

Miserere a Cuatro Voces

Catedral Metropolitana de Santiago de Chile

(Part 2 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

CPE-431/2

Miserere a Cuatro

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By Hilarión Eslava

(Part 2 of 3)

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Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

The musical score consists of 14 staves. The top section includes Flute, B_b Clarinet 1, B_b Clarinet 2, Bassoon, Horns in E_b, Trombone, Violin 1, Violin 2, Viola, Violoncello, Contrabass, Soprano, Alto, Tenor, and Bass. The bottom section is a 'Keyboard Reduction' staff. The music is in common time, key signature is C minor (two flats), and dynamics include f (fortissimo), p (pianissimo), dol. (dolcissimo), and a tempo marking 'Moderato'. The score shows various musical patterns, including eighth-note chords and sustained notes.

6

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

dol.

dol.

p

p

p

p

dol.

p

The musical score consists of ten staves of music. The top five staves include Flute, Bassoon, Trombone, Eb Horn, and Tuba. The middle five staves include Violin 1, Violin 2, Viola, Cello, and Bass. The bottom staff is for Keyboard (KB). Measure 6 begins with eighth-note patterns in the woodwind section. Measures 7 and 8 show sustained notes with sixteenth-note patterns above them. Measures 9 and 10 feature eighth-note chords. Measure 11 contains eighth-note patterns with grace notes. Measure 12 concludes with eighth-note chords. Dynamics like *f*, *p*, and *dol.* are indicated throughout the score.

118

Fl. - *dol.* *f*

B♭ Cl. 1 *dol.* *f*

B♭ Cl. 2 - - *f*

Bsn. - - *f*

E♭ Hns. - *p* *f*

Tbn. - - *f*

Vln. 1 *dol.* *f*

Vln. 2 - *f*

Vla. - - *f*

Vc. - *f*

Cb. - *f*

S. - - -

A. - - -

T. - - -

B. - - -

KB *f*

158

This musical score page contains ten staves of music for various instruments. The instruments listed from top to bottom are: Flute (Fl.), Bassoon (Bsn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Trombone (Tbn.), Horn (Eb Hns.), 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 music is in common time and includes dynamic markings such as *ff*, *p*, and *f*. The KB staff shows a complex rhythmic pattern with sixteenth-note chords.

20_s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

25 *a tempo*

Fl. f dol. f

B♭ Cl. 1 f f

B♭ Cl. 2 f f

Bsn. f f

E♭ Hns. p f p

Tbn. f f

Vln. 1 f dol. f

Vln. 2 f p f

Vla. f p f

Vc. f p f

Cb. f p f

S.

A. f Ec-ce e - nim ve - ri - - ta-tem di - - - - le - xis - - ti, ec-ce

T.

B.

KB f dol. f

30^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

e - nim ve - ri - ta-tem di - le - xis - ti,

dol.

p

p

p

p

p

dol.

p

34^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

p

ec - ce e - nim ve - ri - ta - - tem,

This musical score page contains ten staves of music for various instruments. The instrumentation includes Flute (Fl.), Bassoon (Bsn.), Trombones (Tbn., B♭ Cl. 1, B♭ Cl. 2), Violins (Vln. 1, Vln. 2), Cello (Cv.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard (KB). The key signature is three flats, and the time signature is common time. Measure 34^s begins with a rest for Flute, followed by rhythmic patterns for Bassoon and Trombones. Measures 35-36 show Violin and Cello patterns. Measure 37 features a vocal entry for Alto with lyrics: "ec - ce e - nim ve - ri - ta - - tem,". Measures 38-39 conclude with keyboard patterns.

38^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ec - ce e - nim ve - ri - ta - tem,

42^s

Fl.

B♭ Cl. 1
dol.

B♭ Cl. 2
dol.

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.
ve - - ri - - ta - - tem di - - le - - xis - - ti, ve - - ri - -

T.

B.

KB

47^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ta - - - tem di - le - xis - - - ti, in - cer - ta et oc -

52^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

cul - ta sa-pi - en - ti-æ tu - - - æ,
et oc - cul - ta sa-pi - en - ti-æ

58^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

p

tu - æ ma - - ni-fes - tas - - ti, ma - - ni-fes - tas - - ti

68^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

xis - - ti, ec-ce e - nimve - ri - ta-tem di-le - xis - - - - - ti,

xis - - ti, ec-ce e - nimve - ri - ta-tem di-le - xis - - - - - ti,

xis - - ti, ec-ce e - nimve - ri - ta-tem di-le - xis - - - - - ti,

xis - - ti, ec-ce e - nimve - ri - ta-tem di-le - xis - - - - - ti,

dol.

dol.

p

p

p

p

p

p

dol.

p

73^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

p

ec - ce e - - nim ve - ri - - ta - - - tem,

ec - ce e - - nim ve - ri - - ta - - - tem,

ec - ce e - - nim ve - ri - - ta - - - tem,

ec - ce e - - nim ve - ri - - ta - - - tem,

p

ec - ce e - - nim ve - ri - - ta - - - tem,

77

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ec - ce e - - nim ve - ri - - ta - - - tem,

ec - ce e - - nim ve - ri - - ta - - - tem,

ec - ce e - - nim ve - ri - - ta - - - tem,

ec - ce e - - nim ve - ri - - ta - - - tem,

81^s

Fl.

B♭ Cl. 1
dol.

B♭ Cl. 2
dol.

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.
ve - - ri - - ta - - tem di - - le - - xis - - ti, ve - - ri - -

A.
ve - - ri - - ta - - tem di - - le - - xis - - ti, ve - - ri - -

T.
ve - - ri - - ta - - tem di - - le - - xis - - ti, ve - - ri - -

B.
ve - - ri - - ta - - tem di - - le - - xis - - ti, ve - - ri - -

KB

86

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ta - - - tem di - le - xis - - - ti, in - cer - ta et oc -
ta - - - tem di - le - xis - - - ti, in - cer - ta et oc -
ta - - - tem di - le - xis - - - ti, in - cer - ta et oc -
ta - - - tem di - le - xis - - - ti, in - cer - ta et oc -

9.1s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

cul - ta sa-pi - en - ti-æ tu - - - æ, et oc - cul - ta sa-pi - en - ti-æ
 cul - ta sa-pi - en - ti-æ tu - - - æ, et oc - cul - ta sa-pi - en - ti-æ
 cul - ta sa-pi - en - ti-æ tu - - - æ, et oc - cul - ta sa-pi - en - ti-æ
 cul - ta sa-pi - en - ti-æ tu - - - æ, et oc - cul - ta sa-pi - en - ti-æ

97^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

tu - - æ ma - - ni-fes - tas - - ti,
ma - - ni-fes - tas - - - ti

tu - æ ma - - ni-fes - tas - - ti,
ma - - ni-fes - tas - - - ti

tu - - æ ma - - ni-fes - - tas - - ti,
ma - - ni-fes - - tas - - - ti

tu - - æ ma - - ni-fes - - tas - - ti,
ma - - ni-fes - - tas - - - ti

p

102

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

mi - - - - hi, ma-ni-fes - tas - ti, ma-ni-fes - tas - ti, ma - ni-fes -

mi - - - - hi, ma-ni-fes - tas - ti, ma-ni-fes - tas - ti, ma - ni-fes -

mi - - - - hi, ma-ni-fes - tas - ti, ma-ni-fes - tas - ti, ma - ni-fes -

mi - - - - hi, ma-ni-fes - tas - ti, ma-ni-fes - tas - ti, ma - ni-fes -

106

Fl. ff f

B♭ Cl. 1 ff f

B♭ Cl. 2 ff f

Bsn. ff f

E♭ Hns. ff f

Tbn. ff f

Vln. 1 ff p f

Vln. 2 ff p f

Vla. ff p f

Vc. ff p f

Cb. ff p f

S. ff p f
tas - ti, ma-ni-fes - tas - - - - - ti mi - hi, ma - ni-fes -

A. ff p f
tas - ti, ma-ni-fes - tas - - - - - ti mi - hi, ma - ni-fes -

T. ff p f
tas - ti, ma-ni-fes - tas - - - - - ti mi - hi, ma - ni-fes -

B. ff p f
tas - ti, ma-ni-fes - tas - - - - - ti mi - - hi, ma - ni-fes -

KB ff p ff f

111

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

tas - ti, ma - ni-fes - tas - ti, ma - ni-fes - tas - ti, ma - ni-fes -
ff

tas - ti, ma - ni-fes - tas - ti, ma - ni-fes - tas - ti, ma - ni-fes -
ff

tas - ti, ma - ni-fes - tas - ti, ma - ni-fes - tas - ti, ma - ni-fes -
ff

tas - ti, ma - ni-fes - tas - ti, ma - ni-fes - tas - ti, ma - ni-fes -
ff

114

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

tas - - - - ti mi - - - hi.
tas - - - - ti mi - - - hi.
tas - - - - ti mi - - - hi.
tas - - - - ti mi - - - hi.

6. Auditui Meo

Hilarión Eslava

Moderato cuasi Andante

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

Musical score page 29. The score consists of multiple staves for various instruments, mostly in common time and 2/4 time. The instrumentation includes:

- Flute (Fl.)**: Playing eighth-note patterns.
- Bassoon (B♭ Cl. 1)**: Playing eighth-note patterns.
- Bassoon (B♭ Cl. 2)**: Playing eighth-note patterns.
- Bassoon (Bsn.)**: Playing eighth-note patterns.
- E♭ Horns (Eb Hns.)**: Playing eighth-note patterns; dynamic ff at measure 8, tenuto dynamic at measure 8.
- Trombone (Tbn.)**: Playing eighth-note patterns; dynamic ff at measure 8.
- Violin 1 (Vln. 1)**: Playing sixteenth-note patterns; dynamic dol. at measure 8.
- Violin 2 (Vln. 2)**: Playing eighth-note chords; dynamic ff at measure 8.
- Viola (Vla.)**: Playing eighth-note chords; dynamic ff at measure 8.
- Cello (Vc.)**: Playing eighth-note patterns; dynamic ff at measure 8.
- Bass (Cb.)**: Playing eighth-note patterns; dynamic ff at measure 8.
- Soprano (S.)**: Empty staff.
- Alto (A.)**: Empty staff.
- Tenor (T.)**: Empty staff.
- Bass (B.)**: Empty staff.
- Keyboard (KB)**: Playing eighth-note chords; dynamic ff at measure 8, dol.

128

This musical score page contains ten staves of music for various instruments. The instruments listed from top to bottom are: Flute (Fl.), Bassoon (Bsn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Trombone (Tbn.), Eb Horn (Eb Hns.), 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 music is in common time and includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo). The KB part at the bottom features complex rhythmic patterns and rests.

16^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ten.

ten.

ten.

dim. e rit.

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

Au - di - - tu - i me - o, au - di - tu - i me - o

26^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ff

ff

ff

ff

ff

dol.

p

ff

p

ff

p

ff

p

ff

p

ff

p

da - - bis gau-di-am et læ - - ti - ti - am,

ff dol.

31^s

dol.

E♭ Hns. 8 8 8

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

au - di - - tu - i me - o

KB

35_s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

39₈

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

gau - di - um et læ - - - ti - - ti - - am,

42^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

da - bis gau - - - di - um et læ-

44^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

ti - - - - - am;

KB

dol.

dol.

47^s

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

>

>

>

>

>

>

>

>

>

>

>

>

>

et ex - - sulta - - bunt os - - - sa,

dol.

p

51^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

et ex - - sulta - bunt os - - sa

55_s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

fp

Vla.

fp

Vc.

fp

Cb.

fp

S.

A.

T.

B.

hu - mi - li - a - - - ta,

hu - mi - li - a - - - ta

KB

fp

fp

fp

fp

59^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

hu - - - mi - - - li - a - - - - - ta,

KB

dim. e rit.

63^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

a tempo.

66^s

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. *f*

E♭ Hns. *f*

Tbn. *f*

Vln. 1

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

S. di - - - tu - i me - o, au - - di - tu - i me - o da - - - bis

A. di - - - tu - i me - o, au - - di - tu - i me - o da - - - bis

T. di - - - tu - i me - o, au - - di - tu - i me - o da - - - bis

B. di - - - tu - i me - o, au - - di - tu - i me - o da - - - bis

KB *f*

71s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

gau - di-am et læ - - - ti - - - ti - am, au - di - - - tu - i
gau - di-am et læ - - - ti - - - ti - am, au - di - - - tu - i
gau - di-am et læ - - - ti - - - ti - am, au - di - - - tu - i
gau - di-am et læ - - - ti - - - ti - am,

p

ff

ff

ff

ff

dol.

ff

ff

p

p

p

p

ff

p

p

p

p

ff

dol.

75^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

dol.

me - - - o, da - - - bis

me - - - o, da - - - bis

me - - - o, da - - - bis

au - di - - tu - i me - - o

8 8 8

79^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

gau - di-um da - - - - - bis

gau - di-um da - - - - - bis

gau - di-um da - - - - - bis

da - bis gau - di-am, da - - - - - bis

83^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

gau - di - um et læ - - - ti - - ti - - am,
gau - di - um et læ - - - ti - - ti - - am,
gau - di - um et læ - - - ti - - ti - - am,
gau - di - um et læ - - - ti - - ti - - am,

86_s

This musical score page contains ten staves. From top to bottom, the instruments are: Flute (Fl.), Bassoon (Bsn.), Trombones (Tbn.), Trombones (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vcl.), Double Bass (Cb.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard (KB). The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below them. The score is in common time and includes a key signature of two flats.

Fl.
Bb Cl. 1
Bb Cl. 2
Bsn.
E♭ Hns.
Tbn.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
S.
da - - - - - bis
A.
da - - - - - bis
T.
da - - - - - bis
B.
da - - - - - bis
KB

gau - - - - di - um
et læ -
da - - - - - bis
gau - - - - di - um
et læ -
da - - - - - bis
gau - - - - di - um
et læ -
da - - - - - bis
gau - - - - di - um
et læ -

88^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ti - - - - - am; et

ti - - - - - am; et

ti - - - - - am; et

ti - - - - - am;

dol.

p

p

p

dol.

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

dol.

p

>

>

>

>

>

>

>

>

ex - - - sul-ta - - - bunt os - - - sa

ex - - - sul-ta - - - bunt os - - - sa

ex - - - sul-ta - - - bunt os - - - sa

et ex - - - sul-ta - - - bunt

dol.

p

94^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

et ex - - - sul-ta - - - bunt os - - - sa

et ex - - - sul-ta - - - bunt os - - - sa

et ex - - - sul-ta - - - bunt os - - - sa

os - - - sa, et

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97^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

hu - mi - li - a - ta,

hu - mi - li - a - - - ta,

hu - mi - li - a - - - ta,

ex - - sul-ta - - bunt os - - - sa hu - mi - li - a - - - ta,

fp

fp

104

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

a - - - - ta, hu - - - mi - li - a - - - ta et ex - - - sul -
a - - - - ta, hu - - - mi - li - a - - - ta et ex - - - sul -
a - - - - ta, hu - - - mi - li - a - - - ta et ex - - - sul -
a - - - - ta, hu - - - mi - li - a - - - ta et ex - - - sul -

2

107

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ta - - - bunto - - - sa, hu - - - mi - li - a - - - ta, hu - - - -

ta - - - bunto - - - sa, hu - - - mi - li - a - - - ta, hu - - - -

ta - - - bunto - - - sa, hu - - - mi - li - a - - - ta, hu - - - -

ta - - - bunto - - - 0 sa, hu - - - mi - li - a - - - ta, hu - - - -

111

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

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Fl. *p* *f*

B♭ Cl. 1 - *f*

B♭ Cl. 2 - *f*

Bsn. - *f*

E♭ Hns. *p* *f*

Tbn. - *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *ten.* *p* *f*

Vc. *ten.* *p* *f*

Cb. *ten.* *p* *f*

S. *p* *f*
sa, hu - - - mi - li - a - - - ta, hu - - - - mi - - - li - - -

A. *p* *f*
sa, hu - - - mi - li - a - - - ta, hu - - - - mi - - - li - - -

T. *p* *f*
sa, hu - - - mi - li - a - - - ta, hu - - - - mi - - - li - - -

B. *p* *f*
sa, hu - - - mi - li - a - - - ta, hu - - - - mi - - - li - - -

KB *p* *ten.*

119

Fl.

B_b Cl. 1

B_b Cl. 2

Bsn.

E_b Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

Flute

B♭ Clarinet 1
dol.

B♭ Clarinet 2
p

Bassoon

Horns in E♭
p

Trombone
p

Violin 1

Violin 2

Viola
p

Violoncello
p

Contrabass
p

Soprano

Alto

Tenor

Bass

Keyboard Reduction
p

6

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

10^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

dol.

Cor mun - dum

Cor mun-dum

Cor mun-dum

Cor mun-dum

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14^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

cre-a in me, in me, De-us, cor mun-dum cre-a in

cre-a in me, in me, De-us, cor mun-dum cre-a in

cre-a in me, in me, De-us, cor mun-dum cre-a in

cre-a in me, in me, De-us, cor mun-dum cre-a in

dol.

19^s

me, in me, De - us, cor mun-dum cre - a in me, in me,
me, in me, De - us, Cor mun-dum cre - a in me, in me,
me, in me, De - us, Cor mun-dum cre - a in me, in me,
me, in me, De - us, Cor mun-dum cre - a in me, in me,

248

Fl.

B♭ Cl. 1 dol. f

B♭ Cl. 2 f

Bsn.

E♭ Hns.

Tbn.

Vln. 1 dol. f

Vln. 2 > >

Vla. >

Vc.

Cb.

S. De - us, cor mun - dum cre - a in me, in me, De - us,

A. De - us, cor mun - dum cre - a in me, in me, De - us,

T. De - us, cor mun - dum cre - a in me, in me, De - us,

B. De - us, cor mun - dum cre - a in me, in me, De - us,

KB dol. f

29_s

33^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

me, in me, De-us, et spi - - ri - tum rec-tum in - no - va, et

ff

ff

ff

ff

37^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

spi - ri-tum rec-tum in-no-va in vis - ce - ri-bus me - - is.
 spi - ri-tum rec-tum in-no-va, in vis - ce - ri-bus me - - is.
 spi - ri-tum rec-tum in-no-va, in vis - ce - ri-bus me - - is.
 spi - ri-tum rec-tum in-no-va, in vis - ce - ri-bus me - - is.

43^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

ten.

p

p

dol.

ten.

p

dol.

Cor mun-dum cre-a in me, in me, De - us,

Cor mun-dum cre-a in me, in me, De - us,

Cor mun-dum cre-a in me, in me, De - us,

Cor mun-dum cre-a in me, in me, De - us,

dol.

48_s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

cor mun-dum cre-a in me, in me, De-us, cor mun-dum

cor mun-dum cre-a in me, in me, De-us, cor mun-dum

cor mun-dum cre-a in me, in me, De-us, cor mun-dum

cor mun-dum cre-a in me, in me, De-us, cor mun-dum

cor mun-dum cre-a in me, in me, De-us, cor mun-dum

p

53^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

58_s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et spi - ri-tum rec-tum

me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et spi - ri-tum rec-tum

me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et spi - ri-tum rec-tum

me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et spi - ri-tum rec-tum

63^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

in-no-va in vis - - ce - ri-bus me - - is, et spi - ri-tum rec-tum

in-no-va in vis - - ce - ri-bus me - - is, et spi - ri-tum rec-tum

in-no-va in vis - - ce - ri-bus me - - is, et spi - ri-tum rec-tum

in-no-va, in vis - - ce - ri-bus me - - is, et spi - ri-tum rec-tum

69^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

in - no - va in vis - - ce - - ri-bus me - - - is,

in - no - va in vis - - ce - - ri-bus me - - - is,

in - no - va in vis - - ce - - ri-bus me - - - is,

in - no - va, in vis - - ce - - ri-bus me - - - is,

8. Redde Mihi

Hilarión Eslava

Andante espressivo

The musical score consists of ten staves of music. The top five staves include Flute, B_b Clarinet 1, B_b Clarinet 2, Bassoon, and Horns in E_b. The middle five staves include Trombone, Violin 1, Violin 2, Viola, and Violoncello. The bottom three staves include Contrabass, Soprano, Alto, Tenor, and Bass. A final staff at the bottom is labeled "Keyboard Reduction". The key signature is mostly B_b minor (two flats), with some changes in the bassoon and keyboard reduction staves. The time signature is 3/8 throughout. Dynamics like "dol.", "p", and "tr." are indicated. The score is set against a background of vertical bar lines.

6

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

128

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

19^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

red - de mi - - - - hi, mi - - - hi læ - - - ti - - - ti - -

25_s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

cres.

p

cres.

cres.

cres.

p

cres.

cres.

f

f

f

f

cres.

cres.

f

f

f

cres.

f

f

f

cres.

f

f

cres.

f

f

cres.

f

f

cres.

f

cres.

am
sa - - lu - - ta - - ris, sa - - lu - - ta - - ris tu - - -

cres.

cres.

f

cres.

f

f

f

31^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

dol.

ten.

p

pizz.

dol.

i,
et spi - ri - tu prin-ci - pa - li

dol.

37^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

p *f*

p

f

f

pizz.

f

pizz.

f

pizz.

pizz.

f

arco

f

arco

f

con - fir - - - ma_ me, et spi - ri-tu-prin-ci -

dol.

>

42^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

pa - li con - fir - - ma me, — con - fir - ma me, con - fir-ma me.

3

3

arco

arco

arco

arco

3

3

tr.

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48_s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

p

p

tr

f

f

f

p

Red - de, red - de mi - - - hi, mi - - hi lae - - -

Red - - de mi - - - hi

Red - - de mi - - - hi

Red - - de mi - - - hi

tr

60^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

dol.

ten.

p

dol.

p

pizz.

pizz.

f

dol.

tu - - - - i, et spi - ri - tu prin-ci - pa - li

tu - - - - i, et spi - ri - tu prin-ci - pa - - - - li con -

tu - - - - i, et spi - ri - tu prin-ci - pa - - - - li con -

tu - - - - i, et spi - ri - tu prin-ci - pa - - - - li con -

tu - - - - i, et spi - ri - tu prin-ci - pa - - - - li con -

tu - - - - i, et spi - ri - tu prin-ci - pa - - - - li con -

66^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

f

f

f

f

arco

arco

f

con - fir - - ma me, et spi - - ri-tu prin - - ci -

f

f

f

f

fir - - ma me, con - fir - - ma me, et spi - - ri-tu prin - - ci -

fir - - ma me, con - fir - - ma me, et spi - - ri-tu prin - - ci -

fir - - ma me, con - fir - - ma me, et spi - - ri-tu prin - - ci -

f

72^s

Fl.

Bb Cl. 1

Bb Cl. 2

Bsn.

Eb Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

pa - - - - li, et spi - - - ri-tu prin - - - ci - - pa - - - -

pa - - - - li, et spi - - - ri-tu prin - - - ci - - pa - - - -

pa - - - - li, et spi - - - ri-tu prin - - - ci - - pa - - - -

pa - - - - li, et spi - - - ri-tu prin - - - ci - - pa - - - -

pa - - - - li, et spi - - - ri-tu prin - - - ci - - pa - - - -

77

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

li con - fir - ma me, con - fir - ma me, con - - - fir - - ma
 ff

li con - fir - ma me, con - fir - ma me, con - - - fir - - ma
 ff

li con - fir - - ma me, con - fir - - ma me, con - - - fir - - - ma
 ff

ff

81^s

Fl.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

me, con-fir-ma me, con-fir-ma me, con - - fir - ma me.
me, con-fir-ma me, con-fir-ma me, con - - fir - ma me.
me, con-fir-ma me, con-fir-ma me, con - - fir - ma me.
me, con-fir - ma me, con-fir - ma me, con-fir - - - ma me.

ff

Flute

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

The musical score consists of eight staves of flute music. Staff 1 starts with a dynamic **f**. Staff 2 begins at measure 8 with a dynamic **dol.**, followed by **f**. Staff 3 begins at measure 14 with a dynamic **ff**, followed by **p**, then **f**. Staff 4 begins at measure 20 with a dynamic **ff**, followed by **p**. Staff 5 begins at measure 25 with a dynamic **f**, followed by **dol.**, then **f**. Staff 6 begins at measure 30 with a dynamic **p**. Staff 7 begins at measure 36 with a dynamic **f**, followed by a measure of silence, then **[42-47]**, and finally **6**. Staff 8 begins at measure 48 with a dynamic **f**, followed by **[51-59]**, then **p**, and finally **9**.

2



69



75



87



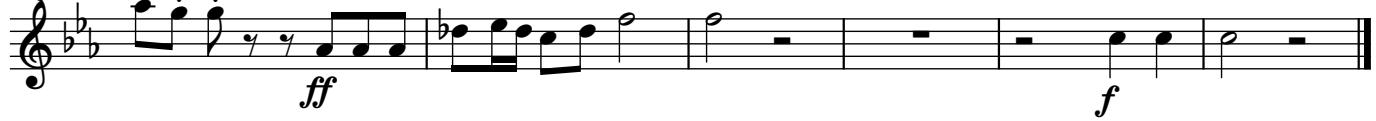
103



107



113



6. Auditui Meo

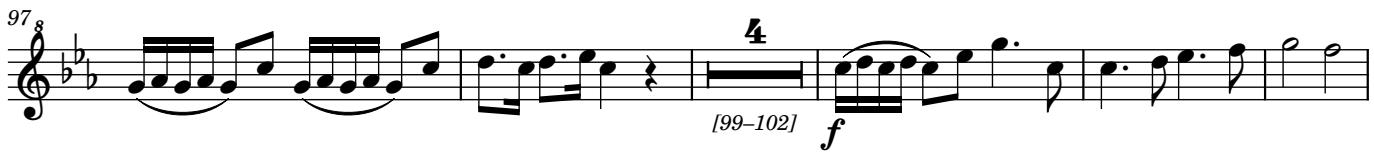
Hilarión Eslava

Moderato quasi Andante

The musical score consists of eight staves of music for a single instrument, likely a woodwind or brass instrument. The key signature is one flat (B-flat), and the time signature varies between common time (indicated by '8') and 2/4 time.

- Staff 1:** Dynamics include *f* (fortissimo) at the beginning, followed by *ff* (fuerzamente) and *dol.* (dolcissimo).
- Staff 2:** Dynamics include *ff* and *dol.*
- Staff 3:** Dynamics include *f*.
- Staff 4:** Dynamics include *f*. The instruction *dim. e rit. a tempo.* (diminuendo and ritardando to tempo) is placed above the staff, and a bracket indicates measures [20-21].
- Staff 5:** Dynamics include *ff* and *dol.*
- Staff 6:** Dynamics include *f*.
- Staff 7:** Dynamics include *f*. The instruction *[47-48] dol.* (dolcissimo) is placed below the staff.
- Staff 8:** Dynamics include *f*.

4



112

118

7. Cor Mundum

Hilarión Eslava

123 **Andante sostenuto** 74

8. Redde Mihi

Hilarión Eslava

Andante espressivo

10 8

28 8

70 8

79 8

B♭ Clarinet 1

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce enim Veritatem

Hilarión Eslava

Moderato

1

6

10

14

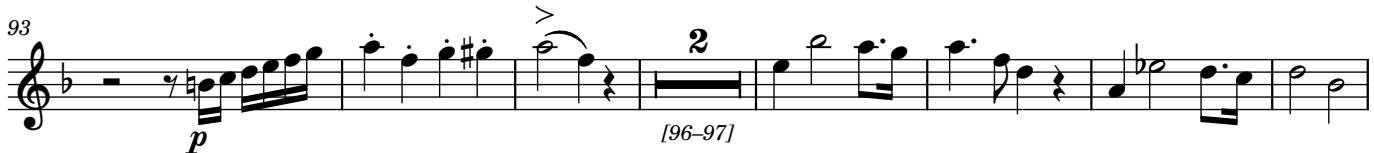
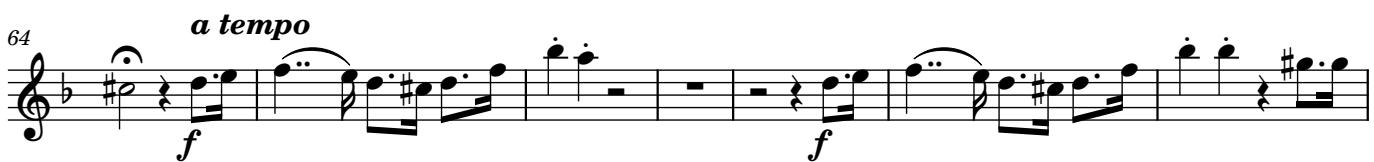
18

22

28

34

2



107

113

6. Auditui Meo

Hilarión Eslava

Moderato cuasi Andante

7

14

19

ten. *dim. e rit.* *a tempo.*

27

8

ff {30-37} *f*

41

4

{47-50} *p*

4

*a tempo.**dim. e rit.*

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

8

12

23

27

31

35

43

[19-21]

[39-41]

3

[50-52]

6



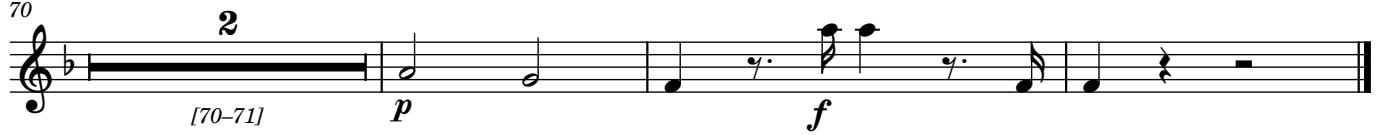
58



63



70



8. Redde Mihi

Hilarión Eslava

Andante espressivo

9



20



36



47

[48-49] **p** [52-54] **cres.** **f** [59-62] **dol.**

65

f

74

ff

82

B♭ Clarinet 2

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

The musical score consists of eight staves of Bb Clarinet 2 music. Staff 1 starts with dynamic *f*, followed by *p* and *f*. Staff 2 begins at measure 7 with *dol.* and ends at measure 13 with *f*. Staff 3 starts at measure 14 with *ff*, followed by *p* and *f*. Staff 4 begins at measure 20 with *ff*, followed by *p*. Staff 5 starts at measure 25 with *a tempo* and *f*, followed by *f*. Staff 6 begins at measure 32 with *dol.* and ends at measure 37 with a dynamic marking of *[36-37]*. Staff 7 starts at measure 39 with a dynamic marking of *[40-41]* *dol.*, followed by measures 40-41 with a dynamic marking of *dol.* and measure 42 with a dynamic marking of *2*. Staff 8 begins at measure 48 with *f*, followed by *p* and *7*, ending at measure 57-63.

2

a tempo

64

71

dol.

[75-76]

78

dol.

[79-80]

87

f

[90-93] *p*

[96-102]

103

f

ff

108

f

ff

114

f

6. Auditui Meo

Hilarión Eslava

Moderato cuasi Andante

The musical score consists of six staves of music for a single instrument, likely a flute or oboe. The key signature is one flat, and the time signature varies between common time and 2/4 time.

- Staff 1:** Dynamics include **f**, **>**, and **ff**. Articulation marks like **>** and **>** are present. Measure 1 ends with a fermata.
- Staff 2:** Measures 7-10. Dynamics: **ff**, **[10-12]**, **f**. Measure 10 ends with a fermata.
- Staff 3:** Measures 15-18. Dynamics: **f**.
- Staff 4:** Measures 19-22. Dynamics: **ten.**, **dim. e rit.**, **f**. Articulation: **a tempo.**
- Staff 5:** Measures 27-30. Dynamics: **ff**, **[30-37]**, **f**. Articulation: **>**.
- Staff 6:** Measures 41-44. Dynamics: **p**, **[47-50]**. Articulation: **4**.
- Staff 7:** Measures 52-55. Dynamics: **f**, **ff**. Articulation: **4**.
- Staff 8:** Measures 64-67. Dynamics: **f**. Articulation: **2**, **>**. Performance instructions: **dim. e rit.**, **a tempo.**

4

72

ff [74-81] **8** *f*

85 **4** [91-94] **p**

96 **4** [99-102] **f**

106 *f*

114 *f*

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

Musical score for piano, page 10, featuring two staves. The top staff begins with a forte dynamic (f) followed by a piano dynamic (p). The bottom staff begins with a piano dynamic (p), followed by a forte dynamic (f) indicated by the number '3' above the measure, and concludes with a dynamic marking [19-21]. Measure numbers 9 and 14 are shown at the start of each staff respectively.

23

3

[25-27]

f

30

f

f

p

34

f

3

[39-41]

42

p

>

>

p

>

>

50

3

/50-52/

>

>

>

3

/56-58/

f

60

>

>

>

3

/64-66/

f

68

>

>

>

2

/70-71/

p

f

-

8. Redde Mihi

Hilarión Eslava

Andante espressivo

The musical score consists of eight staves of music for a single instrument. The key signature is mostly B-flat major (two flats). The score includes dynamic markings such as *p*, *f*, *cres.*, *dol.*, and *ff*. Time signatures change frequently, including 3/8, 2/4, 3/4, and 4/4. Performance instructions like "cres." and "dol." are also present. Measure numbers 1 through 81 are indicated above the staves.

1 8 2 21 3 4 37 47 64 73 81

[1-8] [22-24] [29-32] [52-54] [59-62]

p *f* *cres.* *dol.* *f* *p* *f* *p* *f* *ff*

Bassoon

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

The musical score consists of ten staves of bassoon music. Staff 1 (measures 1-9) starts at **f**, has a tempo marking of **Moderato**, and includes a dynamic instruction **[10-12]**. Staff 2 (measures 10-19) starts at **f**, has a tempo marking of **3**, and includes dynamics **ff**, **p**, and **f**. Staff 3 (measures 21-30) starts at **ff**, has a tempo marking of **a tempo**, and includes dynamics **p**, **f**, and **f**. Staff 4 (measures 31-40) starts at **f**, has a tempo marking of **14**, and includes dynamics **[34-47] f**, **[51-63] f**, and **a tempo**. Staff 5 (measures 41-50) starts at **f**, has a tempo marking of **13**, and includes dynamics **[73-86] f** and **a tempo**. Staff 6 (measures 61-70) starts at **f**, has a tempo marking of **14**, and includes dynamics **[90-102] f** and **[107-115] f**. Staff 7 (measures 71-80) starts at **ff**. Staff 8 (measures 81-90) starts at **ff**. Staff 9 (measures 91-100) starts at **f**. Staff 10 (measures 101-110) starts at **f**.

6. Auditui Meo

Hilarión Eslava

Moderato quasi Andante

The musical score consists of eleven staves of organ music. Staff 1 starts at measure 1 (C) with dynamic **f**. Staff 2 begins at measure 9 (B-flat) with dynamic **ff**, tempo **3**, and performance instruction **[10-12]**. Staff 3 starts at measure 20 (B-flat) with dynamic **f**, tempo **dim. e rit.** (2), and performance instruction **a tempo.** Staff 4 starts at measure 38 (B-flat) with dynamic **ff**, tempo **8**, and performance instruction **[30-37]**. Staff 5 starts at measure 46 (B-flat) with dynamic **f**, tempo **12**, and performance instruction **[47-58]**. Staff 6 starts at measure 69 (B-flat) with dynamic **ff**, tempo **8**, and performance instruction **[74-81]**. Staff 7 starts at measure 85 (B-flat) with dynamic **f**, tempo **12**, and performance instruction **[91-102]**. Staff 8 starts at measure 104 (B-flat) with dynamic **f**. Staff 9 starts at measure 113 (B-flat) with dynamic **f**.

7. Cor Mundum

Hilarión Eslava

123 **Andante sostenuto**

74

[123–196]

8. Redde Mihi

Hilarión Eslava

Andante espressivo

13

[1–13] f [18–25]

26 *cres.* **p** **f** **10** **f** **16** *cres.* **p** **f** **10**
 [29–38] [40–55] [59–68]

69 **f** **ff** **10**
 [79–88] [97–106]

79 **f** **ff** **10**
 [79–88] [97–106]

Horns 1 & 2 in E♭

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce enim Veritatem

Hilarión Eslava

Moderato

1 2
[10-11]

12

ff

a tempo

20

ff

a tempo

30

2

2

6

48

9

a tempo

66

2

2

79

6

9

103

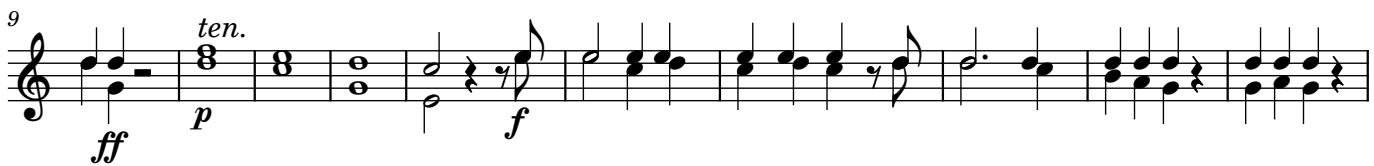
ff

2



6. Auditui Meo

Hilarión Eslava

Moderato quasi Andante

Musical score pages 78, 86, 97, 108, and 116. The score consists of two staves. Measure 78 starts with a forte dynamic (f). Measure 86 follows with dynamics p and >. Measure 97 includes a tempo marking [97-100] and a dynamic f. Measure 108 features dynamics p and f. Measure 116 concludes with a dynamic p.

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

Musical score for "Cor Mundum". The score includes three staves. Staff 1 (measures 9-11) shows a rhythmic pattern of eighth and sixteenth notes with dynamics p, f, p, and f. Staff 2 (measures 12-14) shows a rhythmic pattern of eighth and sixteenth notes with dynamics p, f, and p. Staff 3 (measures 15-17) shows a rhythmic pattern of eighth and sixteenth notes with dynamics >, 4, 6, f, and f.

4

36
[39-42] 4
[44-45] 2 > >
p

50 4 > >
[50-53] 5 <
[55-59] f
[64-66] 3 <
f

68 2 <
[70-71] p
f

8. Redde Mihi

Hilarión Eslava

Andante espressivo

8 >
[1-8] p
f [18-19] 2 <
p

3 <
[22-24] cres.
f [29-30] 2 <
p

10 <
[40-49] p
f [52-54] 3 <
cres.
f [59-60] 2 <
p

64 <
f

77 <
ff

Trombone

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato



7

3

[10-12]

f

ff

16

p

f

ff

23

a tempo

p

f

ff

30

a tempo

ff

ff

[34-47]

f

50

a tempo

ff

ff

f

f

69

a tempo

ff

ff

[73-86]

f

89

a tempo

ff

ff

[90-102]

f

ff

2

107



113



6. Auditui Meo

Hilarión Eslava

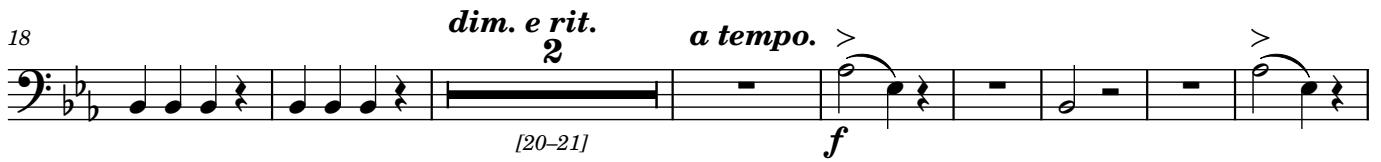
Moderato cuasi Andante



8



18



28



43



62



73

ff

[74-81]

88

[91-102] **f**

12

104

f

117

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

p

9

f

[13-14] **p**

[16-22]

2

7

23

f

[24-29] **f**

6

4

37

46

62

69

8. Redde Mihi

Hilarión Eslava

Andante espressivo

13

29

73

81

Violin 1

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

1

6

10

14

18

22

27

32

2



41



45



49



54



60



66



71



75



80

84

f

88

p

93

99

f

105

ff

p

109

f

ff

114

p

f

6. Auditui Meo

Hilarión Eslava

Moderato quasi Andante

4

7

12

16

19

25

30

35

39

42

44

47

51

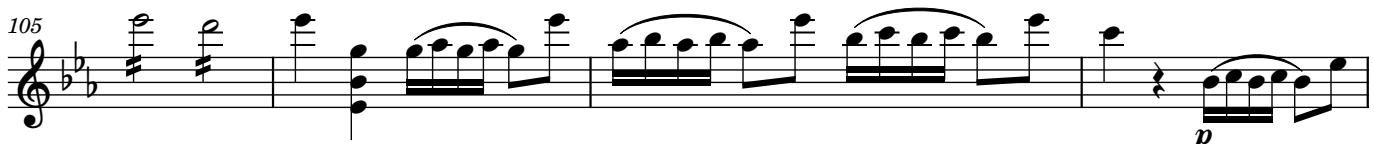
56

62

65

70

6



109

114

119

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

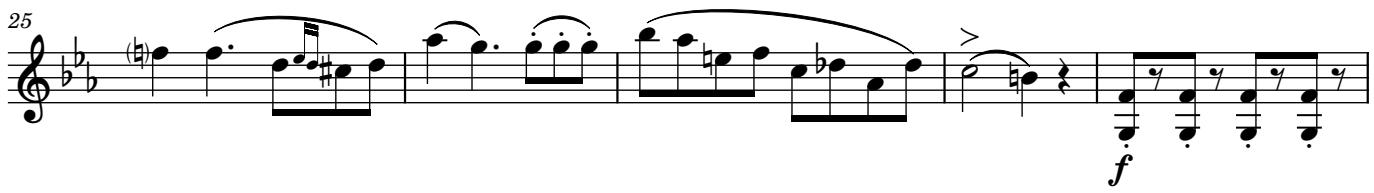
6

10

15

19

8



30

p

f

35

p

41

p

ten.

47

dol.

52

dol.

58

f

64

p

f

70

f

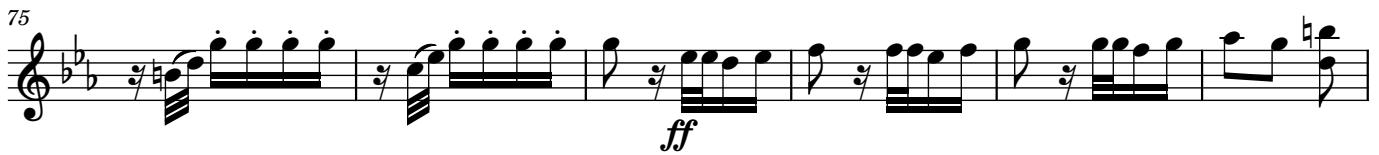
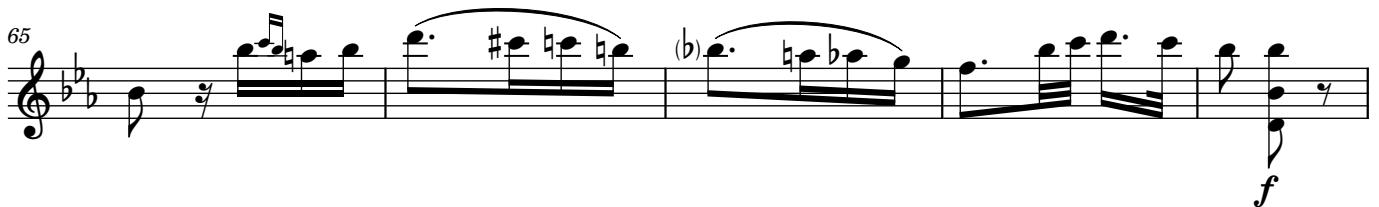
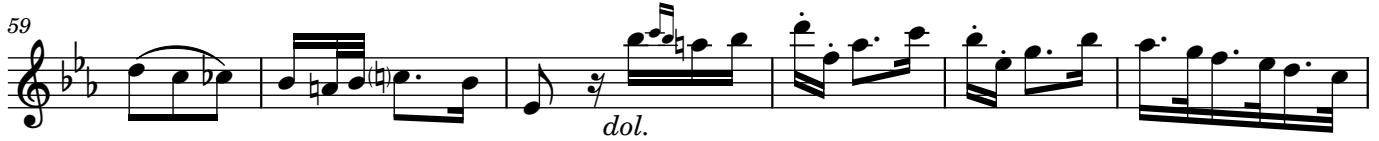
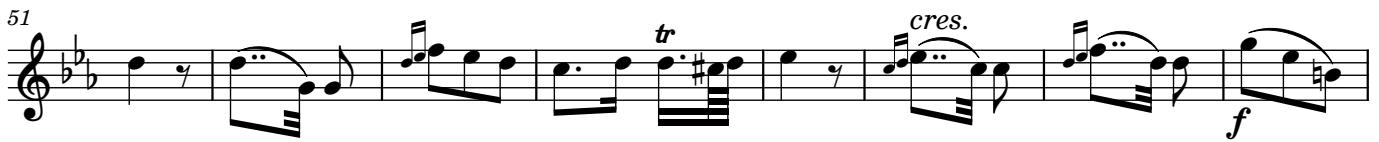
8. Redde Mihi

Hilarión Eslava

Andante espressivo

The musical score consists of six staves of music for a single instrument, likely a string instrument or harp. The music is in common time and uses a treble clef. The key signature changes frequently, including sections in G major, F major, D major, C major, A major, and E major. The score includes dynamic markings such as *p*, *f*, *tr*, *cres.*, and *dol.*. Performance instructions like *andante espressivo* and *3* are also present. The music features various note patterns, including sixteenth-note chords and eighth-note patterns.

10



Violin 2

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

5

6

11

15

20

24

a tempo

29

34

2

38



42



46



51



58



63

a tempo

68



73



77



81

85

90

97

102

106

111

114

6. Auditui Meo

Hilarión Eslava

Moderato quasi Andante

The musical score consists of eight staves of music in common time, key signature of one flat. The instrumentation is not explicitly named but includes a soprano or similar vocal part.

- Staff 1:** Dynamics include *f*, >, and >. Measure numbers 1-7 are implied by the measure count.
- Staff 2:** Dynamics include *ff*, *p*, and *f*. Measure number 8 is indicated.
- Staff 3:** Dynamics include *f*. Measure number 13 is indicated.
- Staff 4:** Dynamics include *f*. Measure number 18 is indicated. Performance instructions: *ten.*, *dim. e rit.*, and *a tempo.*
- Staff 5:** Dynamics include *ff*. Measure number 23 is indicated.
- Staff 6:** Dynamics include *p* and *ff*. Measure number 30 is indicated.
- Staff 7:** Dynamics include *f*. Measure number 34 is indicated.
- Staff 8:** Dynamics include *f*. Measure number 39 is indicated.

45

50

55

59

63

dim. e rit.

66

a tempo.

73

78

83

6



7. Cor Mundum

Hilarión Eslava

Andante sostenuto



13

Musical score page 13. Treble clef, two flats. Dynamics: *p*. Articulations: > on the first note of each measure.

21

Musical score page 21. Treble clef, two flats. Articulations: > on the first note of each measure. A sharp sign is present on the third note of the first measure.

29

Musical score page 29. Treble clef, two flats. Dynamics: *f* on the first measure, *p* on the last measure. Articulations: > on the first note of each measure.

34

Musical score page 34. Treble clef, two flats. Dynamics: *f* on the first measure, *p* on the last measure. Articulations: > on the first note of each measure.

43

Musical score page 43. Treble clef, two flats. Articulations: > on the first note of each measure.

51

Musical score page 51. Treble clef, two flats. Articulations: > on the first note of each measure.

59

Musical score page 59. Treble clef, two flats. Dynamics: *f* on the first measure, *p* on the last measure. Articulations: > on the first note of each measure.

68

Musical score page 68. Treble clef, two flats. Dynamics: *p* on the first measure, *f* on the last measure. Articulations: > on the first note of each measure.

8. Redde Mihi

Hilarión Eslava

Andante espressivo

The musical score consists of eight staves of music for a single instrument, likely a bowed string instrument. The music is in 3/8 time, with a key signature of one flat. The first seven staves are in common time. The tempo is indicated as "Andante espressivo". The dynamics include *p*, *f*, and *cres.*. Performance instructions like "pizz." are also present. The score is numbered 8 at the top left, and measures are numbered 1 through 39 along the left margin.

45

arco

p

51

56 *cres.*

f

62

p

68

f

73

ff

78

83

Viola

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce enim Veritatem

Hilarión Eslava

Moderato

The sheet music for Viola in 13/8 time, key signature of one flat, consists of nine staves of musical notation. The music begins with a dynamic of **f**, followed by **p** and **f**. The tempo is **Moderato**. The music includes several performance instructions such as **a tempo** and dynamic markings like **ff**, **p**, and **ff**.

1
6
11
15
20
25
30
35

Moderato

f **p** **f**

a tempo

ff **p** **ff**

f

2

39



43



47



53



60



64

a tempo

69



74



78



82



86



92



99



103



116



6. Auditui Meo

Hilarión Eslava

Moderato quasi Andante

The musical score consists of eight staves of organ music. Staff 1 (measures 1-7) starts with a forte dynamic (f), followed by measure 8 (ff) and measure 13 (p). Staff 2 (measures 8-13) includes a dynamic instruction *dim. e rit.* over two measures. Staff 3 (measures 13-21) ends with a dynamic *f* and a tempo marking *a tempo.* Staff 4 (measures 22-28) starts with a forte dynamic (f). Staff 5 (measures 29-34) ends with a dynamic *f*. Staff 6 (measures 34-40) ends with a dynamic *f*. Staff 7 (measures 40-46) starts with a dynamic *p*.

52

57

62 *dim. e rit.* *a tempo.*
2

[64-65]

69

75

79

85

92

97

6

102

Musical score page 6, measure 102. Treble clef, B-flat key signature. Dynamics: *f*, *ten.*, *p*.

110

Musical score page 6, measure 110. Treble clef, B-flat key signature. Dynamics: *f*, *ten.*, *p*.

117

Musical score page 6, measure 117. Treble clef, B-flat key signature. Dynamics: *f*.

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

Musical score for "Cor Mundum" starting at measure 8. Treble clef, C key signature. Dynamics: *p*.

8

Musical score page 7, measure 8. Treble clef, B-flat key signature. Dynamics: *f*, *p*, *p*.

14

Musical score page 7, measure 14. Treble clef, B-flat key signature. Dynamics: >, >.

22

Musical score page 7, measure 22. Treble clef, B-flat key signature. Dynamics: >, >, >.

29

Musical score page 7, measure 29. Treble clef, B-flat key signature. Dynamics: *f*.

33

40

49

57

66

8. Redde Mihi

Hilarión Eslava

Andante espressivo

8

16

8

23



30



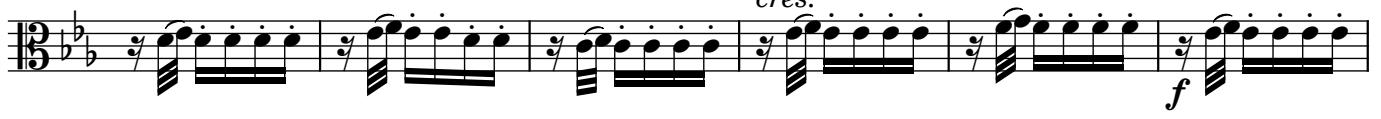
38



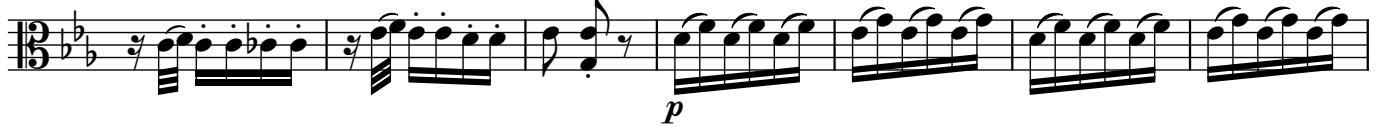
46



53



59



66



73



80



Violoncello

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

8

14

21

29

35

41

48

2

58



67



74



80



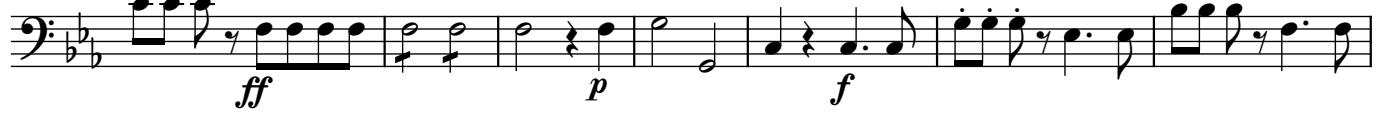
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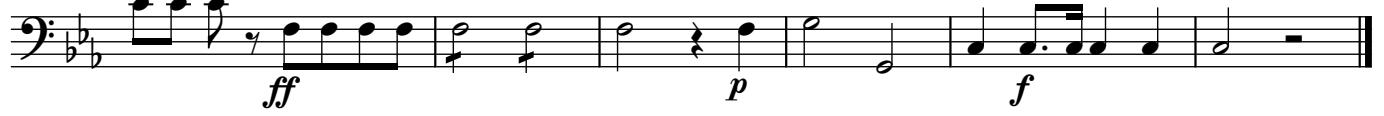
97



106



113



6. Auditui Meo

Hilarión Eslava

Moderato quasi Andante

9

17 *dim. e rit.* *a tempo.*

26

34

42

48

54

4

60



70



78



86



92



98



106



112



118



7. Cor Mundum

Hilarión Eslava

Andante sostenuto

10

18

28

34

45

55

65

8. Redde Mihi

Hilarión Eslava

Andante espressivo

11

22

33

45

56

67

79

Contrabass

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

8

14

21

a tempo

29

35

40

46

2

54



63

a tempo

70



76



81



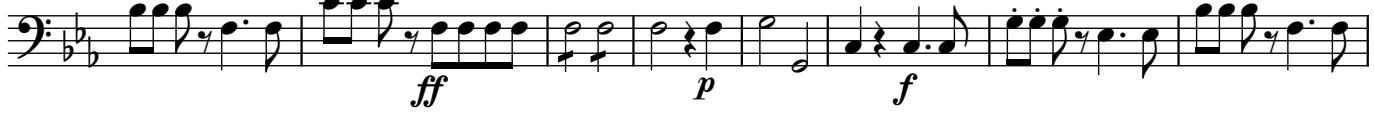
88



97



105



113



6. Auditui Meo

Hilarión Eslava

Moderato quasi Andante

The musical score consists of ten staves of bassoon music. Staff 1 (measures 1-8) starts with a dynamic *f*. Staff 2 (measures 9-17) includes dynamics *ff*, *p*, and *f*. Staff 3 (measures 18-26) includes dynamics *p*, *f*, and *a tempo.*. Staff 4 (measures 27-35) includes dynamics *ff*, *p*, and *f*. Staff 5 (measures 36-44) includes a dynamic *f*. Staff 6 (measures 45-53) includes a dynamic *p*. Staff 7 (measures 54-62) includes dynamics *fp* and *fp*. Staff 8 (measures 63-71) includes dynamics *fp*, *f*, and *ff*.

4

64 *dim. e rit. a tempo.*

2

[64-65] **f**

73

ff **p**

82

f

90

p

97

fp **fp** **fp** **fp** **f**

104

p **ten.** **p** **f**

111

p **ten.**

117

f

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

10

18

28

34

45

55

65

8. Redde Mihi

Hilarión Eslava

Andante espressivo

The musical score consists of eight staves of bassoon or cello music. Measure 12 starts with a dynamic *p* and continues with eighth-note patterns. Measure 13 begins with a dynamic *f*. Measures 14-15 show eighth-note patterns with dynamic changes. Measure 16 features a dynamic *p*. Measures 17-18 continue the eighth-note patterns. Measure 19 begins with a dynamic *f*. Measures 20-21 continue the eighth-note patterns. Measure 22 begins with a dynamic *f*. Measures 23-24 show eighth-note patterns with dynamic changes. Measure 25 begins with a dynamic *f*. Measures 26-27 continue the eighth-note patterns. Measure 28 begins with a dynamic *f*. Measures 29-30 continue the eighth-note patterns. Measure 31 begins with a dynamic *f*. Measures 32-33 continue the eighth-note patterns. Measure 34 begins with a dynamic *f*. Measures 35-36 show eighth-note patterns with dynamic changes. Measure 37 begins with a dynamic *f*. Measures 38-39 continue the eighth-note patterns. Measure 40 begins with a dynamic *f*. Measures 41-42 continue the eighth-note patterns. Measure 43 begins with a dynamic *f*. Measures 44-45 continue the eighth-note patterns. Measure 46 begins with a dynamic *f*. Measures 47-48 continue the eighth-note patterns. Measure 49 begins with a dynamic *f*. Measures 50-51 continue the eighth-note patterns. Measure 52 begins with a dynamic *f*. Measures 53-54 continue the eighth-note patterns. Measure 55 begins with a dynamic *f*. Measures 56-57 continue the eighth-note patterns. Measure 58 begins with a dynamic *f*. Measures 59-60 continue the eighth-note patterns. Measure 61 begins with a dynamic *f*. Measures 62-63 continue the eighth-note patterns. Measure 64 begins with a dynamic *f*. Measures 65-66 continue the eighth-note patterns. Measure 67 begins with a dynamic *f*. Measures 68-69 continue the eighth-note patterns. Measure 70 begins with a dynamic *f*. Measures 71-72 continue the eighth-note patterns. Measure 73 begins with a dynamic *f*. Measures 74-75 continue the eighth-note patterns. Measure 76 begins with a dynamic *f*. Measures 77-78 continue the eighth-note patterns. Measure 79 begins with a dynamic *f*. Measures 80-81 continue the eighth-note patterns. Measure 82 ends the piece.

Vocal Parts with Keyboard Reduction
Miserere a Cuatro Voces

Catedral Metropolitana de Santiago de Chile

(Part 2 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 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

Soprano

Alto

Tenor

Bass

Keyboard Reduction

KB

KB

KB

KB

KB

Original Manuscripts 61/1047 & 37/617 from Catedral Metropolitana de Santiago, Chile; edited 2023 by Rebecca Rufin

a tempo
f

21 A. - - - Ec-ce
KB *ff* *p* *f*

26 A. e - nim ve - ri - - ta - tem di - - - - le - xis - - - ti, ec - ce
KB *dol.* *f*

30 A. e - nim ve - ri - - ta - tem di - le - xis - - - ti,
KB *dol.* *p*

34 A. ec - ce e - nim ve - ri - - ta - - tem,
KB

38

A.

ec-ce e - nim ve - ri - ta - tem,

KB

42

A.

ve - - ri - - ta - tem di - - le - - xis - ti, ve - - ri -

KB

47

A.

ta - - tem di - le - xis - - ti, in - cer-ta et oc -

KB

52

A.

cul - ta sa-pi - en - ti-æ tu - - æ, et oc - cul - ta sa-pi -

KB

57

A. 

en - ti-æ tu - æ ma - - ni-fes - tas - - ti, ma - - ni-fes -

KB

62 *a tempo*

S. 

Ec-ce e - nim ve - ri - - ta-tem

A. 

tas - - - ti mi - - - - hi. Ec-ce e - nim ve - ri - - ta-tem

T. 

Ec-ce e - nim ve - ri - - ta-tem

B. 

Ec-ce e - nim ve - ri - - ta-tem

KB 

dol.

67

S. di - - - - le - - - xis - - - ti, ec-ce e - nim ve - ri - - ta-tem di - le -

A. di - - - - le - xis - - - ti, ec-ce e - nim ve - ri - - ta-tem di - le -

T. di - - - - le - - - xis - - - ti, ec-ce e - nim ve - ri - - ta-tem di - le -

B. di - - - - le - - - xis - - - ti, ec-ce e - nim ve - ri - - ta-tem di - le -

KB

71

S. xis - - - - ti, *p* ec - ce e - - nim ve - ri - -

A. xis - - - - ti, ec - ce

T. xis - - - - ti, *p* ec - ce e - - nim ve - ri - -

B. xis - - - - ti, *p* ec - ce e - - nim ve - ri - -

KB

75

S. ta - - - - tem, ec - - ce e - nim ve - ri - -

A. e - nim ve - ri - - ta - - tem, ec - ce

T. ta - - - - tem, ec - - ce e - nim ve - ri - -

B. ta - - - - tem, ec - - ce e - nim ve - ri - -

KB

79

S. ta - - - - tem, ve - - ri - - - ta - - - tem

A. e - nim ve - ri - - - ta - - - tem, ve - - ri - - - ta - - - tem

T. ta - - - - tem, ve - - ri - - - ta - - - tem

B. ta - - - - tem, ve - - ri - - - ta - - - tem

KB

83

S. di - - - le - - - xis - - - ti, ve - - - ri - - - ta - - - tem

A. di - - - le - - - xis - - - ti, ve - - - ri - - - ta - - - tem

T. di - - - le - - - xis - - - ti, ve - - - ri - - - ta - - - tem

B. di - - - le - - - xis - - - ti, ve - - - ri - - - ta - - - tem

KB

87

S. di - le - xis - - - ti, in - cer-ta et oc - cul - ta sa-pi -

A. di - le - xis - - - ti, in - cer-ta et oc - cul - ta sa-pi -

T. di - le - xis - - - ti, in - cer-ta et oc - cul - ta sa-pi -

B. di - le - xis - - - ti, in - cer-ta et oc - cul - ta sa-pi -

KB

92

S. en - ti-æ tu - - - æ, et oc - cul - ta sa-pi - en - ti-æ

A. en - ti-æ tu - - - æ, et oc - cul - ta sa-pi - en - ti-æ

T. en - ti-æ tu - - - æ, et oc - cul - ta sa-pi - en - ti-æ

B. en - ti-æ tu - - - æ, et oc - cul - ta sa-pi - en - ti-æ

KB

97

S. tu - - æ ma - - - ni-fes - tas - - - ti, ma - - - ni-fes -

A. tu - - æ ma - - - ni-fes - tas - - - ti, ma - - - ni-fes -

T. tu - - æ ma - - - ni-fes - - - tas - - - ti, ma - - - ni-fes -

B. tu - - æ ma - - - ni-fes - - - tas - - - ti, ma - - - ni-fes -

KB

101

S. tas - - - - ti mi - - - - hi, ma-ni-fes - tas - ti, ma-ni-fes -

A. tas - - - - ti mi - - - - hi, ma-ni-fes - tas - ti, ma-ni-fes -

T. tas - - - - ti mi - - - - hi, ma-ni-fes - tas - ti, ma-ni-fes -

B. tas - - ti mi - - - - hi, ma-ni-fes - tas - ti, ma-ni-fes -

KB

105

S. tas - ti, ma-ni-fes - tas - ti, ma-ni-fes - tas - - - - - - - - - ti

A. tas - ti, ma-ni-fes - tas - ti, ma-ni-fes - tas - - - - - - - - - ti

T. tas - ti, ma-ni-fes - tas - ti, ma-ni-fes - tas - - - - - - - - - ti

B. tas - ti, ma-ni-fes - tas - ti, ma-ni-fes - tas - - - - - - - - - ti

KB

109

S. *p* *f*
mi - - - hi, ma-ni-fes - tas - ti, ma-ni-fes - tas - ti, ma - ni-fes -

A. *p* *f*
mi - - - hi, ma-ni-fes - tas - ti, ma-ni-fes - tas - ti, ma - ni-fes -

T. *p* *f*
mi - - - hi, ma-ni-fes - tas - ti, ma-ni-fes - tas - ti, ma - ni-fes -

B. *p* *f*
mi - - - hi, ma-ni-fes - tas - ti, ma-ni-fes - tas - ti, ma - ni-fes -

KB { *f*

113

S. *ff*
tas - ti, ma-ni-fes - tas - - - - - - - ti mi - hi.

A. *ff*
tas - ti, ma-ni-fes - tas - - - - - - - ti mi - hi.

T. *ff*
tas - ti, ma-ni-fes - tas - - - - - - - ti mi - hi.

B. *ff*
tas - ti, ma-ni-fes - tas - - - - - - - ti mi - - hi.

KB { *ff*

6. Auditui Meo

Hilarión Eslava

Moderato quasi Andante

Soprano

Alto

Tenor

Bass

Keyboard Reduction

KB

KB

KB

KB

KB

11

14

16

38 *f*

B. *da - - - - - bis gau - - di - - um*

KB

40

B. *et læ - - - ti - - - ti - - am,*

KB

42

B. *da - - bis gau - - - di - um et læ -*

KB

44

B. *ti - - - - - ti - - - - am;*

KB

dol.

47

B.

50

B.

53

B.

56

59

B. hu - - - mi - - - li - a - - - - ta,

KB

dim. e rit.
dim. e rit.

62

KB

65 f a tempo.

S. Au - di - - - tu - i me - o, au - di - tu - i me - o

A. Au - di - - - tu - i me - o, au - di - tu - i me - o

T. Au - di - - - tu - i me - o, au - di - tu - i me - o

B. Au - di - - - tu - i me - o, au - di - tu - i me - o

KB

70

S. da - - - bis gau - di-am et læ - - - ti - - ti - am, au - p

A. da - - - bis gau - di-am et læ - - - ti - - ti - am, au - p

T. da - - - bis gau - di-am et læ - - - ti - - ti - am, au - p

B. da - - - bis gau - di-am et læ - - - ti - - ti - am,

KB ff dol.

74

S. di - - - tu - i me - - - o, - -

A. di - - - tu - i me - - - o, - -

T. di - - - tu - i me - - - o, - -

B. au - di - - - tu - i me - - o

KB

78

S. da - - - bis gau - di-um

A. da - - - bis gau - di-um

T. da - - - bis gau - di-um

B. da - - - bis gau - - di-am,

KB

82

S. da - - - - - bis gau - - di - - um

A. da - - - - - bis gau - - di - - um

T. da - - - - - bis gau - - di - - um

B. da - - - - - bis gau - - di - - um

KB

84

S. et læ - - - ti - - - ti - - - am,
A. et læ - - - ti - - - ti - - - am,
T. et læ - - - ti - - - ti - - - am,
B. et læ - - - ti - - - ti - - - am,
KB

86

S. da - - - - bis gau - - - di - um et læ -
A. - da - - bis gau - - - di - um et læ -
T. da - - - - bis gau - - - di - um et læ -
B. da - - - - bis gau - - - di - um et læ -
KB

88

S. *p*
ti - - - - - ti - - - - - am; et

A. *p*
ti - - - - - ti - - - - - am; et

T. *p*
8 ti - - - - - ti - - - - - am; et

B. *p*
ti - - - - - ti - - - - - am;

KB *dol.*

91

S. ex - - - sul-ta - - - bunt os - - - sa

A. ex - - - sul-ta - - - bunt os - - - sa

T. ex - - - sul-ta - - - bunt os - - - sa

B. et ex - - - sul-ta - - - bunt

KB *dol.*

p

94

S. et ex - - - sul-ta - - - bunt os - - - sa

A. et ex - - - sul-ta - - - bunt os - - - sa

T. et ex - - - sul-ta - - - bunt os - - - sa

B. os - - - sa,

KB

97

S. hu - mi - - - li -

A. hu - mi - - - li -

T. hu - mi - - - li -

B. ex - - - sul-ta - - - bunt os - - - sa hu - mi - - - li -

KB

100

S. a - - - - ta, hu - mi - li - a - - - - ta,

A. a - - - - ta, hu - mi - li - a - - - - ta,

T. a - - - - ta, hu - mi - li - a - - - - ta,

B. a - - - - ta, hu - mi - li - a - - - - ta,

KB (fp) (fp)

103

S. f hu - mi - - li - - a - - - - ta, hu - - - mi - li - a - -

A. f hu - mi - - li - - a - - - - ta, hu - - - mi - li - a - -

T. f hu - mi - - li - - a - - - - ta, hu - - - mi - li - a - -

B. f hu - mi - - li - - a - - - - ta, hu - - - mi - li - a - -

KB (f) (f)

106

S. ta et ex - sul - ta - - - buntos - - - sa, hu - - - mi - li - a - - -

A. ta et ex - sul - ta - - - buntos - - - sa, hu - - - mi - li - a - - -

T. ta et ex - sul - ta - - - buntos - - - sa, hu - - - mi - li - a - - -

B. ta et ex - sul - ta - - - buntos - - - 0 sa, hu - - - mi - li - a - - -

KB

110

S. ta, hu - - - mi - - li - - - a - - - ta et ex - - - sul -

A. ta, hu - - - mi - - li - - - a - - - ta et ex - - - sul -

T. ta, hu - - - mi - - li - - - a - - - ta et ex - - - sul -

B. ta, hu - - - mi - - li - - - a - - - ta et ex - - - sul -

KB

114

S. *p* *f*
ta - - - buntos - - - sa, hu - - - mi - li - a - - - ta, hu - - -

A. *p* *f*
ta - - - buntos - - - sa, hu - - - mi - li - a - - - ta, hu - - -

T. *p* *f*
8 ta - - - buntos - - - sa, hu - - - mi - li - a - - - ta, hu - - -

B. *p* *f*
ta - - - buntos - - - 0 sa, hu - - - mi - li - a - - - ta, hu - - -

KB *p ten.* *f*

118

S. *p* *f*
mi - - - li - - - a - - - ta.

A. *p* *f*
mi - - - li - - - a - - - ta.

T. *p* *f*
8 mi - - - li - - - a - - - ta.

B. *p* *f*
mi - - - li - - - a - - - ta.

KB

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

Soprano

Alto

Tenor

Bass

Keyboard Reduction

KB

S.

A.

T.

B.

KB

10

dol.

Cor mun-dum cre-a in
p

Cor mun-dum cre-a in
p

Cor mun-dum cre-a in
p

f

p

15

S. me, in me, De-us, cor mun-dum cre-a in me, in me,

A. me, in me, De-us, cor mun-dum cre-a in me, in me,

T. me, in me, De-us, cor mun-dum cre-a in me, in me,

B. me, in me, De-us, cor mun-dum cre-a in me, in me,

KB dol.

20

S. De-us, cor mun-dum cre-a in me, in me, De-us,

A. De-us, Cor mun-dum cre-a in me, in me, De-us,

T. De-us, Cor mun-dum cre-a in me, in me, De-us,

B. De-us, Cor mun-dum cre-a in me, in me, De-us,

KB dol.

25

S. cor mun - dum cre - a in me, in me, De - us,

A. cor mun - dum cre - a in me, in me, De - us,

T. cor mun - dum cre - a in me, in me, De - us,

B. cor mun - dum cre - a in me, in me, De - us,

KB

29

S. cor mun - dum cre - - a in

A. cor mun - dum cre - - a in

T. cor mun - dum cre - - a in

B. cor mun - dum cre - - a in

KB

33

S. me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et

A. me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et

T. me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et

B. me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et

KB

37

S. spi - ri-tum rec-tum in-no-va in vis - - - ce - - ri-bus me - - -

A. spi - ri-tum rec-tum in-no-va, in vis - - - ce - - ri-bus me - - -

T. spi - ri-tum rec-tum in-no-va, in vis - - - ce - - ri-bus me - - -

B. spi - ri-tum rec-tum in-no-va, in vis - - - ce - - ri-bus me - - -

KB

48

S. cor mun-dum cre-a in me, in me, De-us, cor mun-dum

A. cor mun-dum cre-a in me, in me, De-us, cor mun-dum

T. 8 cor mun-dum cre-a in me, in me, De-us, cor mun-dum

B. cor mun-dum cre-a in me, in me, De-us, cor mun-dum

KB

53

S. cre-a in me, in me, De-us, cor mun - dum cre-a in

A. cre-a in me, in me, De-us, cor mun - dum cre-a in

T. 8 cre-a in me, in me, De-us, cor mun - dum cre-a in

B. cre-a in me, in me, De-us, cor mun - dum cre-a in

KB dol.

58

S. me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et spi - ri-tum rec-tum

A. me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et spi - ri-tum rec-tum

T. me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et spi - ri-tum rec-tum

B. me, in me, De-us, et spi - ri-tum rec-tum in-no-va, et spi - ri-tum rec-tum

KB f

63

S. *p* in-no-va in vis - ce - ri-bus me - is, et spi - ri-tum rec-tum

A. *p* in-no-va in vis - ce - ri-bus me - is, et spi - ri-tum rec-tum

T. *p* in-no-va in vis - ce - ri-bus me - is, et spi - ri-tum rec-tum

B. *p* in-no-va, in vis - ce - ri-bus me - is, et spi - ri-tum rec-tum

KB *f*

69

S. in-no-va in vis - - ce - ri-bus me - - is,
A. in-no-va in vis - - ce - ri-bus me - - is,
T. in-no-va in vis - - ce - ri-bus me - - is,
B. in-no-va, in vis - - ce - ri-bus me - - is,

KB

8. Redde Mihi

Hilarión Eslava

Andante espressivo

Soprano

Alto

Tenor

Bass

Keyboard Reduction

KB

KB

5

9

13

S.

KB

Red - - - de,

19

S.

KB

red - - de mi - - - - hi, mi - - hi læ - - - -

tr

24

S.

KB

ti - - - - ti - - am sa - - - lu - - - ta - - - ris,

cres.

cres.

28

S. sa - - - lu - - ta - - - ris tu - - - - - i,
 KB dol.

33

S. et spi - ri - tu prin-ci - pa - li con -
 KB

38

S. fir - - - ma_ me, et spi - - ri - tu-prin-ci -
 KB dol.

42

S. pa - - - li con - fir - - - ma me, con -

KB

46

S. fir - ma me. Red - - - de, red - - - de mi - - - - -

A. Red - - - de

T. Red - - - de

B. Red - - - de

KB

51

S. hi, mi - - - hi læ - - - ti - - - ti - - - am

A. mi - - - hi

T. mi - - - hi

B. mi - - - hi

KB

56

S. cres. sa - - - lu - - - ta - - - ris, sa - - - lu - - - ta - - - ris

A. red - - - de mi - - - hi læ - - - ti - - - am sa - lu - ta - - ris

T. red - - - de mi - - - hi læ - - - ti - - - am sa - lu - ta - - ris

B. red - - - de mi - - - hi læ - - - ti - - - am sa - lu - ta - - ris

KB

60

S. tu - - - - i, et spi - ri - tu prin-ci - pa - - - -

A. tu - - - - i, et spi - ri - tu prin-ci - pa - - - -

T. tu - - - - i, et spi - ri - tu prin-ci - pa - - - -

B. tu - - - - i, et spi - ri - tu prin-ci - pa - - - -

KB dol.

65

S. pa - li con - fir - - ma me, et

A. li con - fir - - ma me, con - - fir - - ma me, et

T. li con - fir - - ma me, con - - fir - - ma me, et

B. li con - fir - - ma me, con - - fir - - ma me, et

KB f

70

S. spi - - - ri - tu prin - - ci - - pa - - - - li, et

A. spi - - - ri - tu prin - - ci - - pa - - - - li, et

T. spi - - - ri - tu prin - - ci - - pa - - - - li, et

B. spi - - - ri - tu prin - - - ci - - pa - - - - li, et

KB

74

S. spi - - - ri - tu prin - - - ci - - pa - - - - li con-fir-ma *ff*

A. spi - - - ri - tu prin - - - ci - - pa - - - - li con-fir-ma *ff*

T. spi - - - ri - tu prin - - - ci - - pa - - - - li con-fir-ma *ff*

B. spi - - - ri - tu prin - - - ci - - pa - - - - li con-fir - - ma

KB

78

S. me, con - fir - ma me, con - - - fir - ma me, con - fir - ma

A. me, con - fir - ma me, con - - - fir - ma me, con - fir - ma

T. me, con - fir - ma me, con - - - fir - ma me, con - fir - ma

B. me, con - fir - - ma me, con - fir - - - ma me, con - fir - - ma

KB

82

S. me, con - fir - ma me, con - - - fir - - ma me.

A. me, con - fir - ma me, con - - - fir - - ma me.

T. me, con - fir - ma me, con - - - fir - - ma me.

B. me, con - fir - - ma me, con - fir - - - ma me.

KB

Keyboard Reduction

Miserere a Cuatro Voces (Part 2 of 3)

5. Ecce Enim Veritatem

Hilarión Eslava

Moderato

6

10

13

16

2

20

23

a tempo

dol.

28

32

dol.

p

35

39

Musical score for two voices and basso continuo, spanning six staves (measures 43 to 66). The score consists of two treble staves (top) and one bass staff (bottom). The key signature is mostly B-flat major (two flats), with some changes indicated by sharps and flats. Measure 43 starts with a forte dynamic (f). Measures 44-45 show eighth-note patterns. Measure 46 begins with a piano dynamic (p). Measure 47 features a forte dynamic (f) and a basso continuo part with sustained notes. Measure 48 shows eighth-note chords. Measure 49 begins with a piano dynamic (p). Measure 50 shows eighth-note patterns. Measure 51 begins with a piano dynamic (p). Measure 52 shows eighth-note patterns. Measure 53 begins with a piano dynamic (p). Measure 54 shows eighth-note patterns. Measure 55 begins with a piano dynamic (p). Measure 56 shows eighth-note patterns. Measure 57 begins with a piano dynamic (p). Measure 58 shows eighth-note patterns. Measure 59 begins with a piano dynamic (p). Measure 60 shows eighth-note patterns. Measure 61 begins with a piano dynamic (p). Measure 62 shows eighth-note patterns. Measure 63 begins with a piano dynamic (p). Measure 64 shows eighth-note patterns. Measure 65 begins with a piano dynamic (p). Measure 66 shows eighth-note patterns.

4

70

73

76

80

84

87

5

91

96

100

104

107

111

6

114

p

f

6. Auditui Meo

Moderato cuasi Andante

Hilarión Eslava

f

ff

dol.

f

14

16

a tempo.

ten. *dim. e rit.*

f

ff *dol.*

8

39

41

43

45

dol.

p

49

dol.

52

55

58

61

64

a tempo.

67

72

Original Manuscripts 61/1047 & 37/617 from Catedral Metropolitana de Santiago, Chile; edited 2023 by Rebecca Rufin
19-Apr-2023 CPE-431/2

10

76

80

83

85

87

88

f

dol.

11

91

91

p

92

93

94

95

96

97

98

99

100

101

fp

fp

fp

102

f

103

104

dol.

12

107

110

f

113

p
ten.

116

f

119

7. Cor Mundum

Hilarión Eslava

Andante sostenuto

1

5

8

11

15

14

19

24 dol.

28 f

31 p

34 f p

39 ten. p

The musical score consists of six staves of organ music. Staff 1 (treble) starts with a forte dynamic (f) and includes a melodic line with grace notes and a harmonic line with sustained notes. Staff 2 (bass) features sustained notes and bassoon-like entries. Staff 3 (treble) has a dynamic marking 'dol.' (dolce). Staff 4 (bass) shows a rhythmic pattern of eighth and sixteenth notes. Staff 5 (treble) begins with a forte dynamic (f). Staff 6 (bass) features sustained notes and bassoon-like entries. The score concludes with a dynamic marking 'ten.' (tenuto) and a piano dynamic (p).

15

45

dol.

p

49

54

dol.

58

f

63

p

69

f

8. Redde Mihi

Hilarión Eslava

Andante espressivo

The musical score consists of five systems of piano music. The first system starts with a treble clef, a key signature of two flats, and a common time signature (3). It features a melodic line in the treble staff with various dynamics and performance instructions like 'dol.' and 'tr.'. The bass staff provides harmonic support with sustained notes and rhythmic patterns. The second system begins with a repeat sign and continues the melodic line. The third system introduces eighth-note patterns in the bass staff. The fourth system shows a transition with a dynamic 'f' and eighth-note chords. The fifth system concludes with a dynamic 'p' and a final cadence.

21

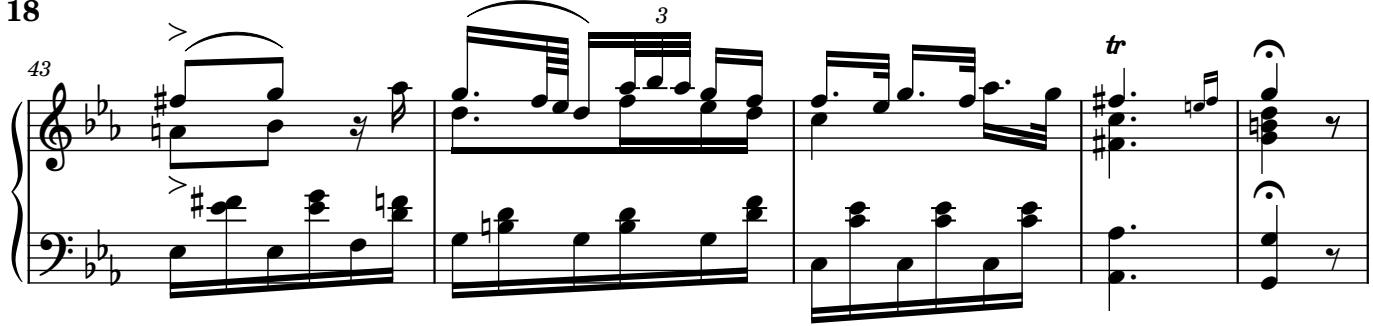
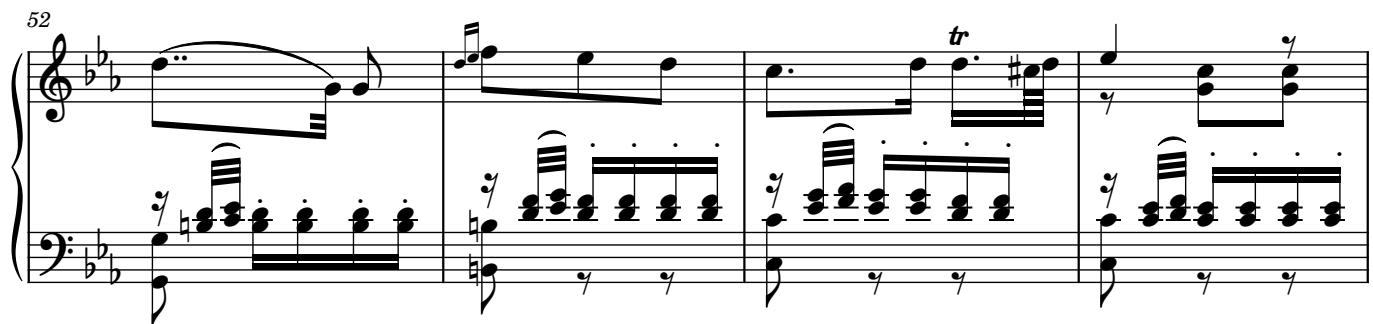
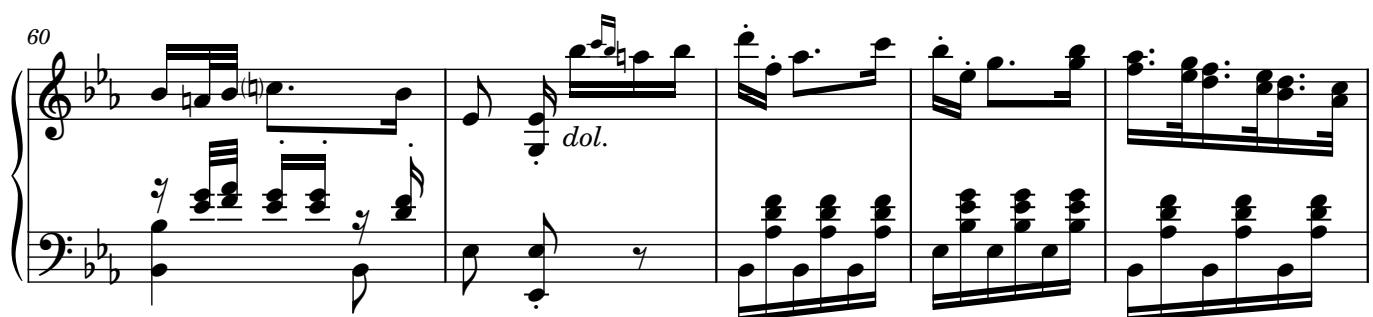
25

29

34

39

18

*tr**cres.*

Musical score page 19, measures 65-68. The score consists of two staves: treble and bass. The key signature is one flat. Measure 65 starts with a dotted half note followed by eighth-note pairs. Measure 66 begins with a sixteenth-note pattern. Measure 67 contains a melodic line with grace notes and a dynamic marking '(b)'. Measure 68 concludes with a forte dynamic 'f'.

Musical score page 19, measures 70-73. The treble staff features eighth-note chords with grace notes. The bass staff provides harmonic support with sustained notes and eighth-note patterns. Measures 70-72 show a repeating rhythmic pattern, while measure 73 transitions to a new harmonic section.

Musical score page 19, measures 74-77. The treble staff continues with eighth-note chords and grace notes. The bass staff provides harmonic support. Measures 74-76 show a repeating rhythmic pattern, while measure 77 transitions to a new harmonic section with a forte dynamic 'ff'.

Musical score page 19, measures 78-81. The treble staff features eighth-note chords with grace notes. The bass staff provides harmonic support. Measures 78-80 show a repeating rhythmic pattern, while measure 81 transitions to a new harmonic section with a forte dynamic 'ff'.

Musical score page 19, measures 83-86. The treble staff features eighth-note chords with grace notes. The bass staff provides harmonic support. Measures 83-85 show a repeating rhythmic pattern, while measure 86 concludes the section.