

# Miserere a Cuatro Voces

Catedral Metropolitana de Santiago de Chile

(Part 1 of 3)

Hilarión Eslava



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

Photo: Altarpiece of the Church of the Compañía, 18th century  
Catedral Metropolitana de Santiago de Chile

# Miserere a Cuatro Voces

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### By Hilarión Eslava

#### (Part 1 of 3)

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4	<p><b>Tibi Soli</b>          (SATB)          Approximate performance time - 3:00</p> <p><b>Latin Lyrics:</b>  <i>Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum judicaris.</i></p> <p><b>English Translation:</b>  <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></p>	65

# Miserere a Cuatro Voces (Part 1 of 3)

3

## 1. Christus Factus Est

Hilarión Eslava

**Largo**

Flute  
B♭ Clarinet 1  
B♭ Clarinet 2  
Bassoon  
Horns in E♭  
Trombone  
Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass  
Soprano  
Alto  
Tenor  
Bass  
Keyboard Reduction

5

This musical score page contains ten staves of music. The top five staves are in treble clef, while the bottom five are in bass clef. The key signature is three flats throughout. Measure 5 begins with the Flute (Fl.) playing eighth notes. The Bassoon (Bsn.) enters in measure 6. The Trombones (Tbn.) play eighth-note chords in measures 7 and 8. Measures 9 and 10 feature sixteenth-note patterns from the Violins (Vln. 1 and Vln. 2), Violas (Vla.), Cellos/Basses (Vc. and Cb.), and Trombones. Measures 11 and 12 show sustained notes from the Bassoon and Trombones. The final measure, 13, includes a dynamic marking of *f* followed by *p*.

Fl.

B♭ Cl. 1

B♭ Cl. 2

*dol.*

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

8

Fl. B♭ Cl. 1 B♭ Cl. 2 Bsn. Eb Hns. Tbn.

Vln. 1 Vln. 2 Vla. Vc. Cb.

S. A. T. B.

KB

The musical score page 5 consists of 12 staves. The top four staves (Flute, Bassoon, Trombone, Eb Horn) play eighth-note patterns with dynamic markings 'dol.' and '>'. The next four staves (Violins 1 and 2, Viola, Cello) play sixteenth-note patterns. The bottom four staves (Soprano, Alto, Tenor, Bass) are mostly silent. The Keyboard (KB) staff at the bottom has a basso continuo line with a dynamic marking 'dol.'

118

This musical score page contains 14 staves of music. The instruments listed from top to bottom are: Flute (Fl.), Bassoon (Bsn.), Trombone (Tbn.), Eb Horn (Eb Hns.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard (KB). The music is divided into two systems by a vertical bar line. The first system ends with measure 118. The second system begins with measure 119. Measures 118-119 show various rhythmic patterns, including eighth-note and sixteenth-note figures, sustained notes, and rests. Measure 119 concludes with a series of eighth-note chords on the KB staff.

13<sup>s</sup>

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

15<sub>s</sub>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

178

*a tempo*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

Chris-tus, Chris-tus fac - tus est,

20<sub>s</sub> *ten. >*

Fl. *f*  
B♭ Cl. 1 *f*  
B♭ Cl. 2 *f*  
Bsn. *f*  
Eb Hns.  
Tbn. *f*

Vln. 1 *f*  
Vln. 2 *f*  
Vla. *f*  
Vc.  
Cb. *f*

S. *f*  
Chris-tus, Chris-tus fac - tus est, pro no - - - - -

A. *f*  
Chris-tus, Chris-tus fac - tus est, pro no - - - - -

T. *f*  
Chris-tus, Chris-tus fac - tus est, pro no - - - - -

B. *f*  
Chris-tus, Chris-tus fac - tus est, pro no - - - - -

KB *f*

22<sup>s</sup>

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

cres.

cres.

cres.

cres.

p

f

f

f

f

cres.

f

f

f

f

f

f

f

f

f

f

f

f

f

p

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

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

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

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

cres.

f

f

f

f

f

f

p

Chris - tus fac - tus est pro

KB

cres.

f

f

f

f

f

f

f

f

f

f

f

f

p

27<sup>s</sup>

Fl. *p* *f* dol.

B♭ Cl. 1

B♭ Cl. 2

Bsn. *f*

E♭ Hns. *p* *f*

Tbn. *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

S. no - bis, pro no - bis;

A. no - bis, pro no - bis;

T. no - bis, pro no - bis; O-be - di - ens, o -

B. no - - bis, pro no - bis;

KB *p* *f* dol. *p*

31<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

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

B.

KB

33<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

o - - - be-di-ens us - que ad

o - - - be-di-ens us - que ad

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

o - be - di-ens ad

36<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

*dol.*

*dim.*

*f*

*p*

*dim.*

*f*

*p*

*p*

*p*

*dim.*

*f*

*mor*

*tem,*

*dim.*

*f*

*mor*

*tem,*

*o - be - di - ens, o -*

*mor - tem, ad*

*mor - tem,*

*f dim.*

*p*

*dol.*

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398

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

42<sup>s</sup>

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

us - - - que ad\_\_\_\_\_ mor - - - tem,

B.

KB

44<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

A.

Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

T.

Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

B.

Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

KB

47<sup>s</sup>

Fl. *p* > *p* *cres.*  
B♭ Cl. 1 *p* *p* *cres.*  
B♭ Cl. 2 *p* > *p* *b* *cres.*  
Bsn. *f* *p* *cres.*  
Eb Hns. *p* > *p* *b* *cres.*  
Tbn. *p* > *p* *cres.*  
Vln. 1 *p* > *f* *p* *cres.*  
Vln. 2 *p* > *f* *p* *cres.*  
Vla. *p* > *f* *p* *cres.*  
Vc. *p* > *f* *p* *cres.*  
Cb. *p* > *f* *p* *cres.*  
S. fac - tus est, pro no - - - - bis, pro *cres.*  
A. fac - tus est, pro no - - - - bis, pro *cres.*  
T. fac - tus est, pro no - - - - bis, pro *cres.*  
B. fac - tus est, pro no - - - - bis, pro *cres.*  
KB *p* > *f* *p* *cres.*

50<sub>s</sub>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

54<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

no - bis;  
o - be - di - ens, o - be - di - ens us - - que ad

no - bis;

no - bis;

no - bis;

57<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

mor - - - tem,  
o - be - - - di - - - ens

59

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

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

61<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

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

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

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

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

KB

63<sup>s</sup>

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

tem,  
(2º noche/night)

o - be - - di - ens, mor - - - tem

au - tem

cru - - cis, tem

us - que mor - tem

A.

tem,  
(2º noche/night)

o - be - - di - ens, mor - - - tem

au - tem

cru - - cis, tem

us - que mor - tem

T.

tem,  
(2º noche/night)

o - be - - di - ens, mor - - - tem

au - tem

cru - - cis, tem

us - que mor - tem

B.

tem, o - be - - di - ens, (2º noche/night) mor - - tem

au - - - tem

cru - - - cis, tem

us - que mor - tem

KB

65<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ad  
au - - - tem  
mor - - - - tem.  
cru - - - cis.

ad  
au - - - tem  
mor - - - - tem.  
cru - - - cis.

ad  
au - - - tem  
mor - - - - tem.  
cru - - - cis.

ad  
au - - - tem  
mor - - - - tem.  
cru - - - cis.

ad  
au - - - tem  
mor - - - - tem.  
cru - - - cis.

## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

Flute

B<sub>b</sub> Clarinet 1

B<sub>b</sub> Clarinet 2

Bassoon

Horns in E<sub>b</sub>

Trombone

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Keyboard Reduction

10s

Fl.

B♭ Cl. 1  
*dol.*

B♭ Cl. 2  
*dol.*

Bsn.

E♭ Hns.  
*dol.*

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.  
*ten.*

Cb.  
*ten.*

S.

A.

T.

B.

KB

15<sup>s</sup>

21s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

288

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

35<sub>s</sub>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

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

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

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

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

42<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

tu - - - am, mi - - - se - - re - re *f*  
tu - - - am, mi - - - se - re - re, mi-se -  
tu - - - am, mi - - - se - re - re  
tu - - - am, mi - - - se - - re - re

48<sup>s</sup>

Fl. *f*  
Bb Cl. 1 (b)  
Bb Cl. 2 *f*  
dol.  
Bsn. *f*  
Eb Hns. *f*  
Tbn. *f*  
Vln. 1  
Vln. 2  
Vla. *p*  
Vc. *f*  
Cb. *f*  
S. *f*  
me - i, De-us, mi - - - se - re - re, me - - - i,  
A. *p*  
re-re me - - i, De-us, mi - - - - se - re - re, mi-se - re-re me - - - i,  
T. *f*  
me - i, De-us, mi - - - - se - - re - re me - i,  
B. *f*  
me - - i, De-us, mi - - - - se - - re - re me - i,  
KB *f* dol. *p* *f* *f* *f*

53<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

dol.

f

p

f

p

p

p

dol.

f

De-us, se - cun - dum mag-nam, se - cun-dum mag-nam, mi-se - ri -

De-us, se - cun - dum mag-nam, se - cun-dum mag-nam, mi-se - ri -

De-us, se - cun - dum mag-nam, se - cun-dum mag-nam, mi-se - ri -

De-us, se - cun - dum mag-nam, se - cun-dum mag-nam, mi-se - ri -

dol.

Musical score for orchestra and choir, page 36, system 58s. The score includes parts for Flute (Fl.), Bassoon 1 (B♭ Cl. 1), Bassoon 2 (B♭ Cl. 2), Bassoon (Bsn.), Eb Horn (Eb Hns.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard (KB). The vocal parts sing the phrase "cor-di-am tu - - - am, mi - se -". The score features dynamic markings such as *dim.*, *f*, *fp*, and *p*. The keyboard part provides harmonic support with sustained chords.

64<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

72<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

78<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

cor - di-am tu - - am, se - cun-dum, se-cun-dum

cor - di-am tu - - am, se - cun-dum, se-cun-dum

cor - di-am tu - - am, se - cun-dum, se-cun-dum

cor - di-am tu - - am, se - cun-dum, se-cun-dum

84<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

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

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

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

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

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

9.1s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

*cor - di - am      tu - - - - - am.*

*cor - di - am      tu - - - - - am.*

*cor - di - am      tu - - - - - am.*

*cor - di - am      tu - - - - - am.*

## 3. Amplius

Hilarión Eslava

**Andante un poco mosso**

Flute  
Bb Clarinet 1  
Bb Clarinet 2  
Bassoon  
Horns in Eb  
Trombone  
Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass  
Soprano  
Alto  
Tenor  
Bass  
Keyboard Reduction

5

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

9

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

This page contains musical staves for various instruments. The top section includes Flute, Bassoon, and two Clarinet staves. The middle section includes Trombone, Horn, and two Violin staves. The bottom section includes Viola, Cello, Bass, and Organ. Dynamic markings such as *f* and *ff* are present. Measure 9 begins with a forte dynamic.

14<sup>s</sup>

The musical score page contains 14 measures of music. Measures 1-3 feature woodwind entries (Flute, Bassoon, Clarinets) with dynamic markings like *dol.*. Measures 4-6 show a transition with various instruments (Trombone, Eb Horns, Violins, Violas, Cello) playing eighth-note patterns. Measures 7-9 continue with similar patterns, including dynamic changes to *p*. Measures 10-12 show sustained notes and rhythmic patterns. Measure 13 concludes with a forte dynamic. Measure 14 starts with a keyboard entry featuring sixteenth-note patterns, followed by sustained notes and a final dynamic marking of *dol.*

Fl.  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn.  
Eb Hns.  
Tbn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  
KB

18<sub>s</sub>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

*un poco piu mosso*

f

f

f

f

22<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

**Andante un poco mosso**

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

27<sup>s</sup>

*dol.*

*dol.*

*p*

*p*

*p*

*p*

Am - - pli - us      la - - va me      Am - - pli - us      la - - va me

32<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

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

B.

KB

36<sup>s</sup>

*a tempo*

Fl. *p*

B<sub>b</sub> Cl. 1

B<sub>b</sub> Cl. 2 *p*

Bsn.

E<sub>b</sub> Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T. am - - pli - us la - - vame, am - - pli - us la - vame, et a pec-

B.

KB

41<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

45<sub>s</sub>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

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

B.

KB

50<sub>s</sub>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

dol.

p

p

p

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

dol.

p



60<sup>s</sup>

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

am - - - pli - us      la - - - va me      ab      i - - - ni - - qui-ta - - te

am - - - pli - us      la - - - va me      ab      i - - - ni - - qui-ta - - te

am - - - pli - us      la - - - va me      ab      i - - - ni - - qui-ta - - te

am - - - pli - us      la - - - va me      ab      i - - - ni - - qui-ta - - te

64<sup>s</sup>

The musical score page 56 consists of ten staves of music. The top five staves include Flute (Fl.), Bassoon (Bsn.), Bassoon 1 (Bb Cl. 1), Bassoon 2 (Bb Cl. 2), Trombone (Tbn.), Horn (Eb Hns.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The bottom five staves include Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard (KB). The music is in common time, with a key signature of one flat. The vocal parts sing in unison with the lyrics: "me - - - - - a, am - - pli-us la - - - - va me, am - - pli-us". The KB part provides harmonic support with sustained chords.

68<sup>s</sup>

*a tempo*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

la - - - va me et a pec-ca - to\_ me - - o, pec-ca - to\_

la - - - va me et a pec-ca - to\_ me - - o, pec-ca - to\_

am - - pli - us la - vame, et a pec-ca - to\_ me - - o, pec - ca - to

la - - - va me et a pec-ca - to\_ me - - o, pec - ca - to

la - - - va me et a pec-ca - to\_ me - - o, pec - ca - to

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CPE-431/1



77

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

mun - da me      mun - da me,      et a pec -  
 mun - da me      mun - da me,      et a pec -  
 mun - da me, la - va      mun - da me, et a pec - ca - - to  
 mun - da me      mun - da me,      et a pec -

dol.

**8**

83<sup>s</sup>

**un poco piu mosso**

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

f

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

f

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

*f*

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

*f*

*a tempo*

87<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

*a tempo*

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

92<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

*dol.*

**8**

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*dol.*

et a pec - - ca - to, et a pec -

et a pec - - ca - to, et a pec -

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

et a pec - - ca - to, et a pec -

*dol.*

The musical score page 62 begins with a flute part consisting of two measures of rests followed by a melodic line with grace notes and a fermata. The bassoon and bassoon 2 parts are silent. The brass section (trombone) enters with a rhythmic pattern. The Eb horns play a sustained note. The violins play eighth-note patterns. The cellos provide harmonic support. The vocal parts (Soprano, Alto, Tenor, Bass) sing the phrase "et a pec - - ca - to, et a pec -". The keyboard part provides harmonic support with sustained notes and chords.

96<sup>s</sup> **un poco piu mosso**

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

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

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

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

101

Fl.

B<sub>b</sub> Cl. 1

B<sub>b</sub> Cl. 2

Bsn.

E<sub>b</sub> Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

Flute

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon

Horns in Eb

Trombone

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Keyboard Reduction

*en eco*  
*pp*

Ti - bi  
*pp*

Ti - bi  
*pp*

Ti - bi  
*pp*

Ti - bi  
*pp*

*f*  
*pp*

9

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

so-li pec - ca-vi, ti - bi so-li pec - ca-vi, et ma-lum et  
 so-li pec - ca-vi, ti - bi so-li pec - ca-vi, et ma-lum, et  
 so-li pec - ca-vi, ti - bi so-li pec - ca-vi, et ma-lum, et  
 so-li pec - ca-vi, Ti - bi so-li pec - ca-vi, et ma-lum, et  
 ma-lum, et

17<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Kb.

ma - - - lum co - ram te fe - ci, ut jus - ti - fi - - ce - ris,

ma - - - lum co - ram te fe - ci, ut jus - ti - fi - - ce - ris,

ma - - - lum co - ram te fe - ci, ut jus - ti - fi - - ce - ris,

ma - - - lum co - ram te fe - ci, ut jus - ti - fi - - ce - ris,

22<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ut jus - ti - fi - - ce - ris, in ser -

ut jus - ti - fi - - ce - ris, in ser -

ut jus - ti - fi - - ce - ris, in ser -

ut jus - ti - fi - - ce - ris, in ser -

26<sub>s</sub>

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

mo - ni - bus tu - is, et vin - cas cum ju - - di - - ca - ris, et

mo - ni - bus tu - is, et vin - cas cum ju - - di - - ca - ris, et

mo - ni - bus tu - is, et vin - cas cum ju - - di - - ca - ris, et

mo - ni - bus tu - is, et vin - cas cum ju - - di - - ca - ris, et

31<sup>s</sup>

*a tempo*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

vin-cas cum ju-di-ca - - - ris.  
Ti - bi so-li pec-

vin-cas cum ju-di-ca - - - ris.  
Ti - bi so-li pec-

vin-cas cum ju-di-ca - - - ris.  
Ti - bi so-li pec-

vin-cas cum ju-di-ca - - - ris.  
Ti - bi so-li pec-

en eco  
*pp*

37<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ca-vi, ti - bi so-li pec - ca-vi, et ma-lum et ma-lum et ma - - lum  
ca-vi, ti - bi so-li pec - ca-vi, et ma-lum, et ma-lum, et ma - - lum  
ca-vi, ti - bi so-li pec - ca-vi, et ma-lum, et ma-lum, et ma - - lum  
ca-vi, Ti - bi so-li pec - ca-vi, et ma-lum, et ma-lum, et ma - - lum

45<sub>s</sub>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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

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

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

50<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ce - ris,      ut      jus - ti - fi - - ce - ris, in      ser - mo - - ni - - bus

ce - ris,      ut      jus - ti - fi - - ce - ris, in      ser - mo - - ni - - bus

ce - ris,      ut      jus - ti - fi - - ce - ris, in      ser - mo - - ni - - bus

ce - ris,      ut      jus - ti - fi - - ce - ris, in      ser - mo - - ni - - bus

54<sup>s</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

tu - is, et vin - cas cum ju - di-ca - - - ris, et

tu - is, et vin - cas cum ju - di-ca - - - ris, et

tu - is, et vin - cas cum ju - di-ca - - - ris, et

tu - is, et vin - cas cum ju - di-ca - - - ris, et

tu - is, et vin - cas cum ju - di-ca - - - ris, et

58<sub>s</sub>

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

vin - cas      cum      ju - di-ca - - - - ris.  
vin - cas      cum      ju - di-ca - - - - ris.  
vin - cas      cum      ju - di-ca - - - - ris.  
vin - cas      cum      ju - di-ca - - - - ris.

# Flute

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

The musical score for the Flute part of "Miserere a Cuatro Voces" (Part 1 of 3) features eight staves of music. Staff 1 starts with a dynamic of *f* and includes markings like "dol." and "dol.>". Staff 2 begins at measure 6 with a dynamic of *f* and includes markings like "dol.". Staff 3 begins at measure 11 with a dynamic of *f*. Staff 4 begins at measure 17 with a dynamic of *f*, followed by "ten. a tempo" and "p". Staff 5 begins at measure 23 with a dynamic of *f*, followed by "cres." and "p". Staff 6 begins at measure 30 with a dynamic of *dol.* and ends with a dynamic of *f*. Staff 7 begins at measure 38 with a dynamic of *dol.*, followed by "p" and "ten.". Staff 8 begins at measure 45 with a dynamic of *p*, followed by "f", "ten.", "cres.", and "f". Articulations such as slurs and grace notes are present throughout the score.

52<sup>8</sup>

61<sup>8</sup>

## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

8

13<sup>8</sup>

25<sup>8</sup>

43<sup>8</sup>

56<sup>8</sup>

64<sup>8</sup>

82<sup>8</sup>

### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**



4

80<sub>8</sub>      **4**      **un poco piu mosso**      *a tempo*      **4**

96<sub>8</sub>      **un poco piu mosso**
**4. Tibi Soli**

Hilarión Eslava

**Larghetto**

**2**      >      >      >      **2**      >      >      >      **12**

*f*

20<sub>8</sub>      *f*      3      >      3      >

24<sub>8</sub>      3      >      *p*      >

30<sub>8</sub>      >      >      >      >      >      *a tempo*      **12**

47<sub>8</sub>      *f*      3      >      3      >

51<sub>8</sub>      3      >      >

57<sub>8</sub>

# B♭ Clarinet 1

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

The musical score consists of eight staves of Bb Clarinet 1 music. Staff 1 starts with a dynamic of *f*, followed by two measures of *dol.*. Staff 2 begins at measure 6 with a dynamic of *f*, followed by *dol.*. Staff 3 starts at measure 12. Staff 4 starts at measure 17, with dynamics *f*, *p*, *f*, and *p*. Staff 5 starts at measure 22, with dynamics *p*, *f*, and a crescendo. Staff 6 starts at measure 31, with dynamics *p*, *f*, and a dynamic of 2. Staff 7 starts at measure 43, with dynamics *f*, *p*, *f*, and *p*. Staff 8 starts at measure 50, with a dynamic of *f*.

2

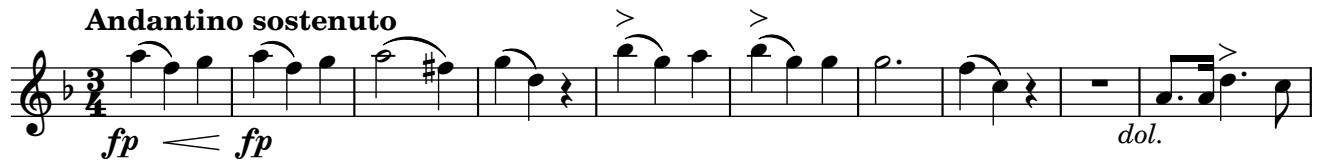


64



## 2. Miserere

Hilarión Eslava

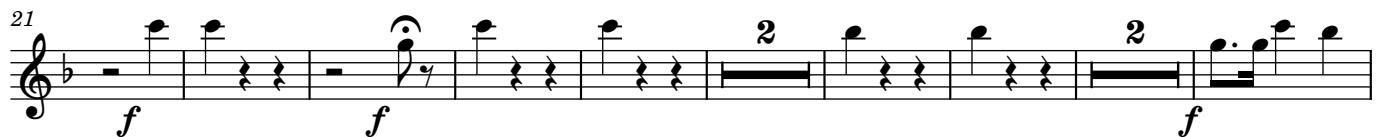


11



3

21



3

33



3

45



2

53



2

63



2

74

5

*f*

6

*f*

85

*p*

*f*

### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**

*dol.*

9

*f*

15

*dol.*

20

**un poco piu mosso**

*f*

**Andante un poco mosso**

25

*dol.*

*dol.*

34

**a tempo**

*f*

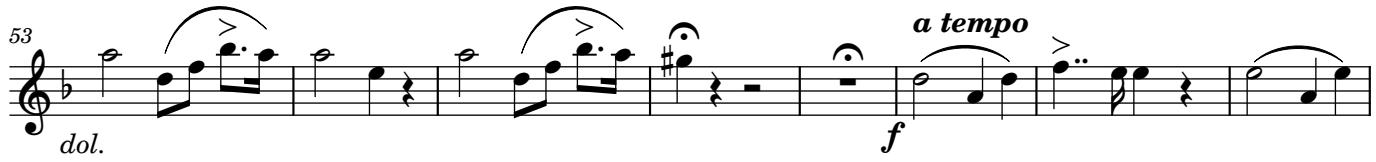
41

*p*

4



53



61



70



74



80



88



96



103



## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

12

20

f 3

p 3

25

a tempo

11

f 3

3

51

3

58

# B♭ Clarinet 2

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

The musical score consists of eight staves of music for B♭ Clarinet 2. The first staff begins with a dynamic of **f**, followed by **p** and **dol.**. The second staff starts with **f** and continues with **p**. The third staff begins with **f**, followed by **p**. The fourth staff begins with **f**, followed by **p**. The fifth staff begins with **f**, followed by **p**. The sixth staff begins with **f**, followed by **p**. The seventh staff begins with **f**, followed by **p**. The eighth staff begins with **f**, followed by **p**.

## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

The musical score consists of six staves of music. Staff 1 (measures 1-11) starts with *fp*, followed by *fp* and *dol.*. Staff 2 (measures 12-18) starts with *f*. Staff 3 (measures 19-25) starts with *f*. Staff 4 (measures 26-32) starts with *f*. Staff 5 (measures 33-39) starts with *f*. Staff 6 (measures 40-46) starts with *p*, followed by *f*, *fp*, *f*, and *f*. Staff 7 (measures 47-53) starts with *f*. Staff 8 (measures 54-60) starts with *f*. Staff 9 (measures 61-67) starts with *f*. Staff 10 (measures 68-74) starts with *f*. Staff 11 (measures 75-81) starts with *f*, followed by *p* and *f*.

### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**



16 **un poco piu mosso**



28 **Andante un poco mosso**



44 **a tempo**



51 **a tempo**



67 **a tempo**



85 **un poco piu mosso**



96 **un poco piu mosso**



## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

12

20

26 5 11 *a tempo*

49

54

58

# Bassoon

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

1      2      3      4      5      6      7      8

9      10      11      12      13      14      15      16

17      18      19      20      21      22      23      24

25      26      27      28      29      30      31      32

33      34      35      36      37      38      39      40

41      42      43      44      45      46      47      48

49      50      51      52      53      54      55      56

57      58      59      60      61      62      63      64

## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

The musical score consists of nine staves of bassoon music. The key signature is three flats, and the time signature is mostly common time (indicated by '4'). The tempo is marked as 'Andantino sostenuto'. Measure numbers are placed above the staves at various points: 2, 6, 15, 24, 35, 50, 63, 74, and 90. Dynamics such as *f*, *fp*, and *p* are also indicated. Measure 2 starts with a forte dynamic *f*. Measure 6 begins with a dynamic *fp*. Measure 15 starts with a dynamic *f*. Measure 24 starts with a dynamic *f*. Measure 35 starts with a dynamic *f*. Measure 50 starts with a dynamic *f*. Measure 63 starts with a dynamic *f*. Measure 74 starts with a dynamic *f*. Measure 90 starts with a dynamic *f*.

### 3. Amplius

Hilarión Eslava  
un poco piu mosso

**Andante un poco mosso**

**12**



**4**



22



28

**Andante un poco mosso**

**12**

*a tempo*



46



60



72



**un poco piu mosso**

85



90

*a tempo* **4**



100



## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

12

20

f

26

6

a tempo

12

47

f

53

57

# Horns 1 & 2 in E<sub>b</sub>

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

The musical score consists of six staves of music for Horns 1 & 2 in E♭. The first staff begins with a dynamic of **f**, followed by a measure of **p**. The second staff starts with a dynamic of **p**, followed by **ten.** The third staff begins with a dynamic of **f**, followed by **p**. The fourth staff starts with a dynamic of **p**, followed by **f**. The fifth staff begins with a dynamic of **p**, followed by **f**. The sixth staff begins with a dynamic of **f**, followed by **p**.

**a tempo**

**2**

**2**

**11**

**19**

**26**

**39**

**48**

**5**

**61**

## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

The musical score consists of eight staves of music. Staff 1 (measures 1-11) starts with dynamic **f**, followed by a measure of rest, then **p**. Measures 7-11 are marked **dol.**. Staff 2 (measures 12-16) starts with **f**, followed by a measure of rest, then **p**. Measures 14-16 are marked **f** and **p**. Staff 3 (measures 17-21) starts with **f**, followed by a measure of rest, then **f**. Staff 4 (measures 22-26) starts with **f**, followed by a measure of rest, then **f**. Staff 5 (measures 27-31) starts with **f**, followed by a measure of rest, then **f**. Staff 6 (measures 32-36) starts with **f**, followed by a measure of rest, then **f**. Staff 7 (measures 37-41) starts with **f**, followed by a measure of rest, then **f**. Staff 8 (measures 42-46) starts with **f**, followed by a measure of rest, then **f**.

### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**

7

15 **un poco piu mosso**

26 **Andante un poco mosso**

*a tempo*

41

50 **a tempo**

66 **a tempo**

74 **un poco piu mosso**

88 **a tempo** **un poco piu mosso**

99

## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

11

19

p

28

a tempo

10

46

53

58

# Trombone

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

The musical score consists of eight staves of music for Trombone, arranged in three systems. The key signature is one flat, and the time signature varies between common time and 2/4.

- Staff 1 (Measures 1-7):** Largo tempo. Dynamics: f, p, f. Measure 7 ends with a fermata over the bassoon part.
- Staff 2 (Measures 8-15):** Dynamics: f, f. Measure 9 starts with a forte dynamic. Measure 10 is marked *a tempo*.
- Staff 3 (Measures 22-29):** Crescendo (cres.) from p to f. Measure 22 starts with a piano dynamic.
- Staff 4 (Measures 31-38):** Measures 31-34 are marked 3, measures 35-38 are marked 2, and measure 39 is marked 4. Dynamics: f, f, f.
- Staff 5 (Measures 45-52):** Dynamics: f, p, f, f, p.
- Staff 6 (Measures 53-60):** Measures 53-56 are marked 5. Dynamics: f.
- Staff 7 (Measures 63-70):** Measures 63-66 are marked 6. Measures 67-70 are marked 7.

## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

2      6

16      3      2

28      3      2

40      3      2      2

54      3      2

68      2      6      2

84      5

### 3. Amplius

Hilarión Eslava  
un poco piu mosso

**Andante un poco mosso**

**12**



22



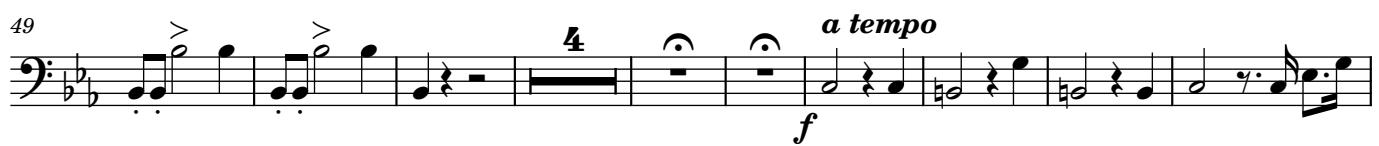
28

**Andante un poco mosso**

**12 a tempo**



49



62

**4 a tempo**



74

**un poco piu mosso**



86

**a tempo**



92

**un poco piu mosso**

**4**



100



## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

4

20

26

49

58

*a tempo*

12

# Violin 1

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

7

10

13

16 *a tempo*

19

22 *cres.*

26

2

31



35

*dim.*

40



43



47



50



56



59



63



## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**  
*ten.*

The musical score consists of eight staves of music for a single instrument, likely organ or harpsichord. The key signature is three flats, and the time signature is common time (indicated by '2'). The music is labeled 'Andantino sostenuto' with 'ten.' underneath. The score includes dynamic markings such as *fp*, *dol.*, *f*, *p*, and *dim.*. Performance instructions like '>' and '(b)' are also present. The music features various note heads, stems, and beams, with some notes having horizontal dashes through them. Measures are numbered 10, 15, 21, 32, 42, 50, 57, and 65.

4



### 3. Amplius

Hilarión Eslava

**Andante un poco mosso****un poco piu mosso****Andante un poco mosso**



*a tempo*

*a tempo*

**un poco piu mosso**

**a tempo**

**un poco piu mosso**

## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

The musical score consists of ten staves of music for a single instrument. The key signature is one flat. The time signature is mostly common time. The score includes dynamics such as *p*, *f*, *pp*, and *a tempo*. Articulations include accents and slurs. Performance instructions like "3" and "f" are also present. The music features various note patterns, including eighth and sixteenth notes, and rests.

1

8

18

24

31

39

47

52

57

# Violin 2

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

7

10

13

16 *a tempo*

19

23 *cres.*

29

2

32



36

*dim.*

40



43



47

*cres.*

50



55



58



61



## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

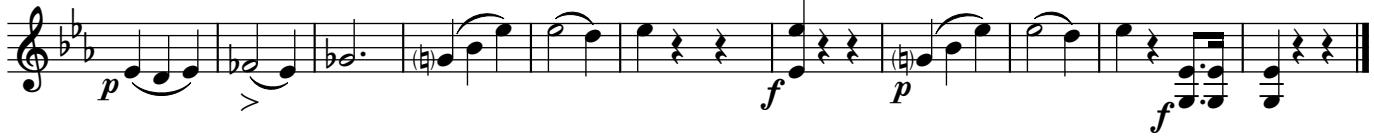
The musical score consists of eight staves of music. Staff 1 (measures 1-9) starts with a forte dynamic (fp) and a sustained note. Staff 2 (measures 10-18) shows a transition with a dynamic change to forte (f). Staff 3 (measures 19-27) features a dynamic change to piano (p). Staff 4 (measures 28-36) includes dynamic changes between forte (f) and piano (p). Staff 5 (measures 37-45) shows dynamics fp, p, f, and p. Staff 6 (measures 46-54) includes dynamics f, p, f, and p. Staff 7 (measures 55-63) shows dynamics f, p, f, and f. Staff 8 (measures 64-72) concludes with a dynamic change to forte (f).

4

74



85



### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**

6



11



17

**un poco piu mosso****Andante un poco mosso**

33



38 *a tempo*

45

53 *a tempo*

60

66 *a tempo*

72

79

85 **un poco piu mosso** *a tempo*

93 **un poco piu mosso**

101

## 4. Tibi Soli

Hilarión Eslava

## Larghetto

Musical score for orchestra, page 10, measures 11-12. The score consists of two systems. The first system starts with a dynamic of *p* and a melodic line in 3/4 time featuring eighth-note patterns. The second system begins with a dynamic of *f*, followed by *pp* and a melodic line with sixteenth-note patterns.

11

Musical score for piano, page 11, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 11 starts with a half note followed by a quarter note. Measure 12 begins with a eighth note followed by a sixteenth note. The dynamic marking *f* is placed at the end of measure 12.

21

Musical score for piano, page 10, measures 21-22. The score consists of two staves. The top staff uses a treble clef and a key signature of four flats. The bottom staff uses a bass clef and a key signature of one flat. Measure 21 begins with a forte dynamic. Measure 22 begins with a forte dynamic.

27

37

The musical score consists of two staves. The top staff is in common time, treble clef, and B-flat key signature. It features a series of eighth and sixteenth note patterns. The bottom staff is also in common time, bass clef, and B-flat key signature. It contains sustained notes and some eighth-note patterns. Measure numbers 1 through 10 are indicated above the staves. The dynamic level is marked as *f* (fortissimo) at the end of the section.

47

53

A musical score for the first piano part, showing measures 11 and 12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music features eighth-note patterns and rests, with some notes connected by horizontal stems.

58

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a dotted half note in the treble clef staff. Measures 12 and 13 show various patterns of eighth and sixteenth notes across both staves, with measure 13 concluding with a final cadence.

**Viola**

# Miserere a Cuatro Voces (Part 1 of 3)

## 1. Christus Factus Est

Hilarión Eslava

**Largo**

The musical score consists of six staves of music for Viola. Staff 1 starts with a dynamic of *f*. Staff 2 begins at measure 7 with a dynamic of *f*, followed by *p*. Staff 3 begins at measure 10. Staff 4 begins at measure 13. Staff 5 begins at measure 16, with a dynamic of *f* and the instruction *a tempo*. Staff 6 begins at measure 19. Measure 22 includes a dynamic of *p* and the instruction *cres.* Measure 25 includes a dynamic of *f*.

2

31



34



40



43



47



50



55



58



61



## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

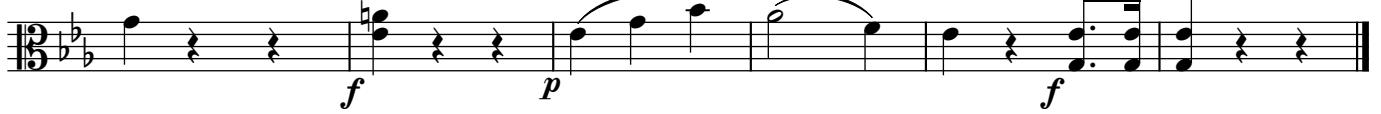
The musical score consists of ten staves of music for a single instrument, likely a string instrument or organ. The music is in common time (indicated by '3') and features a bass clef. The key signature is B-flat major (two flats). The tempo is marked as 'Andantino sostenuto'. The score includes dynamic markings such as *fp*, *f*, *p*, and *f*. Measure numbers 11, 17, 24, 35, 45, 52, 59, and 68 are indicated at the beginning of their respective staves. The music features various note heads, stems, and rests, with some notes having horizontal dashes above them. Measures 11 through 24 show a progression from eighth-note patterns to sixteenth-note patterns. Measures 35 through 45 show a return to eighth-note patterns. Measures 52 through 59 show a rhythmic pattern of eighth and sixteenth notes. Measure 68 concludes the page.

4

80



90



### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**

6



11



18

**un poco piu mosso**

25

**Andante un poco mosso**

31



36

*a tempo*

43

50

57 *a tempo*

63

68 *a tempo*

75

82 *un poco piu mosso*

91 *a tempo*

96 *un poco piu mosso*

## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

11

20

26

35      *a tempo*

46

52

57

# Violoncello

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

a tempo

17

18

19

20

cres.

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

2

34



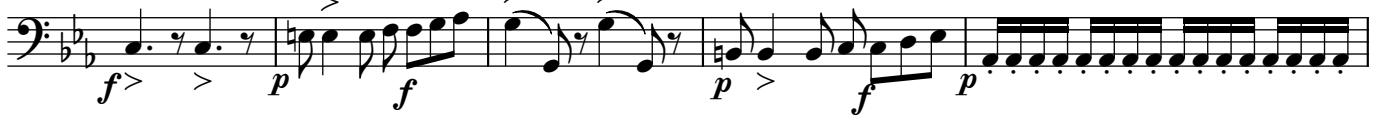
38



41



44



49



55



58



61



65



## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**



14



22



33



44



53



61



72



84



### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**



9



17



**un poco piu mosso**



26

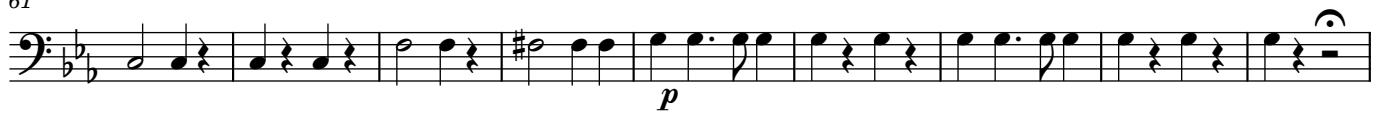


34



*a tempo*

61



**70** *a tempo*

**78** *un poco piu mosso*

**86**

**91** *a tempo* *un poco piu mosso*

**97**

**102**

## 4. Tibi Soli

Hilarión Eslava

## Larghetto

Musical score for orchestra, page 10, featuring two staves of music. The top staff begins at measure 9, starting with a bass clef, a key signature of four flats, and a tempo marking of  $\frac{1}{4}$ . The notes include quarter notes, eighth notes, and sixteenth-note patterns, with several slurs and grace marks. The bottom staff begins at measure 18, starting with a bass clef, a key signature of one flat, and a dynamic marking of *f*. It features eighth-note patterns, sixteenth-note patterns, and a prominent eighth-note bass line.

6

23



28

*p*

*a tempo*

*pp*

>
>
>
>
>
>
>

Musical score page 6, measure 28. Bass clef, two flats. Dynamics *p*, *a tempo*, *pp*. Measure ends with a fermata over the last note.

37

>
>
>
>
>
>

Musical score page 6, measure 37. Bass clef, two flats. Measure starts with a bass note followed by eighth notes.

46

*f*

Musical score page 6, measure 46. Bass clef, two flats. Measure shows eighth and sixteenth note patterns.

51

Musical score page 6, measure 51. Bass clef, two flats. Measures show eighth and sixteenth note patterns.

55

Musical score page 6, measure 55. Bass clef, two flats. Measures show eighth and sixteenth note patterns.

58

Musical score page 6, measure 58. Bass clef, two flats. Measures show eighth and sixteenth note patterns.

# Contrabass

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

1

7

10

13

16

a tempo

20

23

cres.

29

2

32



35



39



41



43



47



50



56



59



63



## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

The musical score consists of nine staves of music for bassoon or cello. The key signature is B-flat major (two flats). The time signature is mostly common time (indicated by '4'). The tempo is Andantino sostenuto.

- Staff 1 (Measures 1-13):** Dynamics fp, <fp, ten. Measure 13 ends with a fermata over the bassoon part.
- Staff 2 (Measures 14-21):** Dynamics f, p, f. Measure 18 ends with a fermata over the bassoon part.
- Staff 3 (Measures 22-29):** Dynamics p, f, p, f. Measure 27 ends with a fermata over the bassoon part.
- Staff 4 (Measures 30-37):** Dynamics p, f, p, f. Measure 36 ends with a fermata over the bassoon part.
- Staff 5 (Measures 38-45):** Dynamics p, f, p, f. Measure 44 ends with a fermata over the bassoon part.
- Staff 6 (Measures 46-53):** Dynamics f, p. Measure 53 ends with a fermata over the bassoon part.
- Staff 7 (Measures 54-61):** Dynamics f. Measure 61 ends with a fermata over the bassoon part.
- Staff 8 (Measures 62-69):** Dynamics p, f. Measure 69 ends with a fermata over the bassoon part.
- Staff 9 (Measures 70-77):** Dynamics p, f. Measure 77 ends with a fermata over the bassoon part.
- Staff 10 (Measures 78-85):** Dynamics p, f. Measure 85 ends with a fermata over the bassoon part.
- Staff 11 (Measures 86-93):** Dynamics p, f. Measure 93 ends with a fermata over the bassoon part.

### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**



9



17



**un poco piu mosso**



26



34



43



52



61



70 *a tempo*

78 *un poco piu mosso*



86

91 *a tempo**un poco piu mosso*

98



102



## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

The musical score consists of six staves of bassoon music. Staff 1 (measures 1-12) starts with a dynamic *p*, followed by *f* and *pp*. Staff 2 (measures 13-21) starts with *f*. Staff 3 (measures 22-30) starts with *p*. Staff 4 (measures 31-40) includes dynamics *pp* and *a tempo*. Staff 5 (measures 41-50) starts with *f*. Staff 6 (measures 51-56) ends with a final cadence.

Vocal Parts with Keyboard Reduction

# Miserere a Cuatro Voces

Catedral Metropolitana de Santiago de Chile

(Part 1 of 3)

Hilarión Eslava



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

Photo: Altarpiece of the Church of the Compañía, 18th century  
Catedral Metropolitana de Santiago de Chile

# Miserere a Cuatro Voces (Part 1 of 3)

## 1. Christus Factus Est

Hilarión Eslava

**Largo**

Soprano

Alto

Tenor

Bass

Keyboard Reduction

KB

KB

KB

KB

12

KB

3

14

KB

16

KB

18 *f a tempo*

S.

Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

A.

Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

T.

Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

B.

Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus *ten.*

KB

21

S. fac - - - tus est, pro no - - - - -

A. fac - - - tus est, pro no - - - - -

T. fac - - - tus est, pro no - - - - -

B. fac - - - tus est, pro no - - - - -

KB *p* *f* *p*

23

S. bis, pro *cres.* *f* *f* Chris - - tus

A. bis, pro *cres.* *f* *f* Chris - - tus

T. bis, pro *cres.* *f* *f* Chris - - tus

B. bis, pro *cres.* *f* *f* Chris - - - tus

KB *cres.*

26

S. fac - - tus est pro no - - bis, pro no - - bis;

A. fac - - tus est pro no - - bis, pro no - - bis;

T. fac - - tus est pro no - - bis, pro no - - bis;

B. fac - - tus est pro no - - bis, pro no - - bis;

KB

30

T. O-be - di - ens, o - - be - - di-ens us - - - que ad

KB dol.

32

S. 0 - - -

A. 0 - - -

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

B. 0 - - -

KB

35

S. be - di-ens us - que ad mor - *dim.*

A. be - di-ens us - que ad mor -

B. be - di-ens ad mor - tem, ad mor -

KB

38

S. tem,

A. tem,

T. o - be - di - ens, o - - be - - - - di - ens us - - que

B. tem,

KB

40

T. ad mor - - - - tem,

KB

42

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

KB

44

S. Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

A. f  
Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

T. f  
Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

B. f  
Chris-tus, Chris-tus fac - tus est, Chris-tus, Chris-tus

KB f ten. f

47

S. fac - - - tus est, pro no - - - -

A. fac - - - tus est, pro no - - - -

T. fac - - - tus est, pro no - - - -

B. fac - - - tus est, pro no - - - -

KB *p* *f* *p*

49

S. bis, pro *cres.* *f* *f* Chris - - tus

A. bis, pro *cres.* *f* *f* Chris - - tus

T. bis, pro *cres.* *f* *f* Chris - - tus

B. bis, pro *cres.* *f* *f* Chris - - - tus

KB *cres.* *f*

52

S. fac - - - tus est pro no - - - bis, pro no - - - bis;

A. fac - - - tus est pro no - - - bis, pro no - - - bis;

T. fac - - - tus est pro no - - - bis, pro no - - - bis;

B. fac - - - tus est pro no - - - - bis, pro no - - - bis;

KB

55

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

KB

57

S. mor - - tem, o - be - - di - - - ens

KB

59

S. us - - que ad mor - - - tem, o - be - - di -

A. - - - - -

T. - - - - -

B. - - - - -

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

KB

61

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

A. ens, o-be - - di-ens us - - que ad mor - - -

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

B. be - - - - - di-ens us - - que ad mor - - -

KB

63

S. tem,  
(2º noche/night) o - be - - di - ens, o - be - - di - ens us - que  
A. tem,  
(2º noche/night) o - be - - di - ens, o - be - - di - ens us - que  
T. tem,  
(2º noche/night) o - be - - di - ens, o - be - - di - ens us - que  
B. tem, o - be - - di - ens, o - - - - be - - - - di - ens us - que  
(2º noche/night) mor - tem au - - - tem cru - - - cis, mor - tem

KB

65

S. ad mor - - - - tem.  
au - - - tem cru - - - cis.

A. ad mor - - - - tem.  
au - - - tem cru - - - cis.

T. ad mor - - - - tem.  
au - - - tem cru - - - cis.

B. ad mor - - - - tem.  
au - - - tem cru - - - cis.

KB

## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**

Soprano

Alto

Tenor

Bass

Keyboard Reduction

KB

KB

KB

18

23

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

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

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

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

KB

31

S. De-us, se - cun-dum, se-cun-dum mag-nam, mi - se - ri -

A. De-us, se - cun-dum, se-cun-dum mag-nam, mi - se - ri -

T. De-us, se - cun-dum, se-cun-dum mag-nam, mi - se - ri -

B. De-us, se - cun-dum, se-cun-dum mag-nam, mi - se - ri -

KB

37

S. cor - di - am tu - - - am, mi - se - ri - cor - di - am tu - - - am,  
 A. cor - di - am tu - - - am, mi - se - ri - > cor - di - am tu - - - am,  
 T. cor - di - am tu - - - am, mi - se - ri - cor - di - am tu - - - am,  
 B. cor - di - am tu - - - am, mi - se - ri - cor - di - am tu - - - am,  
 KB

44

S. mi - - - se - re-re > f me - - i, De-us,  
 A. mi - - - se - re-re, mi - se - re-re me - - i, De-us,  
 T. mi - - - se - re-re > f me - - i, De-us,  
 B. mi - - - se - re-re > f me - - i, De-us,  
 KB

50

S. mi - - - se - re - re, me - - i, De-us, se - cun - dum

A. mi - - - se - re - re, mi-se - re-re me - - i, De-us, se - cun - dum

T. mi - - - se - - re - re me - i, De-us, se - cun - dum

B. mi - - - se - - re - re me - i, De-us, se - cun - dum

KB dol.

55

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

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

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

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

KB

60

S. am,

A. am,

T. am,

B. am,

KB dim.

*f* > *p* >

mi - se - re - re me - i,

*f* > *p* >

mi - se - re - re me - i,

*f* > *p* > >

mi - se - re - re me - i,

66

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

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

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

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

KB

73

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

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

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

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

KB

79

S. tu - am, se - cun-dum, se-cun-dum mag-nam

A. tu - am, se - cun-dum, se-cun-dum mag-nam

T. tu - am, se - cun-dum, se-cun-dum mag-nam

B. tu - am, se - cun-dum, se-cun-dum mag-nam

KB

85

S. *p* mi - se - ri - cor - di-am, mi - se - ri - cor - di-am tu - - am, mi-se-ri -

A. *p* mi - se - ri - > cor - di-am, mi - se - ri - cor - di-am tu - - am, mi-se-ri -

T. *p* mi - se - ri - cor - di-am, mi - se - ri - cor - di-am tu - - am, mi-se-ri -

B. *p* mi - se - ri - cor - di-am, mi - se - ri - cor - di-am tu - - am, mi-se-ri -

KB *p* f

91

S. *p* cor - di - am tu - - - - am.

A. *p* cor - di - am tu - - - - am.

T. *p* cor - di - am tu - - - - am.

B. *p* cor - di - am tu - - - - am.

KB *p* f

### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**

Soprano

Alto

Tenor

Bass

Keyboard Reduction

KB

KB

14

18

un poco piu mosso

20

22

27 **Andante un poco mosso**

T. Am - - - pli - us la - - - va me Am - - - pli - us

KB

31

T. la - - - va me ab i - ni - - qui-ta - - te me - - -

KB

35

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

KB

39 *a piacere* *f a tempo*

T. la - vase, et a pec - ca - - - to, pec-ca - to me - o

KB

44

T. mun - - da, mun - dame, mun - - da, mun - dame,

KB

48

T. la - va me, mun - da me et a pec - ca - - to

KB dol.

54 *a piacere*

T. mun - - - da me, mun - - - da me.

KB

58 *fa tempo*

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

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

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

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

KB *f*

62

S. ab i - - ni - - qui-ta - - te me - - - - - a, am - pli-us

A. ab i - - ni - - qui-ta - - te me - - - - - a, am - pli-us

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

B. ab i - - ni - - qui-ta - - te me - - - - - a, am - pli-us

KB

66

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

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

T. *p* am - - - pli - us la - - - va me, am - - - pli - us la - - - va me,

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

KB

70 *fa tempo*

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

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

T. *f* et a pec-ca - to me - - o, pec - ca - to me - - o,

B. *f* et a pec-ca - to me - - o, pec - ca - to me - - o,

KB *f p*



83

*fun poco piu mosso*

S. ca - - to, et a pec - - ca - - - - - to

A. ca - - to, et a pec - - ca - - - - - to

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

B. ca - - to, et a pec - - ca - - - - - to

KB

86

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

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

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

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

KB

90

*a tempo*

S. mun - - - da me, et a pec - p  
A. mun - - - da me, et a pec - p  
T. mun - - - da me, et a pec - ca - - - to p  
B. mun - da me, et a pec - p

KB

94

*f*un poco piu mosso

S. ca - - to, et a pec - ca - - - - - to  
A. ca - - to, et a pec - ca - - - - - to  
T. pec - - - ca - - to me - - - o, et a pec - - - - - f  
B. ca - - to, et a pec - ca - - - - - to f

KB

97

S. me - - - - o, et a pec - ca - - - to me - - - o  
A. me - - - - o, et a pec - ca - - to me - - o  
T. ca - to me - - - o, et a pec - ca - - to me - - - o  
B. me - - - - o, et a pec - ca - - to me - - o  
KB

101

S. mun - - - da me, la - va me mun-da me.  
A. mun - - - da me, la - va me mun-da me.  
T. mun - - - da me, la - va me mun-da me.  
B. mun - - da me, la - va me mun-da me.  
KB

## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

Soprano  
Alto  
Tenor  
Bass  
Keyboard Reduction

8 *en eco*

S. *pp* Ti - bi so-li pec - ca-vi, ti - bi so-li pec - ca-vi, et ma-lum et

A. *pp* Ti - bi so-li pec - ca-vi, ti - bi so-li pec - ca-vi, et ma-lum, et

T. *pp* Ti - bi so-li pec - ca-vi, ti - bi so-li pec - ca-vi, et ma-lum, et

B. *pp* Ti - bi so-li pec - ca-vi, Ti - bi so-li pec - ca-vi, et ma-lum, et

KB *pp*

16

S. ma-lum et ma - - lum co-ram te fe - ci, ut jus - ti - fi -

A. ma-lum, et ma - - lum co-ram te fe - ci, ut jus - ti - fi -

T. ma-lum, et ma - - lum co-ram te fe - ci, ut jus - ti - fi -

B. ma-lum, et ma - - lum co-ram te fe - ci, ut jus - ti - fi -

KB

21

S. ce - ris, ut jus - ti - fi - - ce - ris, ut jus - ti - fi -

A. ce - ris, ut jus - ti - fi - - ce - ris, ut jus - ti - fi -

T. ce - ris, ut jus - ti - fi - - ce - ris, ut jus - ti - fi -

B. ce - ris, ut jus - ti - fi - - ce - ris, ut jus - ti - fi -

KB

25

S. *ce - ris,in ser - mo - ni - bus tu - is, et vin-cas cum ju - di -*

A. *ce - ris,in ser - mo - ni - bus tu - is, et vin-cas cum ju - di -*

T. *ce - ris,in ser - mo - ni - bus tu - is, et vin-cas cum ju - di -*

B. *ce - ris,in ser - mo - ni - bus tu - is, et vin-cas cum ju - di -*

KB

30

S. *ca - ris, et vin-cas cum ju - di-ca - - - ris.*

A. *ca - ris, et vin-cas cum ju - di-ca - - - ris.*

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

B. *ca - ris, et vin-cas cum ju - di-ca - - - ris.*

KB

*a tempo  
en eco*

35 S. *pp* Ti - bi so-li pec - ca-vi, ti - bi so-li pec - ca-vi, et ma-lum et

A. *pp* Ti - bi so-li pec - ca-vi, ti - bi so-li pec - ca-vi, et ma-lum, et

T. *pp* Ti - bi so-li pec - ca-vi, ti - bi so-li pec - ca-vi, et ma-lum, et

B. *pp* Ti - bi so-li pec - ca-vi, Ti - bi so-li pec - ca-vi, et ma-lum, et

KB *pp*

43 S. ma-lum et ma - - lum co-ram te fe - ci, ut jus - ti - fi -

A. ma-lum, et ma - - lum co-ram te fe - ci, ut jus - ti - fi -

T. ma-lum, et ma - - lum co-ram te fe - ci, ut jus - ti - fi -

B. ma-lum, et ma - - lum co-ram te fe - ci, ut jus - ti - fi -

KB

48

S. ce - ris, ut jus - ti - fi - ce - ris, ut jus - ti - fi -

A. ce - ris, ut jus - ti - fi - ce - ris, ut jus - ti - fi -

T. ce - ris, ut jus - ti - fi - ce - ris, ut jus - ti - fi -

B. ce - ris, ut jus - ti - fi - ce - ris, ut jus - ti - fi -

KB

52

S. ce - ris, in ser - mo - - ni - - bus tu - - is, et

A. ce - ris, in ser - mo - - ni - - bus tu - - is, et

T. ce - ris, in ser - mo - - ni - - bus tu - - is, et

B. ce - ris, in ser - mo - - ni - - bus tu - - is, et

KB

55

S. vin-cas cum ju-di-ca - - - ris, et vin - cas cum

A. vin-cas cum ju-di-ca - - - ris, et vin - cas cum

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

B. vin-cas cum ju-di-ca - - - ris, et vin - cas cum

KB

59

S. ju - - - di - ca - - - - ris.

A. ju - - - di - ca - - - - ris.

T. ju - - - di - ca - - - - ris.

B. ju - - - di - ca - - - - ris.

KB

# Keyboard Reduction

## Miserere a Cuatro Voces (Part 1 of 3)

### 1. Christus Factus Est

Hilarión Eslava

**Largo**

The score consists of five systems of music for four voices. The vocal parts are arranged as follows: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The instrumentation includes a keyboard (represented by a treble and bass staff) and a continuo (represented by a bass staff). The score features dynamic markings such as *f*, *dol.*, and *p*. Various musical symbols are used throughout, including grace notes, slurs, and articulation marks. The vocal parts are primarily homophony, with occasional harmonic or melodic variations.

2

13

15

17

*a tempo*

19

*ten.*

22

*p*

*cres.*

24

*f*

*p*

28

*f*

*p*

*dol.*

31

33

36

*f dim.*

*p*

*dol.*

39

41

4

43

*ten.*

45

48

*cres.*

50

54

56

Musical score page 5, measures 58-59. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 58 begins with a single note followed by a rest. The next measure, 59, features a continuous eighth-note pattern on the bass staff. Measure 59 concludes with a single note followed by a rest.

Musical score page 5, measures 60-61. The top staff continues the eighth-note pattern from measure 59. Measure 60 includes dynamic markings "f" (fortissimo) and "b" (bass). Measure 61 concludes with a single note followed by a rest.

Musical score page 5, measures 62-63. The top staff shows a mix of eighth and sixteenth notes. Measure 62 ends with a single note followed by a rest. Measure 63 concludes with a single note followed by a rest.

Musical score page 5, measures 64-65. The top staff continues the eighth-note pattern. Measure 64 ends with a single note followed by a rest. Measure 65 concludes with a single note followed by a rest.

Musical score page 5, measures 66-67. The top staff shows a mix of eighth and sixteenth notes. Measure 66 ends with a single note followed by a rest. Measure 67 concludes with a single note followed by a rest.

## 2. Miserere

Hilarión Eslava

**Andantino sostenuto**  
*ten.*

8

12

15

19

23

30

37

43

48

53

57

61

66

73

81

88

### 3. Amplius

Hilarión Eslava

**Andante un poco mosso**

The musical score for "3. Amplius" by Hilarión Eslava is presented in five systems of music for two voices (Soprano and Bass) and piano. The key signature is C minor (two flats). The tempo is Andante un poco mosso. The score includes dynamic markings such as *dol.*, *p*, and *f*. Measure numbers 1 through 14 are indicated at the beginning of each system. The vocal parts are written in soprano and bass clefs, and the piano part is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and harmonic changes through the use of accidentals.

10

18

un poco piu mosso

21

un poco piu mosso

25

Andante un poco mosso

Andante un poco mosso

29

32

36

*a tempo*

40

44

47

52

dol.

p

55

a tempo

60

12

63

p

66

#o

p

*a tempo*

70

f

p

f

74

p

f

p

f

78

f

dol.

p

*un poco piu mosso*

83

f

86

90

*a tempo*

*dol.*

94

*un poco piu mosso*

97

101

103

## 4. Tibi Soli

Hilarión Eslava

**Larghetto**

6

12

19

22

25

29

33

*a tempo*

*mp*

38

44

*f*

3

48

*v*

16

49

3

>

3

52

55

58

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