.*

Vcs. *cres.*

Cbs. *cres.*

KB *cres.*

Musical score page 91, featuring 18 staves of music for a large orchestra. The instruments include Flute (Fl.), Oboe 1 (Ob. 1), Clarinet 1 (C Cl. 1), Bassoon (Bsn.), Eb Horn (Eb Hn.), Ophicleide (Oph.), Tenor Solo (T. Solo), Soprano 1 (S. 1), Alto 1 (A. 1), Tenor 1 (T. 1), Bass 1 (B. 1), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Violas (Vlas.), Double Bass (Vcs.), Cello (Cbs.), and Keyboard (KB). The score is in 3/4 time, with a key signature of two flats. Measure 71 begins with sustained notes from the Flute and Ob. 1, followed by rhythmic patterns from the C Cl. 1, Bsn., Eb Hn., and Oph. The vocal parts (T. Solo, S. 1, A. 1, T. 1, B. 1) enter with sustained notes labeled "ris,". The woodwind section continues with sustained notes and rhythmic patterns. The brass section (Vlns. 1, Vlns. 2, Vlas.) joins in with sustained notes. The double basses provide harmonic support with sustained notes. The keyboard part features sustained notes and chords.

Flute

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

The musical score consists of eight staves of music for Flute, arranged vertically. The first staff begins with a dynamic of **Largo**, **C**, and includes performance instructions like '< < f mf mp'. The second staff starts at measure 8 with **f**, followed by a dynamic marking **[9-13]**, and ends with **ff**. The third staff begins at measure 18 with **f**, followed by **ff**. The fourth staff begins at measure 25 with **f**, followed by **ff**, and ends with a dynamic marking **[28-32]**. The fifth staff begins at measure 33 with **f**. The sixth staff begins at measure 37 with **f**, followed by **p**. The seventh staff begins at measure 42. The eighth staff concludes the piece with a dynamic marking **[44-47]** and **f**.

2

49₈

52₈

58₈

2. Miserere

Hilarión Eslava

Larghetto

3

[2-4] *f* [9-14]

6

15₈

ff

5

[19-23]

24₈

f

30₈

f

6

[32-37]

ff

39₈

5

[42-46]

47₈

53₈

6

[55-60]

ff

62₈

65₈

3. Amplius

Hilarión Eslava

Moderato
11

[1-11]

f

17₈

23₈

2

[26-27] p

3

[30-32]

33₈

f

4

40₈ 

48₈ 

55₈ 

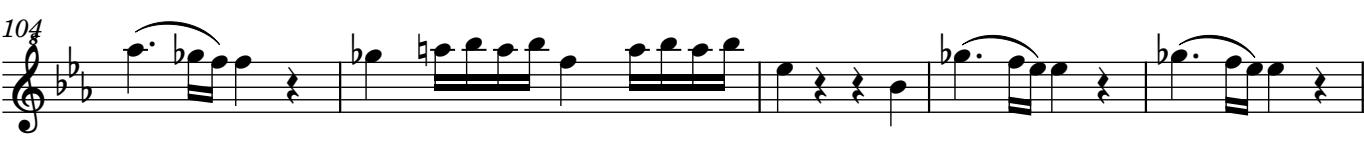
61₈ 

66₈ 

79₈ 

84₈ 

94₈ 

104₈ 

109

114

3
[118-120] ***f***

123

129

3
[132-134] ***f***

138

4. **Tibi Soli**

Hilarión Eslava

Larghetto
dol.

8

16

2
[21-22]

6

25

<> <> <>

30

8

4

[31-34]

cresc.

f p

38

8

40

8

5

[40-44]

2

[46-47]

f

53

8

p

>

>

>

cresc.

57

8

f p

63

8

>

cres.

pp

69

8

f

>

pp

70

8

Oboe 1

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

The musical score consists of eight staves of music for Oboe 1. Staff 1 (measures 1-7) starts with a dynamic of **Largo**, **C**, and includes performance instructions like '<', **f**, **mf**, and **mp**. Staff 2 (measures 8-14) begins with **f** and includes **p**, **1º dol.**, and a sixteenth-note pattern. Staff 3 (measures 13-19) includes **ff** and a dynamic instruction '**<**'. Staff 4 (measures 21-27) includes **f** and a dynamic instruction '**<**'. Staff 5 (measures 26-32) includes **f**, **ff**, a measure repeat sign, a bracket for measures [28-32], and **f**. Staff 6 (measures 35-41) includes a dynamic instruction '**f**'. Staff 7 (measures 44-50) includes a dynamic instruction '**p**'. Staff 8 (measures 53-59) includes a dynamic instruction '**p**'.

2

46

49

54

61

2. Miserere

Larghetto

dol.

Hilarión Eslava

5

f

8

dol.

12

cresc. ----- *f*

15 *dol.*
ff

20 *f*

24 *f*

30 *dol.*
^{1°}

33

36 *f*
ff
cresc. -----

39 *dol.*

44 *f*

48 *f*

This musical score consists of ten staves of organ music. The key signature is consistently one flat throughout. The time signature varies between common time and 2/4 time. Dynamics include *ff*, *f*, *dol.*, and *cresc.*. Performance instructions like ^{1°} and tempo markings like *dol.* are also present. The score is numbered 15 through 48 at the beginning of each staff.

4
54

57

60

63

3. Amplius

Moderato
dol.

Hilarión Eslava

7

13

19

6

[26-31]

32

36

42

3

[42-44]

f

51

f

58

63

ff

8

[67-74]

p

76

82

ff

87

a tempo

5

[88-92]

f

6

[95-100]

p

f

This page contains eight staves of musical notation. The key signature is three flats. Measure 32 starts with a piano dynamic (p) followed by eighth-note patterns. Measures 33 and 34 are dynamic f. Measure 35 has a bass note with a (b) above it. Measure 36 ends with a fermata. Measure 42 begins with a measure of rest, followed by eighth-note patterns. Measure 51 starts with a piano dynamic (p). Measure 58 features sixteenth-note patterns. Measure 63 includes dynamics ff and p. Measure 76 and 82 show eighth-note patterns. Measure 87 concludes with a dynamic f.

6

103

109

116

[117-120] *f*

126

[131-134] *f*

137

4. **Tibi Soli**

Larghetto
dol.

Hilarión Eslava

8

15

>

>

2

[21-22]

25

30

34

38

51

55

58

64

69

Oboe 2

Miserere a Ocho

1. Christus Factus Est

Largo

Hilarión Eslava

1 2 3 4 5 6 7 8

9 10 11 12 13 14

[9-14]

22 23 24 25 26 27

28 29 30 31 32

[28-32]

35 36 37 38 39

40 41 42 43 44

49 50 51 52 53

55 56 57 58 59

2. Miserere

Hilarión Eslava

Larghetto

3 [2-4] *f* [9-14] *ff*

6 [19-23] *f* [32-37] *ff*

16 [19-23] *f*

5 [32-37] *ff*

28 [42-46] *f*

6 [55-60] *ff*

40 [42-46] *f*

54 [55-60] *ff*

64

3. Amplius

Hilarión Eslava

Moderato

11 [1-11] *f*

20 [26-32] *f*

7

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37

[42-44] *f*

50

f [53-64] *ff* [67-85] *ff* [88-92] *f*

94

a tempo

[95-101] *f*

110

[117-120] *f*

123

[131-134] *f*

136

4. **Tibi Soli**

Hilarión Eslava

Larghetto **73**

[1-73]

Clarinet 1

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo
To C Clarinet

The sheet music consists of eight staves of musical notation for Clarinet 1. Staff 1 (measures 1-7) starts with a dynamic of *f*, followed by *mf* and *mp*. Staff 2 (measures 8-13) starts with *f*, followed by *p* and *ff*. Staff 3 (measures 14-19) starts with *f*. Staff 4 (measures 20-25) starts with *f*, followed by *ff*. Staff 5 (measures 26-31) starts with *f*. Staff 6 (measures 32-37) starts with *f*, followed by *p*. Staff 7 (measures 38-43) starts with *p*.

2
48

51

57

2. Miserere

Larghetto
dol.

Hilarión Eslava

4

6

9

12

14

17 dol.

21

24

28

32 *1°* dol.

34

36 cresc.

38 ff

4
41 dol.

45 f f

49 f f

54 dol 1°

56

58 cresc. f

61 ff

63

65

This musical score consists of eight staves of organ music. The key signature is consistently one flat (B-flat). The time signature varies between common time (indicated by '4') and 2/4 time. The score includes several dynamic markings such as 'dol.', 'f' (fortissimo), 'ff' (fortississimo), and 'cresc.'. Performance instructions like '1°' and 'cresc.' are also present. The music features various note heads, stems, and beams, with some notes having vertical stems pointing upwards and others downwards. The first staff begins with a bass note followed by a series of eighth-note pairs. Subsequent staves show more complex patterns of eighth and sixteenth notes, often grouped by vertical bar lines. The score ends with a final staff consisting of two measures of eighth-note pairs.

3. Amplius

5

Hilarión Eslava

Moderato
dol.

6

11

17

24

34

39

47

6

54

60

64

ff

8

[67-74]

p

76

82

a tempo

86

ff

5

[88-92] *f*

6

[95-100]

p

102

f

107

112

[117-120] *f*

This block contains musical staves for various instruments. Measures 54-63 show rhythmic patterns of eighth and sixteenth notes. Measures 64-67 feature eighth-note pairs with dynamic markings *ff*, 8, [67-74], and *p*. Measures 76-81 continue the eighth-note pattern. Measures 86-90 show sixteenth-note patterns with dynamics *ff*, 5, [88-92] *f*, 6, [95-100], and *p*. Measures 102-105 show eighth-note pairs with dynamic *f*. Measures 107-110 show sixteenth-note pairs. Measures 112-115 show eighth-note pairs with dynamic [117-120] *f*.

123

130

4

[131-134]

139

4. Tibi Soli

Hilarión Eslava

Larghetto
dol.

8

14

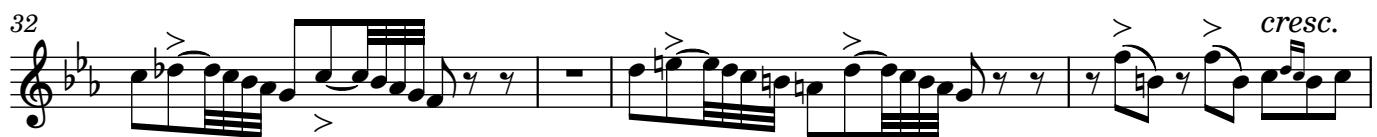
2

[21-22]

23

28

8



36

f

5

[40-44]

46

f

[46-47]

p

53

56

cresc.

f

61

66

p

pp

cres.

f

dol.

70

pp

Clarinet 2

Miserere a Ocho
1. Christus Factus Est

Hilarión Eslava

Largo
To C Clarinet



9

[9-14]

f

23

f

28

[28-32]

38

f

p

p

45

#

51

#

58

#

2. Miserere

Hilarión Eslava

Larghetto

The musical score consists of eight staves of music for a single instrument. The key signature is one flat, and the time signature varies between common time and 6/8. The score includes dynamic markings such as *f*, *ff*, and *p*, as well as performance instructions like 'Larghetto'. The staves are numbered 3, 9, 18, 31, 39, 47, 55, and 64 from top to bottom. Various markings are present on each staff, including measure numbers, dynamic changes, and performance instructions.

3. Amplius

3

Hilarión Eslava

Moderato **11**

16

23

35

42

50

67

93

Hilarión Eslava

Moderato

11

[1-11]

f

16

[26-32]

f

f

23

[26-32]

f

f

35

42

3

[42-44]

f

50

f

12

[53-64]

ff

67

19

[67-85]

ff

5

[88-92]

a tempo

7

[95-101]

f

4
106

111

4
[117-120]

121

126

4
[131-134]

137

141

4. Tibi Soli

Hilarión Eslava

Larghetto 73

[1-73]

Bassoons

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

1 dol.

7 dol.

11 6 ff

15 f >

22 p f

27 5 [28-32] f

36 f

41 p 13

2
47 *Solo*

Tutti

49

55

61

2. Miserere

Larghetto

Hilarión Eslava

7

17

23

29

6

[32-37] ff

41

6

p f

46

6

p f f

52

6

f ff

62

65

3. Amplius

Moderato

Hilarión Eslava

4

[1-4] p f [9-12] f

15

4
23

[26-29] **p**

33

f

40

[42-45] **f**

49

f

12

[53-64]

65

ff

67

ff

19

[67-85]

87

f

5

[88-92]

a tempo

7

[95-101]

102

f

109

[109]

116

123

130

138

4. Tibi Soli

Hilarión Eslava

Larghetto

8

13

19

[21-22]

6

27 3

[27-29]

33

cresc.

36

f

p

42

f

p

2

[46-47]

f

50

p

54

57

f

2

[58-59]

p

64

p

f

cres.

70

pp

Horns in E♭

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

7 5 [9-13] ff

16 < p

23 f

27 5 [28-32] f p

40 5 [43-47] f

49

56

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2. Miserere

Hilarión Eslava

Larghetto

3

[2-4] **f**

6

[16-21] **f**

p

25

f

p

33

f **ff**

41

3

[42-44] **f**

f

51

f

p

59

f **ff**

3. Amplius

3

Hilarión Eslava

Moderato

4

[5–8] **p**

f

3

[30–32] **p**

f

4

[42–45]

f

12

[53–64]

ff

19

[67–85] **ff**

5

[88–92] **f**

a tempo

p

f

105

This musical score consists of eleven staves of music for a single instrument. The music is in common time and includes various dynamics such as piano (p), forte (f), and fortissimo (ff). It features several changes in tempo, including 'Moderato', 'a tempo', and '12'. Measure numbers are indicated above the staff at the beginning of each section: 13, 23, 33, 46, 65, 95, and 105. The score is written in standard musical notation with a treble clef.

4

115

125

135

141

4. Tibi Soli

Hilarión Eslava

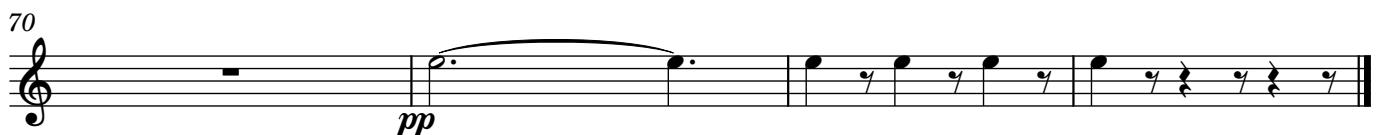
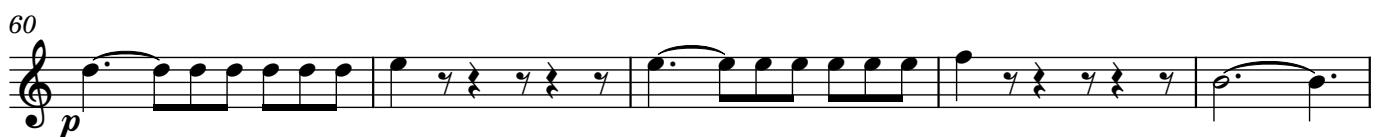
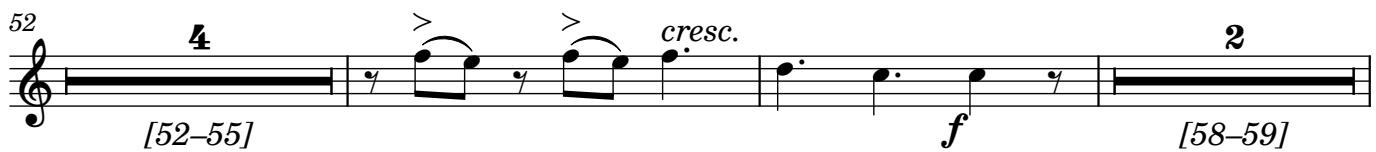
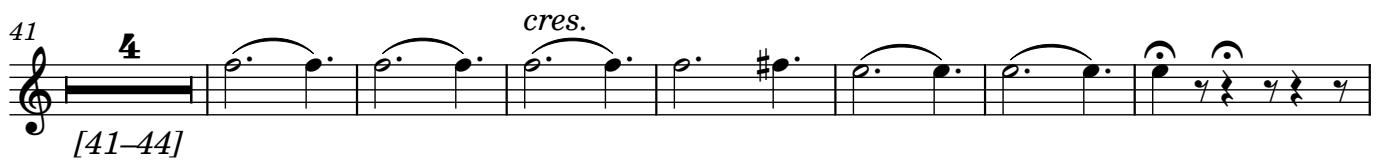
Larghetto

8

8

14

22



Ophicleide or Trombone

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

The musical score consists of six staves of music for Ophicleide or Trombone. The first staff begins with a dynamic of **Largo**, **C**, and **mf**. The second staff starts at measure 8 with **f**, followed by a dynamic marking of **[9-13]** and **ff**. The third staff begins at measure 20 with **f**, followed by **p**. The fourth staff begins at measure 37 with **p**, followed by **f**. The fifth staff begins at measure 49 with **p**. The sixth staff begins at measure 57.

2. Miserere

Hilarión Eslava

Larghetto

15

27

41

52

65

3. Amplius

Hilarión Eslava

Moderato

16

26 **4**

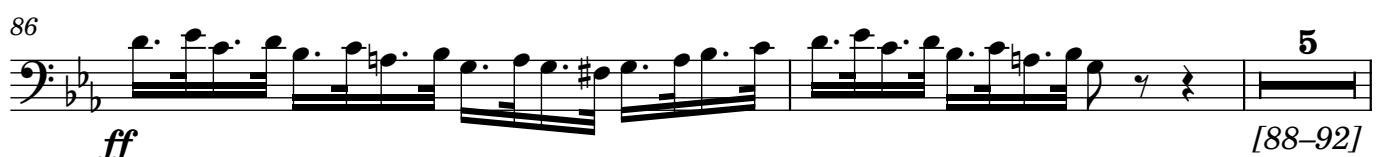

38 **4**


49 **12**

[53-64]

65 **19**

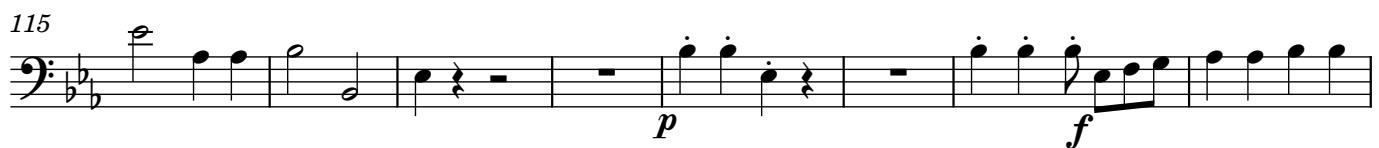
[67-85]

86 **5**

[88-92]

93 *a tempo*

[95-101]

107


115


123


4
131

139

4. Tibi Soli

Hilarión Eslava

Larghetto

11

[13-19] [21-22] [27-34]

35

f p [41-43]

45

[46-47] f [50-55] [58-59] p

61

69

Miserere a Ocho

Catedral Metropolitana de Santiago de Chile

(Part 1 of 3)

Hilarión Eslava



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

Photo: Organ Console at the Catedral Metropolitana de Santiago de Chile

CPE-430

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Keyboard Reduction

Largo

KB

dol.

KB

p

dol.

KB

ff

ff

17

S. 1 Christ - us fac - tus est, Christ - us fac - tus est,
A. 1 Christ - us fac - tus est, Christ - us fac - tus est,
T. 1 Christ - us fac - tus est, Christ - us fac - tus est,
B. 1 Christ - us fac - tus est, Christ - us fac - tus est,
S. 2 fac - tus est, fac - tus est,
A. 2 fac - tus est, fac - tus est,
T. 2 fac - tus est, fac - tus est,
B. 2 fac - tus est, fac - tus est,
KB *f* dol.

22 S. 1 Christ - us fac - tus est pro
A. 1 Christ - us fac - tus est pro
T. 1 Christ - us fac - tus est pro
B. 1 Christ - - - us fac - - - tus est pro no - - - - dol.
KB *p*

24

S. 1 no - - - bis, Christ - us fac - tus est pro _____

A. 1 no - - - bis, Christ - us fac - tus est pro _____

T. 1 no - - - bis, Christ - us fac - tus est pro _____

B. 1 bis, Chris - tus fac - - - tus est pro no - - - - - - -

KB

26

S. Solo Solo dol.

S. 1 f
no - bis, pro no - - - - bis.

A. 1 f
no - - bis, pro no - - - - bis.

T. 1 f
no - - bis, pro no - - - - bis.

B. 1 f
bis, pro no - - - - bis.

S. 2 f
pro no - - - - bis.

A. 2 f
pro no - - - - bis.

T. 2 f
pro no - - - - bis.

B. 2 f
pro no - - - - bis.

KB ff p

29

S. Solo 6
be - - - - di - ens, o - - - - -

KB

30

S. Solo 6
be - - - di - ens us-que ad mor - - - tem, ad mor - - -

KB

32

S. Solo tem, us - - - que ad mor - - - - tem,

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

34

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

36

S. 1 tem, us-que ad mor - - - tem, us - - - que ad mor - - - - -

A. 1 tem, us-que ad mor - - - tem, us - - - que ad mor - - - - -

T. 1 mor - tem, ad mor - - tem us - - - que ad mor - - - - -

B. 1 mor - tem, us-que ad mor - - - tem, ad mor - - - - -

S. 2 tem, us-que ad mor - - - tem, us - - - que ad mor - - - - -

A. 2 tem, us-que ad mor - - - tem, us - - - que ad mor - - - - -

T. 2 mor - tem, ad mor - - tem us - - - que ad mor - - - - -

B. 2 mor - tem, us-que ad mor - - - tem, ad mor - - - - -

KB

38

S. 1 dol.

tem, Christ-us fac-tus est, pro no - bis, Christ-us fac-tus est

A. 1 dol.

tem, Christ-us fac-tus est, pro no - bis, Christ-us-fac-tus est

T. 1 dol.

tem, Christ-us fac-tus est, pro no - bis, Christ-us fac-tus est

B. 1 dol.

tem, Christ-us fac-tus est, pro no - bis, Christ-us fac-tus est

S. 2 tem,

A. 2 tem,

T. 2 tem,

B. 2 tem,

KB *p* *f* *p* *f* *f*

41

T. Solo *p* *f* *dol.*

O - - -

S. 1 pro no - bis.

A. 1 pro no - bis.

T. 1 pro no - bis.

B. 1 pro no - bis.

KB *p*

10

44

T. Solo be - - di-ens, o - - - - - be - - - di-ens us-que ad mor - -

KB

46

T. Solo tem, - ad _____ mor - - - - - tem, us - - - que ad

KB

48

T. Solo mor tem,

S. 1 *f*
o - - - be - - di-ens, o - - - -

A. 1 *f*
o - - - be - - di-ens, o - - - -

T. 1 *f*
o - - - be - - di-ens, o - - - -

B. 1 *f*
o - - - be - - di-ens, o - - - -

S. 2 *f*
o - - - be - - di-ens, o - - - -

A. 2 *f*
o - - - be - - di-ens, o - - - -

T. 2 *f*
o - - - be - - di-ens, o - - - -

B. 2 *f*
o - - - be - - di-ens, o - - - -

KB

50

S. 1

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

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

52

S. 1 tem, ad mor - - - - tem, ad

A. 1 tem, ad mor - - - - tem, ad

T. 1 tem, ad mor - - - - tem, us - - que ad

B. 1 tem, ad mor - - - - tem, ad

S. 2 tem, ad mor - - - - tem, ad

A. 2 tem, ad mor - - - - tem, ad

T. 2 tem, ad mor - - - - tem, us - - que ad

B. 2 tem, ad mor - - - - tem, ad

KB

14

54

S. 1 mor - - - tem, ad mor - - -

A. 1 mor - - - tem, ad mor - - -

T. 1 mor - - - tem, ad mor - - -

B. 1 mor - - - tem, ad mor - - -

S. 2 mor - - - tem, ad mor - - -

A. 2 mor - - - tem, ad mor - - -

T. 2 mor - - - tem, ad mor - - -

B. 2 mor - - - tem, ad mor - - -

KB

56

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

58

S. 1 cis, _____ cru - - - - cis.

A. 1 cis, mor - - tem cru - - - cis.

T. 1 cis, mor - - tem cru - - - cis.

B. 1 cis, _____ cru - - - - cis.

S. 2 cis, _____ cru - - - - cis.

A. 2 cis, mor - - tem cru - - - cis.

T. 2 cis, mor - - tem cru - - - cis.

B. 2 cis, _____ cru - - - - cis.

KB

2. Miserere

17

Hilarión Eslava

Larghetto
dol.

Keyboard Reduction

KB

KB

KB

KB

KB

KB

KB

KB

18

S. Solo dol.

Mi - se - re - - re dol. me - - - i, De - - us me - - - i,

KB

21

S. Solo De - us, mi - se-re - re, mi - se - re - re, mi - se-re - - re

KB

23

S. Solo me - - - i, De - - - us. Mi - se -

KB

26

S. Solo re - - - re me - - - i, De - - - us, Mi - se -

KB

29

S. Solo re - - - re me - - - i, De - - - us,

KB

31

S. Solo - se - cun - dum mag - nam, se - cun - dum
 KB { dol
 p

33

S. Solo mag - nam mi - se - ri - cor - di - am
 KB {

35

S. Solo tu - - - - am, se-cun - dum
 KB { cresc.

36

S. Solo mag - nam, se-cun - dum mag - nam, mi-se - - ri -
 KB { (cresc.)

37

S. Solo cor - di - - - am tu - - - - am,
 KB { (cresc.) f ff

39

S. Solo *ad lib*
 mi - se - ri - cor - - - - di - am tu - - - -

KB {

41

S. Solo 3 3
 - - - - - am. Mi - - se-re - - - re,

S. 1 *dol.*
 Mi - se - re - - re me - - - i,

A. 1 *dol.*
 Mi - se - re - - re me - - - i,

T. 1 *dol.*
 Mi - - se - re - - - re,

B. 1 *dol.*
 Mi - - se - re - - - re,

KB {

43

S. Solo mi - se-re - re, mi - - - - se-re - re

S. 1 De - - us, me - - - i, De-us, me - i,

A. 1 De - - us, me - - - i, De-us, me - i,

T. 1 mi - se-re - - - re me - i, me - i,

B. 1 mi - se-re - - re, me - i, me - i,

KB

45

S. Solo me - - - i, De - us, mi - se - re - - - re me - - - i

S. 1 me - i, mi - se-re - re me - i, me - i,

A. 1 me - i, mi - se-re - re me - i, me - i,

T. 1 me - i, mi - se-re - re me - i, me - i,

B. 1 me - i, mi - se-re - re me - i, me - i,

KB f

47

S. Solo De - - - - us. mi - - se -

S. 1 De - - - - us, De - - - - us, De - - - - us,

A. 1 De - - - - us, De - - - - us, De - - - - us,

T. 1 De - - - - us, De - - - - us, De - - - - us,

B. 1 De - - - - us, De - - - - us, De - - - - us,

S. 2 De - - - - us, De - - - - us,

A. 2 De - - - - us, De - - - - us,

T. 2 De - - - - us, De - - - - us,

B. 2 De - - - - us, De - - - - us,

KB *p* *f*

49

S. Solo re - - - re me - - - - i, De - - - us,

S. 1 mi - se-re - - re me - - - i, De - - - us, De - - - *f*

A. 1 mi - se-re - - re me - - - i, De - - - us, De - - - *f*

T. 1 mi - se-re - - re me - - - i, De - - - us, De - - - *f*

B. 1 mi - se-re - - re me - - - i, De - - - us, De - - - *f*

S. 2 - - - De - - - *f*

A. 2 - - - De - - - *f*

T. 2 - - - De - - - *f*

B. 2 - - - De - - - *f*

KB *p* *f*

51

S. Solo mi - se - re - - - re me - - - - i,

S. 1 us, De - - - us, *p* mi - se-re - - re me - - - i,

A. 1 us, De - - - us, *p* mi - se-re - - re me - - - i,

T. 1 us, De - - - us, *p* mi - se-re - - re me - - - i,

B. 1 us, De - - - us, *p* mi - se-re - - re me - - - i,

S. 2 us, De - - - us, —

A. 2 us, De - - - us, —

T. 2 us, De - - - us, —

B. 2 us, De - - - us, —

KB *p*

53

S. Solo De - - - - us, se - cun - dum

S. 1 De - - - - us, De - - - - us, De - - - - us,

A. 1 De - - - - us, De - - - - us, De - - - - us,

T. 1 De - - - - us, De - - - - us, De - - - - us,

B. 1 De - - - - us, De - - - - us, De - - - - us,

S. 2 De - - - - us, De - - - - us,

A. 2 De - - - - us, De - - - - us,

T. 2 De - - - - us, De - - - - us,

B. 2 De - - - - us, De - - - - us,

KB *f*

55

S. Solo mag-nam, se - - cun - - dum mag - - - nam mi - se - ri -

S. 1 *p* se - - - cun - - dum, se - - - cun-dum mag - - - nam

A. 1 *p* se - - - cun - - dum, se - - - cun-dum mag - - - nam

T. 1 *p* se - - - cun - - dum, se - - - cun-dum mag - - - nam

B. 1 *p* se - - - cun - - dum, se - - - cun-dum mag - - - nam

KB *dol* *p*

57

S. Solo cor - - - di - - am tu - - - am, se-cun-dum

S. 1 mi - - - se - - - ri - - - cor - di - am tu - - - am,

A. 1 mi - - - se - - - ri - - - cor - di - am tu - - - am,

T. 1 mi - - - se - - - ri - - - cor - di - am tu - - - am,

B. 1 mi - - - se - - - ri - - - cor - di - am tu - - - am,

KB *cresc.*

59

S. Solo mag - - nam, se-cun - dum mag - - nam, mi-se - - ri -

S. 1 *f*
mag - - nam, mag - - nam

A. 1 *f*
mag - - nam, mag - - nam

T. 1 *f*
mag - - nam, mag - - nam

B. 1 *f*
mag - - nam, mag - - nam

S. 2 *f*
mag - - nam, mag - - nam

A. 2 *f*
mag - - nam, mag - - nam

T. 2 *f*
mag - - nam, mag - - nam

B. 2 *f*
mag - - nam, mag - - nam

KB
(cresc.)

60

S. Solo cor - - - di - - - - am tu - - - - -

S. 1 mi - - - se - - - - ri - cor - - - di - - am tu - - - - -

A. 1 mi - - - se - - - - ri - cor - - - di - - am tu - - - - -

T. 1 mi - - - se - - - - ri - cor - - - di - - am tu - - - - -

B. 1 mi - - - se - - - - ri - cor - - - di - - am tu - - - - -

S. 2 mi - - - se - - - - ri - cor - - - di - - am tu - - - - -

A. 2 mi - - - se - - - - ri - cor - - - di - - am tu - - - - -

T. 2 mi - - - se - - - - ri - cor - - - di - - am tu - - - - -

B. 2 mi - - - se - - - - ri - cor - - - di - - am tu - - - - -

KB (cresc.) *f*

61

S. Solo am,

S. 1 am, se-cun - dum

A. 1 am, se-cun - dum

T. 1 am, se-cun - dum

B. 1 am,

S. 2 am, se-cun - dum

A. 2 am, se-cun - dum

T. 2 am, se-cun - dum

B. 2 am,

KB *ff*

62

S. Solo mag - - nam, mag - - - nam

S. 1 mag - - nam, se-cun - dum mag - - nam, mi-se - - ri -

A. 1 mag - - nam, se-cun - dum mag - - nam mi-se - - ri -

T. 1 mag - - nam, se-cun - dum mag - - nam mi-se - - ri -

B. 1 se - - - - cun - - - dum mag - - nam mi-se - - ri - - -

S. 2 mag - - nam, se-cun - dum mag - - nam, mi-se - - ri -

A. 2 mag - - nam, se-cun - dum mag - - nam mi-se - - ri -

T. 2 mag - - nam, se-cun - dum mag - - nam mi-se - - ri -

B. 2 se - - - - cun - - - dum mag - - nam mi-se - - ri - - -

KB

63

S. Solo mi-se - ri-cor - di - am tu - - - - am, tu - - - -

S. 1 cor - - di - - - am tu - - - - am, mi-se - ri-cor - - di-am tu - -

A. 1 cor - - di - - - am tu - - - - am, mi-se - ri-cor - - di-am tu - -

T. 1 cor - - di - - - am tu - - - - am, mi-se - ri-cor - - di-am tu - -

B. 1 cor - - - - di - - am tu - - - - am, mi-se - ri-cor - di-am tu - -

S. 2 cor - - di - - - am tu - - - - am, mi-se - ri-cor - - di-am tu - -

A. 2 cor - - di - - - am tu - - - - am, mi-se - ri-cor - - di-am tu - -

T. 2 cor - - di - - - am tu - - - - am, mi-se - ri-cor - - di-am tu - -

B. 2 cor - - - - di - - am tu - - - - am, mi-se - ri-cor - di-am tu - -

KB

65

S. Solo am, tu - - - - am.

S. 1 am, mi-se - ri-cor - - - di - am tu - - - - am.

A. 1 am, mi-se - ri-cor - - - di - am tu - - - - am.

T. 1 am, mi-se - ri-cor - - - di - am tu - - - - am.

B. 1 am, mi-se - ri-cor - - - di - am tu - - - - am.

S. 2 am, mi-se - ri-cor - - - di - am tu - - - - am.

A. 2 am, mi-se - ri-cor - - - di - am tu - - - - am.

T. 2 am, mi-se - ri-cor - - - di - am tu - - - - am.

B. 2 am, mi-se - ri-cor - - - di - am tu - - - - am.

KB

3. Amplius

33

Hilarión Eslava

Moderato
dol.

Keyboard Reduction

KB

KB

KB

KB

A. Solo

KB

A. Solo

KB

32

A. Solo la - - - - va. me,

S. 1 *f* Am - pli-us, am - pli-us

A. 1 *f* Am - pli-us, am - pli-us

T. 1 *f* Am - pli-us, am - pli-us

B. 1 *f* Am - pli-us, am - pli-us

S. 2 *f* Am - pli-us, am - pli-us

A. 2 *f* Am - pli-us, am - pli-us

T. 2 *f* Am - pli-us, am - pli-us

B. 2 *f* Am - pli-us, am - pli-us

KB *f*

36

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

40

A. Solo

ab i - ni - qui-ta - te me - - - a, ab i -

la - - - va____ me,

la - - - va____ me,

la - - - va____ me,

la - - - va - - - me,

la - - - va____ me,

la - - - va____ me,

la - - - va____ me,

la - - - va - - - me,

la - - - va____ me,

la - - - va - - - me,

la - - - va____ me,

la - - - va____ me,

la - - - va____ me,

la - - - va - - - me,

la - - - va____ me,

la - - - va - - - me,

KB

44

A. Solo ni - qui-ta - te me-a,

S. 1 ab i - ni - qui-ta - te me-a, ab i -

A. 1 ab i - ni - qui-ta - te me-a, ab i -

T. 1 ab i - ni - qui-ta - te

B. 1 ab i - ni - qui - ta - te

S. 2 ab i - ni - qui-ta - te me-a, ab i -

A. 2 ab i - ni - qui-ta - te me-a, ab i -

T. 2 ab i - ni - qui-ta - te

B. 2 ab i - ni - qui - ta - te

KB *f*

The musical score consists of ten staves. The top five staves are vocal parts: A. Solo, S. 1, A. 1, T. 1, and B. 1. The bottom five staves are vocal parts: S. 2, A. 2, T. 2, B. 2, and KB (Keyboard). The vocal parts sing a repetitive phrase in common time, mostly quarter notes. The KB part provides harmonic support with sustained chords and rhythmic patterns. Measure 44 begins with a forte dynamic (f).

48

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

ni - - - qui - ta - - - te me - a, la - va me, la - va

ni - - - qui - ta - - - te me - a, la - va me, la - va

me - - - - - - - a, la - va me, la - va

ni - - - qui - ta - - - te me - a, la - va

ni - - - qui - ta - - - te me - a, la - va

me - - - - - - - a, la - va

me - - - - - - - a, la - va

me - - - - - - - a, la - va

p f

p f

p f

p f

p f

p f

p f

p f

51

A. Solo me.

S. 1 me, la - va me, la - va me.

A. 1 me, la - - - va me, la - - - va me.

T. 1 me, la - va me, la - va me.

B. 1 me, la - - - va me, la - - - va me.

S. 2 me, la - va me, la - va me.

A. 2 me, la - - - va me, la - - - va me.

T. 2 me, la - va me, la - va me.

B. 2 me, la - - - va me, la - - - va me.

KB *dol.* *p*

54

KB

57

KB

60

63

KB

65

KB

ff

p

dol.

68

KB

72

A. Solo

dol.

et a pec - ca - - - to me - - - o,

KB

tr

p

76

A. Solo

et a pec - ca - - - to me - - - o

KB

79

A. Solo

mun - da me,

KB

A. Solo KB

81

mun - - - da _ me, mun - da

A. Solo KB

83

me, mun - - - da _ me,

A. Solo KB

86 *ff*

mun - - - - da, mun - - - da me, et *dol.*

A. Solo KB

88

a pec - ca - - - to me - - - o, et a pec - ca - - - - to

A. Solo KB

91 *a piacere*

me - o mun - da _ me, mun - - - da _ me.

a tempo

A. Solo KB

95 dol.

A. Solo KB

am - pli-us, am - pli-us la - - - va me,

99

A. Solo KB

am - - - pli-us, am - - - pli-us la - - - - va

102

A. Solo KB

me,

S. 1

Am - - - pli-us, am - - - pli-us

A. 1

Am - - - pli-us, am - - - pli-us

T. 1

Am - - - pli - us, am - - - pli - us

B. 1

Am - - - pli - us, am - - - pli - us

S. 2

Am - - - pli-us, am - - - pli-us

A. 2

Am - - - pli-us, am - - - pli-us

T. 2

Am - - - pli - us, am - - - pli - us

B. 2

Am - - - pli - us, am - - - pli - us

KB

f

105

S. 1 la - - - - va____ me, am - pli-us, am - - pli-us,

A. 1 la - - - - va____ me, am - pli-us, am - - pli-us,

T. 1 ⁸ la - - - - va____ me, am - pli-us, am - - pli-us,

B. 1 la - - - - va - - - - me, am - pli-us, am - - pli-us

S. 2 la - - - - va____ me, am - pli-us, am - - pli-us,

A. 2 la - - - - va____ me, am - pli-us, am - - pli-us,

T. 2 ⁸ la - - - - va____ me, am - pli-us, am - - pli-us,

B. 2 la - - - - va - - - - me, am - pli-us, am - - pli-us

f

KB

109

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

la - - - va____ me,
ab i -

la - - - va____ me,
ab i -

la - - - va____ me,
ab i -

la - - - va____ me,
ab i -

la - - - va____ me,
ab i -

la - - - va____ me,
ab i -

la - - - va____ me,
ab i -

la - - - va____ me,
ab i -

la - - - va____ me,
ab i -

la - - - va____ me,
ab i -

112

A. Solo

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

S. 1

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

A. 1

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

T. 1

ni - - qui-ta - - te me - - - - a, et a pec - ca - - to

B. 1

ni - - qui-ta - - te me - - - - a, et a pec - ca - - to

S. 2

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

A. 2

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

T. 2

ni - - qui-ta - - te me - - - - a, et a pec - ca - - to

B. 2

ni - - qui-ta - - te me - - - - a, et a pec - ca - - to

KB

115

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

118 *dol.*

A. Solo Am - pli-us, Am - pli-us, la - va

S. 1 *p*
la - va me, mun - da me,

A. 1 *p*
la - va me, mun - da me,

T. 1 *p*
la - va me, mun - da me,

B. 1 *p*.
la - va me, mun - da me,

S. 2 *p*
la - va me, mun - da me,

A. 2 *p*
la - va me, mun - da me,

T. 2 *p*
la - va me, mun - da me,

B. 2 *p*.
la - va me, mun - da me,

KB *dol.*

122

A. Solo

me, la - - va me, mun-da me, mun - da me, ab i -

S. 1

am - pli-us la - - va me, am - pli-us mun - da me, ab i -

A. 1

am - pli-us la - - va me, am - pli-us mun - da me, ab i -

T. 1

am - pli-us la - - va me, am - pli-us mun - da me, ab i -

B. 1

am - pli-us la - - va me, am - pli-us mun - da me, ab i -

S. 2

am - pli-us la - - va me, am - pli-us mun - da me, ab i -

A. 2

am - pli-us la - - va me, am - pli-us mun - da me, ab i -

T. 2

am - pli-us la - - va me, am - pli-us mun - da me, ab i -

B. 2

am - pli-us la - - va me, am - pli-us mun - da me, ab i -

KB

126

A. Solo

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

S. 1

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

A. 1

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

T. 1

ni - - qui-ta - - te me - - - - a, et a pec - ca - - to

B. 1

ni - - qui-ta - - te me - - - - a, et a pec - ca - - to

S. 2

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

A. 2

ni - qui-ta - - te me - - - - a, et a pec - ca - - to

T. 2

ni - - qui-ta - - te me - - - - a, et a pec - ca - - to

B. 2

ni - - qui-ta - - te me - - - - a, et a pec - ca - - to

KB

129

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

132 *dol.*

A. Solo Am - pli-us, Am - pli-us, la - va

S. 1 *p*
la - va me, mun - da me,

A. 1 *p*
la - va me, mun - da me,

T. 1 *p*
la - va me, mun - da me,

B. 1 *p*
la - va me, mun - da me,

S. 2 *p*
la - va me, mun - da me,

A. 2 *p*
la - va me, mun - da me,

T. 2 *p*
la - va me, mun - da me,

B. 2 *p*
la - va me, mun - da me,

KB *dol.*

136

A. Solo

me, la - va me, mun-dam - da me.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

140

S. 1 me, mun - da me.

A. 1 me, mun - da me.

T. 1 me, mun - da me.

B. 1 me, mun - da me.

S. 2 me, mun - da me.

A. 2 me, mun - da me.

T. 2 me, mun - da me.

B. 2 me, mun - da me.

KB

4. *Tibi Soli*

Hilarión Eslava

Larghetto
dol.

Keyboard Reduction

KB

T. Solo

KB

T. Solo

KB

so - li, pec - ca - - - vi, pec - ca - - - vi, pec - ca - - - - -

so - li, pec - ca - - - vi, pec - ca - - - vi, pec - ca - - - - -

so - li, pec - ca - - - vi, pec - ca - - - vi, pec - ca - - - - -

24

T. Solo vi, ti - bi so - - li pec - - ca - vi,

KB

28

T. Solo Et

KB

31

T. Solo ma - lum co - - - ram te fe - > - - - ci, et

KB

33

T. Solo ma - lum cor - - - ram te fe - > - - - ci, et

KB

35

T. Solo cresc. f dol.

ma - lum co - ram te fe - - - ci et ma - lum cor - am te fe - - -

KB cresc. cresc. f p

38

T. Solo ci.

S. 1 dol.
Ti - - - bi

A. 1 dol.
Ti - - - bi

T. 1 dol.
Ti - - - bi

B. 1 dol.
Ti - - - bi

KB

41

T. Solo pec - - - ca - - vi pec - - - ca - - vi

S. 1 so - li, ti - - - bi so - li, ti - - - bi dol.

A. 1 so - li, ti - - - bi so - li, ti - - - bi

T. 1 so - li, ti - - - bi so - li, ti - - - bi dol.

B. 1 so - li, ti - - - bi so - li, ti - - - bi

KB

45

T. Solo pec - ca - - - vi. pec - ca - - - vi. pec - *cres.*

S. 1 so - li, ti - bi so - li, ti - bi so - li, *cres.*

A. 1 so - li, ti - bi so - li, ti - bi so - li, *cres.*

T. 1 so - li, ti - bi so - li, ti - bi so - li, *cres.*

B. 1 so - li, ti - bi so - li, ti - bi so - li, *cres.*

KB *p*

48

T. Solo ca - - - - - vi, ti - bi so - - - li pec - - - *f*

S. 1 ti - bi so - li pec - ca - - - vi, pec - ca - - - - - vi, pec - ca - - - - - *f*

A. 1 ti - bi so - li pec - ca - - - vi, pec - - ca - - - vi, pec - - ca - - - *f*

T. 1 ti - bi so - li pec - ca - - - vi, pec - ca - - - - - vi, pec - ca - - - - - *f*

B. 1 ti - bi so - li pec - ca - - - vi, pec - - ca - - - vi, pec - - ca - - - *f*

KB *f*

51

T. Solo ca - vi, Et ma-lum co-ram te fe - ci,

S. 1 vi, Et ma - lum co - - ram te fe - - - - ci, et

A. 1 vi, Et ma - - lum co-ram te fe - - - - ci, et

T. 1 vi, Et ma - lum co - ram te fe - - - - ci, et

B. 1 vi, Et ma - lum co - - ram te fe - - - - ci, et

KB

54

T. Solo Et ma-lum co-ram te fe - ci, et

S. 1 ma - lum cor - - - ram te fe - - - - ci,

A. 1 ma - - lum co - ram te fe - - - - ci,

T. 1 ma - - lum co - - ram te fe - - - - ci,

B. 1 ma - - lum co - - - ram te fe - - - - ci,

KB

56

T. Solo *cresc.* *f* 59
 ma - - lum co - - - ram te fe - - - - ci et ma - lum
 dol.

S. 1 > *cresc.* *f p*
 ma - lum co - ram te fe - - - - ci, et ma - lum

A. 1 *cresc.* *f p*
 ma - lum co - ram te fe - - - - ci, et ma - lum

T. 1 > > *cresc.* *f p*
 ma - lum co - ram te fe - - - - ci, et ma - lum

B. 1 > > *cresc.* *f p*
 ma - lum co - ram te fe - - - - ci, et ma - lum

KB {
 > >
 > *cresc.* *f* *p*

58

T. Solo cor - am te fe - - - ci. ut jus - ti - fi -

S. 1 co - ram te fe - - ci, ut jus - ti - fi - ce - ris,

A. 1 co - ram te fe - - ci, ut jus - ti - fi - ce - ris,

T. 1 co - ram te fe - - ci, ut jus - ti - fi - ce - ris,

B. 1 co - ram te fe - - ci, ut jus - ti - fi - ce - ris,

KB {
 > >
 > >

61

T. Solo ce - ris, ut jus - ti - fi - ce - ris, in sermo-nibus tu - - -

S. 1 ut jus - - ti - fi - ce - ris in sermo - ni-bus tu - -

A. 1 ut jus - ti - fi - ce - ris in sermo - ni-bus tu - -

T. 1 ut jus - ti - fi - ce - ris in sermo - ni-bus tu - -

B. 1 ut jus - - ti - fi - ce - ris in sermo-nibus tu - - -

KB

64

T. Solo in sermo - - ni-bus tu - - - - is, et vin - cas cum ju - di -

S. 1 is, et vin - - - - cas cum ju - - - di - - -

A. 1 is, et vin - - - - cas cum ju - - - di - - -

T. 1 is, et vin - - - - cas cum ju - - - di - - -

B. 1 is, et vin - - - - cas cum ju - - - di - - -

KB

66

T. Solo ca - ris, cum ju - di-ca - - - ris, et vin-cas cum ju - di - cres.

S. 1 ca - ris, cum ju - di-ca - - - ris, cum ju - - - di - cres.

A. 1 ca - ris, cum ju - di-ca - - - ris, cum ju - - - di - cres.

T. 1 ca - ris, cum ju - di-ca - - - ris, cum ju - - - di - cres.

B. 1 ca - ris, cum ju - di-ca - - - ris, cum ju - - - di - cres.

KB dol. p pp cres.

69

T. Solo f ca - ris, cum ju - di-ca - - - ris,

S. 1 f pp ca - ris, cum ju - di-ca - - - ris,

A. 1 f pp ca - ris, cum ju - di-ca - - - ris,

T. 1 f pp ca - ris, cum ju - di-ca - - - ris,

B. 1 f pp ca - ris, cum ju - di-ca - - - ris,

KB dol. f pp

1º Violins

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

7

10

12

15

17

24

28

2

30



32

f



35



37

p f



39

p f p



42

p



44



46



49

f



51

53

55

57

59

2. Miserere

Hilarión Eslava

Larghetto

5

8

4

12

cresc. ----- *f* ff

16

p

20

f

23

p *f*

26

f

29

p *f*

32

p ff

cresc. -----

36

p

Musical score page 5, measures 44-45. The key signature is two flats. Measure 44 starts with a dotted half note followed by eighth-note pairs. Measure 45 begins with a forte dynamic (*f*) and consists of eighth-note pairs.

Musical score page 5, measures 47-48. The key signature is two flats. Measure 47 starts with eighth notes at piano dynamic (*p*). Measure 48 continues with eighth notes.

Musical score page 5, measures 50-51. The key signature is two flats. Measure 50 starts with eighth notes at forte dynamic (*f*). Measure 51 continues with eighth notes at piano dynamic (*p*).

Musical score page 5, measures 53-54. The key signature is two flats. Measure 53 starts with eighth notes at forte dynamic (*f*). Measure 54 continues with eighth notes at piano dynamic (*p*).

Musical score page 5, measures 56-57. The key signature is two flats. Measure 56 starts with eighth notes. Measure 57 ends with a forte dynamic (*f*) and a crescendo line.

Musical score page 5, measures 61-62. The key signature is two flats. Measure 61 starts with eighth notes at forte dynamic (*ff*). Measure 62 continues with eighth notes.

Musical score page 5, measures 63-64. The key signature changes to one sharp. Measure 63 starts with eighth notes. Measure 64 continues with eighth notes.

Musical score page 5, measures 65-66. The key signature changes back to two flats. Measure 65 starts with eighth notes. Measure 66 continues with eighth notes.

3. Amplius

Hilarión Eslava

Moderato
dol.

6

11

16

21

27

34

39

44

49

52 Solo
dol.

55 3

58

61

65 All 1° Violins
ff

69 tr

73 p

8

79

83

ff

87

p

91

a tempo

f ff p

97

f

103

108

112

118

dol.

f

124

129

135

140

4. Tibi Soli

Hilarión Eslava

Larghetto

5

9

10

13

17

21

24

28

31

34

36

39

42

46

49

53

56

59

63

67

70

2º Violins

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

8

10

12

15

17

23

28

2

30

32

35

39

43

45

47

49

51

53

55

57

59

2. Miserere

Larghetto

Hilarión Eslava

5

9

11

4

14



21



24



28



32



34



37



43



46



50

55

57

60

65

3. Amplius

Hilarión Eslava

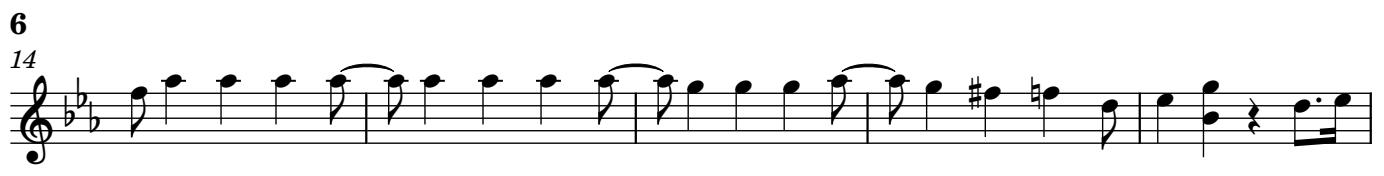
Moderato

5

10

6

14



19



26



30



35



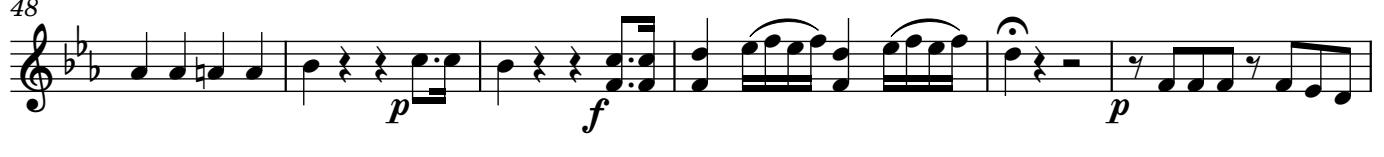
39



43



48



54



58

63

69

74

78

83

89

94

99

8

103

107

111

117

121

125

131

135

139

4. Tibi Soli

Hilarión Eslava

Larghetto

6

11

16

21

25

29

cresc.

f p

10

37

42

47

cres.

f

52

p

56

cresc.

f

p

60

65

cres.

pp

69

f

pp

Violas

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

8

10

12

15

16

20

27

2

29

31

33

38

43

45

47

50

52

53

55

57

60

2. Miserere

Larghetto

Hilarión Eslava

5

9

14

4

21

26

31

35

41

46

51

56

62

3. Amplius

Hilarión Eslava

Moderato

1

6

11

18

26

31

35

40

6
45

51

56

62

69

74

79

86

92

a tempo

97

101

105

109

116

121

128

134

140

4. Tibi Soli

Hilarión Eslava

Larghetto

The musical score consists of ten staves of music for bassoon or cello. The key signature alternates between B-flat major and A major. The time signature is mostly common time (indicated by '8'). The tempo is Larghetto. The score includes dynamic markings such as *p*, *f*, and *cresc.*, as well as various articulations like accents and slurs. The music features a mix of eighth and sixteenth notes, with many rests and different note heads (open, closed, etc.). The piece begins with a melodic line in B-flat major, transitions to A major at measure 12, and returns to B-flat major at measure 23.

Measure numbers: 1, 6, 12, 18, 23, 28, 32, 36.

Instrumentation: Bassoon/Cello.

42

47 *cres.*

51

55

60

65

70

Violoncellos

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

8

13

20

26

30

35

39

2
44

49

56

2. Miserere

Hilarión Eslava

Larghetto

6

10

15

22

26

32

38

44

48

54

59

65

3. Amplius

Hilarión Eslava

Moderato



9



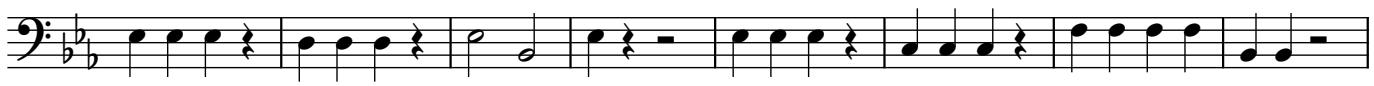
15



25



34



42



48



56



65

69

77

86

90

97

105

114

123

6
133

139

4. **Tibi Soli**

Hilarión Eslava

Larghetto

8

14

21

25

29

33

37

41

47

51

55

59

64

69

Contrabasses

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

8

13

20

26

30

35

39

2
44

49

56

2. Miserere

Hilarión Eslava

Larghetto

6

10

15

22

26

32

38

44

48

54

59

65

3. Amplius

Hilarión Eslava

Moderato



9



15



25



34



42



48



56



65

69

77

86

90

97

105

114

123

6
133

139

4. **Tibi Soli**

Hilarión Eslava

Larghetto

8

33

cresc.

f p

37

42

cresc.

p

48

f

p

53

cresc.

57

f p

62

pp

67

f

pp

71

Piano

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

5

dol.

dol.

7

mp

f

p

dol.

10

6

11

2

12

14

16

19

23

25

28

30

32

34

36

38

4

41

44

46

48

50

52

Musical score for two staves (treble and bass) in common time, key signature of one flat. Measure 54 consists of eighth-note patterns. Measure 55 begins with eighth-note pairs followed by sixteenth-note patterns.

Continuation of the musical score. Measure 55 continues with eighth-note pairs and sixteenth-note patterns. Measure 56 begins with eighth-note pairs.

Continuation of the musical score. Measure 57 consists of eighth-note patterns. Measure 58 begins with eighth-note pairs followed by sixteenth-note patterns.

Continuation of the musical score. Measure 58 continues with eighth-note pairs and sixteenth-note patterns. Measure 59 begins with eighth-note pairs.

Continuation of the musical score. Measure 60 begins with eighth-note pairs. Measure 61 concludes the page with eighth-note pairs.

2. Miserere

Hilarión Eslava

Larghetto
dol.

4

dol.

6

9

11

13

cresc.

f

7

15

ff

19

p

dol.

22

f

p

f

25

p

f

8
28

p *f*

31

34

cresc.

36

(cresc.) *f*

38

ff

Musical score page 9, measures 40-43. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 40 starts with a eighth note followed by sixteenth-note pairs. Measure 41 continues with eighth notes and sixteenth-note pairs. Measure 42 begins with a dynamic *p*, followed by eighth notes and sixteenth-note pairs. Measure 43 concludes with a dynamic *dol.* (dolcissimo).

Musical score page 9, measures 44-47. The top staff shows eighth notes and sixteenth-note pairs. The bottom staff shows eighth notes and sixteenth-note pairs. Measure 44 ends with a dynamic *f*. Measure 45 continues with eighth notes and sixteenth-note pairs. Measure 46 begins with a dynamic *p*, followed by eighth notes and sixteenth-note pairs. Measure 47 concludes with a dynamic *f*.

Musical score page 9, measures 48-51. The top staff shows eighth notes and sixteenth-note pairs. The bottom staff shows eighth notes and sixteenth-note pairs. Measure 48 ends with a dynamic *f*. Measure 49 begins with a dynamic *p*, followed by eighth notes and sixteenth-note pairs. Measure 50 concludes with a dynamic *p*.

Musical score page 9, measures 52-55. The top staff shows eighth notes and sixteenth-note pairs. The bottom staff shows eighth notes and sixteenth-note pairs. Measure 52 ends with a dynamic *f*. Measure 53 begins with a dynamic *p*, followed by eighth notes and sixteenth-note pairs. Measure 54 concludes with a dynamic *dol.* (dolcissimo).

Musical score page 9, measures 56-59. The top staff shows eighth notes and sixteenth-note pairs. The bottom staff shows eighth notes and sixteenth-note pairs. Measure 56 ends with a dynamic *f*. Measure 57 begins with a dynamic *p*, followed by eighth notes and sixteenth-note pairs. Measure 58 concludes with a dynamic *dol.* (dolcissimo).

10

56

cresc.

59

(cresc.)

f

61

ff

63

65

3. Amplius

Hilarión Eslava

Moderato
dol.

1 5 9 13 17 21

12

24

28

32

35

39

43

Musical score for organ, page 13, featuring six staves of music. The score consists of two systems of three staves each. The top system starts at measure 47 and ends at measure 51. The bottom system starts at measure 54 and ends at measure 62. The music is in common time, with a key signature of two flats. The notation includes various note heads, stems, and bar lines. Articulation marks such as dots and dashes are present. Dynamics include *p*, *f*, *dol.*, and a measure number 3. Measure 54 contains a triplets marking over a group of six eighth notes. Measure 57 contains a sixteenth-note pattern. Measure 60 shows a bass staff with a bass clef and a treble staff with a treble clef. Measure 62 features a bass staff with a bass clef and a treble staff with a treble clef.

14

64

ff

dol.

66

69

p

(b)

72

tr

p

76

p

79

15

81

Measures 81-82: Treble staff: 6teenth-note patterns, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note patterns.

84

Measure 84: Treble staff: 6teenth-note patterns, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note patterns. Dynamic: ff (fortissimo).

87

Measure 87: Treble staff: 6teenth-note patterns, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note patterns. Dynamic: p (pianissimo).

90

Measure 90: Treble staff: 6teenth-note patterns, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note patterns. Dynamic: f (forte).

95

a tempo

Measure 95: Treble staff: 6teenth-note patterns, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note patterns. Dynamic: p (pianissimo). Performance instruction: *a tempo*.

98

Measure 98: Treble staff: 6teenth-note patterns, eighth-note pairs. Bass staff: eighth-note pairs, sixteenth-note patterns.

16

101

104

107

110

113

115

118 *dol.*

122

127

130

dol.

134

139

4. **Tibi Soli**

Hilarión Eslava

Larghetto
dol.

The musical score consists of five systems of music for two voices (Soprano and Bass) and piano. The vocal parts are in 8/8 time, while the piano part is in 4/4 time. The key signature is one flat. The score includes dynamic markings such as *p* (piano) and *dol.* (dolcissimo). Articulation is indicated by greater-than signs (>) and slurs. Performance instructions include slurs, grace notes, and specific fingerings. The vocal parts feature melodic lines with harmonic support from the piano. The piano part provides harmonic context and rhythmic support.

Musical score page 19, measures 22-24. The score consists of two staves: treble and bass. The key signature is three flats. Measure 22 starts with a dotted half note followed by eighth-note pairs. Measure 23 continues with eighth-note pairs and includes dynamic markings > and >. Measure 24 concludes with a forte dynamic p.

Musical score page 19, measures 25-27. The score continues with two staves. Measure 25 shows eighth-note pairs in the treble staff. Measure 26 begins with a forte dynamic p. Measure 27 concludes with a half note in the bass staff.

Musical score page 19, measures 28-30. The score continues with two staves. Measures 28-29 show eighth-note pairs in the treble staff. Measure 30 concludes with a half note in the bass staff.

Musical score page 19, measures 31-33. The score continues with two staves. Measures 31-32 show eighth-note pairs in the treble staff. Measure 33 concludes with a half note in the bass staff.

Musical score page 19, measures 34-36. The score continues with two staves. Measures 34-35 show eighth-note pairs in the treble staff. Measures 36 concludes with a half note in the bass staff. Dynamic markings >, >, cresc., and cresc. are present.

Musical score page 19, measures 37-39. The score continues with two staves. Measures 37-38 show eighth-note pairs in the treble staff. Measures 39 concludes with a half note in the bass staff. Dynamic markings >, >, cresc., and cresc. are present.

20

36

38

41

45

49

53

55

58

62

65

68

71