

# Misa N° 9 a ocho voces

Catedral Metropolitana de Santiago de Chile

Hilarión Eslava



**For Double Choir with Small Orchestra and Organ Obbligato**  
(Keyboard Reduction by Rebecca Rufin)

ART: Stained glass window at Catedral Metropolitana de Santiago de Chile;  
<https://catedraldesantiago.cl/templo.php>

CPE-449

**Misa N° 9 a ocho voces**  
**Catedral Metropolitana de Santiago de Chile**  
**Hilarión Eslava**

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**Misa N° 9 a ocho voces**  
**Catedral Metropolitana de Santiago de Chile**  
**1. Kyrie**

Hilarión Eslava

**Largo**

Oboe 1  
Oboe 2  
Horn in F  
Organ Obbligato  
Violins 1  
Violins 2  
Violoncellos  
Contrabasses  
1º Choir  
Soprano 1  
1º Choir  
Soprano 2  
1º Choir  
Alto  
1º Choir  
Tenor 1  
2º Choir  
Soprano  
2º Choir  
Alto  
2º Choir  
Tenor  
2º Choir  
Bass  
Keyboard Reduction

4

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

Ky - ri-e, Ky - ri-e e - lei-son,

1C-S2

Ky - ri-e, Ky - ri-e e - lei-son,

1C-A

Ky - ri-e, Ky - ri-e e - lei-son,

1C-T

Ky - ri-e, Ky - ri-e e - lei-son,

2C-S

Ky - ri-e,

2C-A

Ky - ri-e,

2C-T

Ky - ri-e,

2C-B

Ky - ri-e,

KB

8

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

Ky - ri - e'e - - - lei - son, Ky - ri - e'e - - - lei - son,

f mp

1C-S2

e - - - lei - son, Ky - ri - e e - - lei - son,

p f mp

1C-A

e - - - - lei - son, Ky - ri - e'e - - - - lei - son,

p ff mp

1C-T

Ky - - - - ri - e'e - - - lei - son, Ky - ri - e'e - - - - lei - son,

p ff mp

2C-S

e - - lei - son,

ff

2C-A

e - - lei - son,

ff

2C-T

e - - lei - son,

ff

2C-B

e - - lei - son,

ff

KB

p ff p



15

Ob. 1  
Ob. 2  
F Hn.  
Org.  
Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.  
1C-S1  
lei-son, Christe e-lei-son Christe e-lei-son,  
1C-S2  
lei-son, Christe e-lei-son Christe e-lei-son,  
1C-A  
lei-son, Christe e-lei-son Christe e-lei-son,  
1C-T  
lei-son, Christe e-lei-son Christe e-lei-son,  
2C-S  
Christe e-lei-son,  
2C-A  
Christe e-lei-son,  
2C-T  
Christe e-lei-son,  
2C-B  
Christe e-lei-son,  
KB  
sf

18

Ob. 1  
Ob. 2  
F Hn.  
Org.  
Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.  
1C-S1  
1C-S2  
1C-A  
1C-T  
2C-S  
2C-A  
2C-T  
2C-B  
KB

*dol.*

Ky-ri-e, Ky - ri - e'e - lei - son, Ky - ri - e'e - - - lei - - son.

Ky-ri-e, Ky - ri - e'e - lei - son, Ky - ri - e'e - - - lei - - son.

Ky-ri-e, Ky - ri - e'e - lei - son, Ky - ri - e'e - - - lei - - son.

Ky-ri-e, Ky - ri - e'e - lei - son, Ky - ri - e'e - - - lei - - son.

Ky - ri - e'e - lei - son, Ky - ri - e'e - - - lei - - son.

Ky - ri - e'e - lei - son, Ky - ri - e'e - - - lei - - son.

Ky - ri - e'e - lei - son, Ky - ri - e'e - - - lei - - son.

*dol.*

## **2. *Gloria (et in terra pax)***

Hilarión Eslava

6

This musical score page contains ten staves of music. The top six staves represent instrumental parts: Ob. 1, Ob. 2, D Hn., Org., Vlns. 1, and Vlns. 2. The bottom four staves represent vocal parts: Vcs. (Vocals), Cbs. (Cello/Bass), and three choirs: 1C-S1, 1C-S2, 1C-A, 1C-T, 2C-S, 2C-A, 2C-T, and 2C-B. The vocal parts sing the words "ter-ra," followed by "et in". The KB (Keyboard) part is also present at the bottom.

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
ter-ra,  
et in

1C-S2  
ter-ra,  
et in

1C-A  
ter-ra,  
et in

1C-T  
ter-ra,  
et in

2C-S  
ter-ra,  
et in

2C-A  
ter-ra,  
et in

2C-T  
ter-ra,  
et in

2C-B  
ter-ra,  
et in

KB



17

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

pax,  
pax ho-mi - ni - bus,

1C-S2

pax,  
pax ho-mi - ni - bus,

1C-A

pax,  
pax ho-mi - ni - bus,

1C-T

pax,  
pax ho-mi - ni - bus,

2C-S

pax,  
pax ho-mi - ni - bus,

2C-A

pax,  
pax ho-mi - ni - bus,

2C-T

pax,  
pax ho-mi - ni - bus,

2C-B

pax  
pax ho-mi - ni - bus,

KB

dol.

22

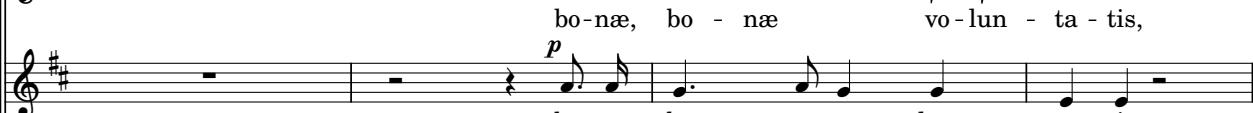
D Hn. 

Vlns. 1 

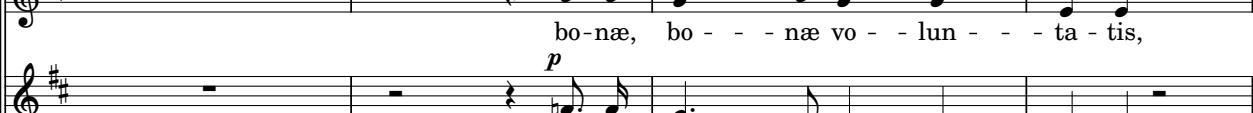
Vlns. 2 

Vcs. 

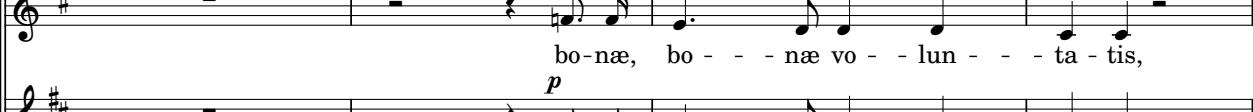
Cbs. 

1C-S1 

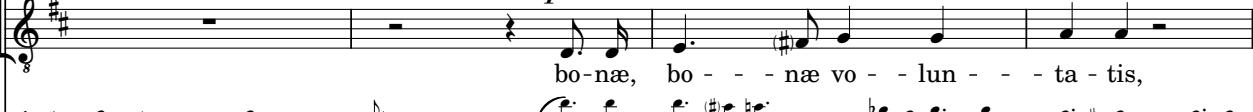
bo-næ, bo - næ      vo-lun - ta - tis,

1C-S2 

bo-næ, bo - - - næ vo - - lun - - - ta - tis,

1C-A 

bo-næ, bo - - - næ vo - - lun - - - ta - tis,

1C-T 

bo-næ, bo - - - næ vo - - lun - - - ta - tis,

KB 

26

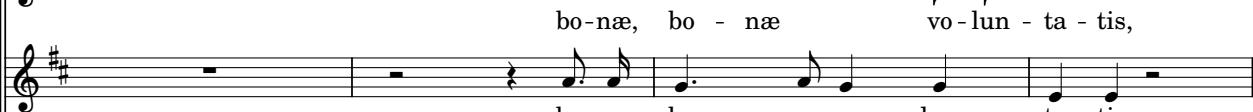
D Hn. 

Vlns. 1 

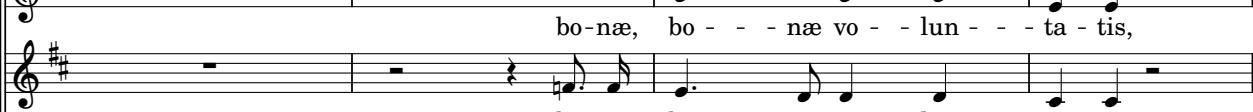
Vlns. 2 

Vcs. 

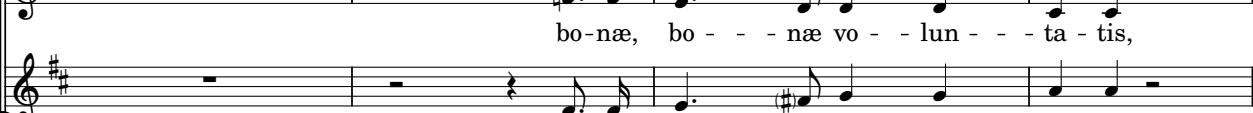
Cbs. 

1C-S1 

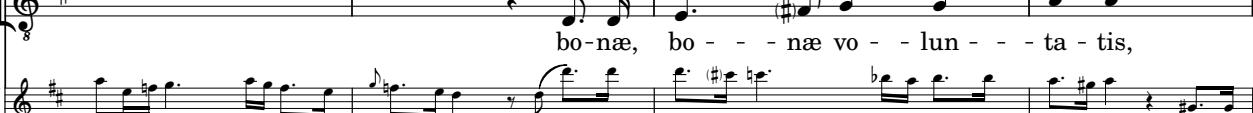
bo-næ, bo - næ      vo-lun - ta - tis,

1C-S2 

bo-næ, bo - - - næ vo - - lun - - - ta - tis,

1C-A 

bo-næ, bo - - - næ vo - - lun - - - ta - tis,

1C-T 

bo-næ, bo - - - næ vo - - lun - - - ta - tis,

KB 

## 14

30

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-A

Duo (Duet)

Lau - da - mus, lau - da - mus, lau - da - mus, lau - da - muste, lau -

1C-T

Duo (Duet)

Lau - da - mus, lau - da - mus, lau - da - mus, lau - da - muste, lau -

KB

36

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-A

da - mus, lau - da - muste. Be - ne - di - ci-mus, be - ne - di - ci-mus,

1C-T

da - mus, lau - da - muste. Be - ne - di - ci-mus, be - ne - di - ci-mus,

KB

42

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

A-do - ra - - - mus

1C-S2

A-do - ra - - - mus

1C-A

be - - - ne - - di - - ci - mus, be - ne di - ci-mus te. A-do-ra-mus

1C-T

be - - - ne - - di - - ci - mus, be - ned - ci-mus te. A-do-ra-mus

KB

47

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

pizz.  
te, glo-ri-fi - ca - - - mus te, a - do - ra - mus te, a - do -

1C-S2

pizz.  
te, glo-ri-fi - ca - - - mus te, a - do - ra - mus te,

1C-A

te, glo-ri - fi-ca-mus te. a - do - ra - mus te, a - do -

1C-T

te, glo-ri - fi-ca-mus te. a - do - ra - mus te,

KB

54

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus,

1C-S2

a - - do - ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus,

1C-A

ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus,

1C-T

a - - do - ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus,

2C-S

Gra - ti - as a - gi - mus,

2C-A

Gra - ti - as a - gi - mus,

2C-T

Gra - ti - as a - gi - mus,

2C-B

Gra - ti - as a - gi - mus,

KB

61

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-S2

1C-A

1C-T

2C-S

2C-A

2C-T

2C-B

KB

a - - gi-mus

66

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

ti - bi,  
prop-ter mag - nam,  
prop-ter mag -

1C-S2

ti - bi,  
prop-ter mag - nam,  
prop-ter mag -

1C-A

ti - bi,  
prop-ter mag - nam,  
prop-ter mag -

1C-T

ti - bi,  
prop-ter mag - nam,  
prop-ter mag -

2C-S

ti - bi,  
prop-ter mag - nam,  
prop-ter mag -

2C-A

ti - bi,  
prop-ter mag - nam,  
prop-ter mag -

2C-T

ti - bi,  
prop-ter mag - nam,  
prop-ter mag -

2C-B

ti - bi,  
prop-ter mag - nam,  
prop-ter mag -

KB

71

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
nam, prop-ter mag - nam. prop-ter mag - - nam glo-ri - am tu -

1C-S2  
nam, prop-ter mag - nam. prop-ter mag - - nam glo-ri - am tu -

1C-A  
nam, prop-ter mag - nam. prop-ter mag - - nam glo-ri - am tu -

1C-T  
nam, prop-ter mag - nam. prop-ter mag - - nam glo-ri - am tu -

2C-S  
nam, prop-ter mag - nam. prop-ter mag - - nam glo-ri - am tu -

2C-A  
nam, prop-ter mag - nam. prop-ter mag - - nam glo-ri - am tu -

2C-T  
nam, prop-ter mag - nam. prop-ter mag - - nam glo-ri - am tu -

2C-B  
nam, prop-ter mag - nam. prop-ter mag - - nam glo-ri - am tu -

KB

76

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
am.  
dol. *rf*  
Do - mi - ne De - us, Do - mi - ne De - us, Rex cæ -

1C-S2  
um  
dol. *rf*  
Do - mi - ne De - us, Do - mi - ne De - us, Rex cæ -

1C-A  
um  
dol. *rf*  
Do - mi - ne De - us, Do - mi - ne De - us, Rex cæ -

1C-T  
um  
dol. *rf*  
Do - mi - ne De - us, Do - mi - ne De - us, Rex cæ -

2C-S  
um

2C-A  
um

2C-T  
um

2C-B  
um

KB  
*p* *rf*

82

Ob. 1

Ob. 2

D Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1      *dol.*  
les-tis,      De - us Pa - ter,      De - - us Pa - ter om-ni - - po - tens,

1C-S2      *dol.*  
les-tis,      De - us Pa - ter,      De - - us Pa - ter om-ni - - po - tens,

1C-A      *dol.*  
les-tis,      De - us Pa - ter,      De - - us Pa - ter om - ni - po - tens,

1C-T      *dol.*  
les-tis,      De - us Pa - ter,      De - - us Pa - ter om-ni - - po - tens,

KB      *mp f*  
*p*  
*rif*  
*f*

87

Ob. 1  
Ob. 2  
D Hn.  
Org.  
Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.  
1C-S1  
Do - mi - ne De - us      Do - mi-ne      De - us, Rex cæ - - les-tis      De - us Pa - ter,  
1C-S2  
Do - mi - ne De - us      Do - mi-ne      De - us, Rex cæ - - les-tis      De - us Pa - ter,  
1C-A  
Do - mi - ne De - us      Do - mi-ne      De - us, Rex cæ - - les-tis      De - us Pa - ter,  
1C-T  
Do - mi - ne De - us      Do - mi-ne      De - us, Rex cæ - - les-tis      De - us Pa - ter,  
2C-S  
Do - mi - ne De - us      Do - mi-ne      De - us, Rex cæ - - les-tis      De - us Pa - ter,  
2C-A  
Do - mi - ne De - us      Do - mi-ne      De - us, Rex cæ - - les-tis      De - us Pa - ter,  
2C-T  
Do - mi - ne De - us      Do - mi-ne      De - us, Rex cæ - - les-tis      De - us Pa - ter,  
2C-B  
Do - mi - ne De - us      Do - mi-ne      De - us, Rex cæ - - les-tis      De - us Pa - ter,  
KB

92

Ob. 1  
Ob. 2  
D Hn.  
Org.  
Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.  
1C-S1  
1C-S2  
1C-A  
1C-T  
2C-S  
2C-A  
2C-T  
2C-B  
KB

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

De *r**f* - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li, Do - mi - ne Fi - li u - ni -

98

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Ves.

Cbs.

1C-S1  
ge - ni-te, Je - su Chris - te, Je - - - su - Chris - - - te.

1C-S2  
ge - ni-te, Je - su Chris - te, Je - - - su - Chris - - - te.

1C-A  
ge - ni-te, Je - su Chris - te, Je - - - su - Chris - - - te.

1C-T  
ge - ni-te, Je - su Chris - te, Je - - - - Chris - - - te. *p* Do - mi - ne

2C-S  
ge - ni-te, Je - su Chris - te, Je - - - su - Chris - - - te.

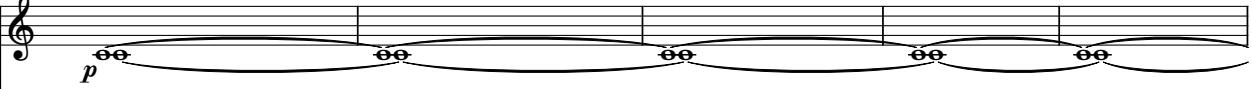
2C-A  
ge - ni-te, Je - su Chris - te, Je - - - su - Chris - - - te.

2C-T  
ge - ni-te, Je - su Chris - te, Je - - - su - Chris - - - te.

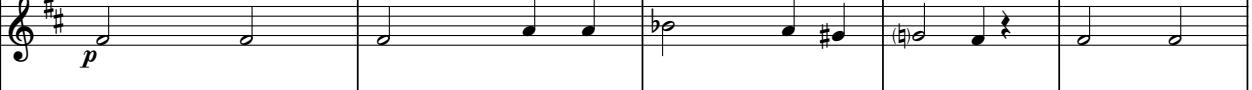
2C-B  
ge - ni-te, Je - su Chris - te, Je - - - - Chris - - - te.

KB

103

D Hn. 

Vlns. 1 

Vlns. 2 

Vcs. 

Cbs. 

1C-S1   
Do - mi - ne De - us, Ag - - - nus,

1C-S2   
Do - mi - ne De - us, Ag - - - - nus De - i,

1C-A   
Do - mi - ne De - us, Ag - - - - nus De - i,

1C-T   
De - - - us, Ag - - - nus De - - - - i, Fi - li - us Pa -

KB 

108

Ob. 1

Ob. 2

D Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
Pa - - tris, Fi - - - li - us Pa - - - tris.

1C-S2  
Fi - - - li - us Pa - - - - - tris.

1C-A  
Fi - - - li - us Pa - - - - - tris.

1C-T  
tris, Fi - - - li - us Pa - - - tris.

KB

### 3. Qui Tollis

Hilarión Eslava

**Larghetto**

Oboe 1

Oboe 2

Horn in G

Organ Obbligato

Violins 1

Violins 2

Violoncellos

Contrabasses

1<sup>o</sup> Choir  
Soprano 1

Qui tol - lis pec-ca - ta mun - di,

qui tol - lis pec-ca - ta mun -

1<sup>o</sup> Choir  
Soprano 2

Qui tol - lis pec-ca - ta mun - di,

qui tol - lis pec-ca - ta mun -

1<sup>o</sup> Choir  
Alto

Qui tol - lis pec-ca - ta mun - di,

qui tol - lis pec-ca - ta mun -

1<sup>o</sup> Choir  
Tenor 1

Qui tol - lis pec-ca - ta mun - di,

qui tol - lis pec-ca - ta mun -

2<sup>o</sup> Choir  
Soprano

Qui tol - lis pec-ca - ta mun - di,

qui tol - lis pec-ca - ta mun -

2<sup>o</sup> Choir  
Alto

Qui tol - lis pec-ca - ta mun - di,

qui tol - lis pec-ca - ta mun -

2<sup>o</sup> Choir  
Tenor

Qui tol - lis pec-ca - ta mun - di,

qui tol - lis pec-ca - ta mun -

2<sup>o</sup> Choir  
Bass

Qui tol - lis pec-ca - ta mun - di,

qui tol - lis pec-ca - ta mun -

Keyboard Reduction

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5

Ob. 1

Ob. 2

G Hn.

Org.

Vlns. 1

Vlns. 2

Ves.

Cbs.

1C-S1      *dol.*

di, mi - se - re-re, mi - se - re-re, mi - se - re-re no - - - bis, pec-ca - ta mun - - -

1C-S2      *dol.*

di, mi - se - re-re, mi - se - re-re, mi - se - re-re no - *f* - - bis, pec-ca - ta mun - - -

1C-A

di,

qui - tol - lis pe-ca - ta mun - - -

1C-T

di,

pe-ca - ta mun - - -

2C-S

di,

qui - tol - lis pe-ca - ta mun - - -

2C-A

di,

qui - tol - lis pe-ca - ta - mun - - -

2C-T

di,

qui - tol - lis pe-ca - ta mun - - -

2C-B

di,

qui - tol - lis pe-ca - ta mun - - -

KB      *p*

8

Ob. 1

Ob. 2

G Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

di,

qui - tol - lis pe-ca-ta mun -

1C-S2

dol.

di, mi - se - re - re, mi - se - re - re, mi - se - re - re no - - - bis, pec-ca-ta mun -

1C-A

dol.

di, mi - se - re - re, mi - se - re - re, mi - se - re - re no - - - bis, pec-ca-ta mun -

1C-T

di,

pe-ca-ta mun -

2C-S

di,

qui - tol - lis pe-ca-ta mun -

2C-A

di,

qui - tol - lis pe-ca-ta mun -

2C-T

di,

qui - tol - lis pe-ca-ta mun -

2C-B

di,

qui - tol - lis pe-ca-ta mun -

KB

*p*

*ff*

11

Ob. 1      dol.

Ob. 2      dol.

G Hn.      *p*

Org.      dol.

Vlns. 1      *p*

Vlns. 2      *p*

Vcs.      *p*

Cbs.      *p*

1C-S1      di, sus - ci-pe, sus - ci-pe,

1C-S2      di, sus - ci-pe, sus - ci-pe,

1C-A      di, sus - ci-pe, sus - ci-pe,

1C-T      di, sus - ci-pe, sus - ci-pe,

2C-S      di,

2C-A      di,

2C-T      di,

2C-B      di,

KB      dol.

14

Ob. 1

Ob. 2

G Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
sus-ci-pe, de - - - pre - - - ca - - - ti - o - - nem

1C-S2  
sus-ci-pe, de - - - pre - - - ca - - - ti - o - - nem

1C-A  
sus-ci-pe, de - - - pre - - - ca - - - ti - o - - nem

1C-T  
sus-ci-pe, de - - - pre - - - ca - - - ti - o - - nem

KB

*a tempo*

17

Ob. 1

Ob. 2

G Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
nos - - - - - tram. Qui se - des ad dex - te-ram Pa-tris, qui

1C-S2  
nos - - - - - tram. Qui se - des ad dex - te-ram Pa-tris, qui

1C-A  
nos - - - - - tram. Qui se - des ad dex - te-ram Pa-tris, qui

1C-T  
nos - - - - - tram. Qui se - des ad dex - te-ram Pa-tris, qui

2C-S  
*f*  
Qui se - des ad dex - te-ram Pa-tris, qui

2C-A  
*f*  
Qui se - des ad dex - te-ram Pa-tris, qui

2C-T  
*f*  
Qui se - des ad dex - te-ram Pa-tris, qui

2C-B  
*f*  
Qui se - des ad dex - te-ram Pa-tris, qui

KB

20

Ob. 1

Ob. 2

G Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

se - des ad dex - - te - ram Pa-tris, mi - - se - - re-re, mi - - se - dol.

1C-S2

se - des ad dex - - te - ram Pa-tris, mi - - se - - re-re, mi - - se - dol.

1C-A

se - des ad dex - - te-ram Pa-tris,

1C-T

se - des ad dex - - te-ram Pa-tris, mi - - se - - re-re, mi - - se - dol.

2C-S

se - des ad dex - - te - ram Pa-tris,

2C-A

se - des ad dex - - te-ram Pa-tris,

2C-T

se - des ad dex - - te - ram Pa-tris,

2C-B

se - des ad dex - - te - ram Pa-tris,

KB

23

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
re - re no - - bis.

1C-S2  
re - re no - - bis.

1C-T  
re - re no - - bis.

KB

## 4. Quoniam

Hilarión Eslava

**Allegro Moderato**

Oboe 1

Oboe 2

Horn in F

Violins 1

Violins 2

Violoncellos

Contrabasses

1<sup>o</sup> Choir  
Soprano 1

1<sup>o</sup> Choir  
Alto

1<sup>o</sup> Choir  
Tenor 1

Keyboard Reduction

To Horn in F

\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.

5

Ob. 1  
Ob. 2  
F Hn.  
Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.  
1C-S1  
1C-A  
1C-T  
KB

Quo-ni - am tu so - - lus  
dol.

Quo-ni - am tu so - - lus  
dol.

Quo-ni -

10

Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.  
1C-S1  
1C-A  
1C-T  
KB

sanc - tus, quo - ni - am tu so - - lus sanc - tus, quo - ni -

sanc - tus, quo - ni - am tu so - - lus sanc - tus, quo - ni -

am tu so - - lus sanc - - tus, quo - ni - am tu so - - lus

13

Ob. 1

Ob. 2

F Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

KB

am tu so - lus sanctus, tu so - lus Do-mi-nus, Do - mi - nus,

am tu so - lus sanctus, tu so - lus Do-mi-nus, Do - mi - nus,

sanc-tus, tu so - lus sanctus, tu so - lus Do-mi-nus, Do - mi - nus, tu

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

18

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

KB

tu so - - - lus, tu sanc - tus, tu

tu so - - - lus, tu sanc - tus, tu

so - - - lus, tu so - - - lus, tu so - - - lus, tu

*p*

*p*

21

Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.  
1C-S1  
so - - - lus Do - - - mi - nus, Sanc - - - - tus Do - - - mi -  
1C-A  
so - - - lus Do - - - mi - nus, Sanc - - - - tus Do - - - mi -  
1C-T  
so - - - lus, tu so - - lus Sanc - - tus, tu so - - lus Do - - - mi -  
KB

24

Ob. 1  
Ob. 2  
F Hn.  
Vlns. 1  
arco pizz.  
Vlns. 2  
arco pizz.  
Vcs.  
Cbs.  
1C-S1  
nus, tu so - - - lus Sanc - - -  
1C-A  
nus, tu so - - - lus Sanc - - -  
1C-T  
nus, tu so - - - lus, tu so - - lus, tu  
KB

28

F Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

tus, tu so - - - lus Do - - - mi - nus, Sanc - - - - tus Do - - - mi -

1C-A

tus, tu so - - - lus Do - - - mi - nus, Sanc - - - - tus Do - - - mi -

1C-T

so - - - lus, tu so - - - lus, tu so - - - lus Sanc - - - tus, tu so - - - lus Do - - - mi -

KB

32 *cres. e rall.*

F Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

nus, tu so - - - lus, tu so - - - lus, tu so - - - lus Al - fti si - - - - -

1C-A

nus, tu so - - - lus, tu so - - - lus, tu so - - - lus Al - fti si - - - - -

1C-T

nus, tu, tu, tu so - - - lus, so - - - lus Al -

KB

*maestoso*

*a tempo cres. e rall.*

Ob. 1

Ob. 2

F Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

KB

*maestoso*

*a tempo cres. e rall.*

mus, tu so - lus Al-tis - - si - mus, Je-su Chris - - te, tu so - lus, tu

mus, tu so - lus Al-tis - - si - mus, Je-su Chris - - te, tu so - lus, tu

tis - si-mus, tu so - lus Al-tis - - si - mus, Je-su Chris - - te, tu,

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

40

Ob. 1

Ob. 2

*maestoso*

F Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

so - - lus, tu so - - lus Al - tis - - - si - - - mus, tu so - lus Al-tis - - si -

1C-A

so - - lus, tu so - - lus Al - tis - - - si - - - mus, tu so - lus Al-tis - - si -

1C-T

tu, tu so - - lus, so - lus Al - tis - si-mus, tu so - lus Al-tis - - si -

KB

44

Ob. 1

Ob. 2

F Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
mus, Je - su Chris - - - - te,

1C-A  
mus, Je - su Chris - - - - te,

1C-T  
mus, Je - su Chris - - - - te,

KB

## 5. *Cum Sancto Spiritu*

Hilarión Eslava

**Allegro un poco vivo**

Oboe 1

Oboe 2

Horn in D

Organ Obbligato

Violins 1

Violins 2

Violoncellos

Contrabasses

1º Choir  
Soprano 1

1º Choir  
Soprano 2

1º Choir  
Alto

1º Choir  
Tenor 1

2º Choir  
Soprano

2º Choir  
Alto

2º Choir  
Tenor

2º Choir  
Bass

Keyboard Reduction

dol.

dol.

Cum        Sanc - to       Spi - ri - tu in       glo - ri-a       De - i

9

Ob. 1

Ob. 2

D Hn. *p*

Vlns. 1

Vlns. 2 *dol.*

Vcs.

Cbs.

1C-A  
Pa-tris, Cum Sanc-to Spi - - ri - tu in glo - ri-a

1C-T  
*dol.* Cum Sanc-to Spi - - ri - tu in

KB

16

Ob. 1

Ob. 2

D Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

Cum Sanc - to Spi - ri -

1C-S2

Cum Sanc - to Spi - ri - tu in

1C-A

f

De - - i Pa - - - - - tris, cum Sanc - - - - - to

1C-T

f

glo - ri-a De - - i Pa - - - - tris, cum Sanc - - - - - to

KB

23

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

tu in glo - - ri - - a.

1C-S2

glo - ri-a De - - i Pa-tris.

1C-A

Spi - - - ri - - - tu.

1C-T

Spi - - - ri - - - tu.

KB

30

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-S2

1C-A

1C-T

KB

*dol.*

*p*

*p*

*p*

*p*

*s*

*s*

*s*

*In glo - - ri-a De - - - -*

*In glo - - ri-a De - - - -*

*In glo - - ri-a De - - - -*

*In glo - - ri-a De - - - -*

36

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
i,  
in glo - ri-a

1C-S2  
i,  
in glo - ri-a

1C-A  
i,  
in glo - ri-a

1C-T  
i,  
in glo - ri-a

KB

43

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

De - - - - i, in glo - ri-a, in glo - ri-a De - - i Pa -

ff

1C-S2

De - - - - i, in glo - ri-a, in glo - ri-a De - - i Pa -

ff

1C-A

De - - - - i, in glo - ri-a, in glo - ri-a De - - i Pa -

ff

1C-T

De - - - - i, in glo - ri-a, in glo - ri-a De - - i Pa -

ff

2C-S

in glo - ri-a, in glo - ri-a De - - i Pa -

ff

2C-A

in glo - ri-a, in glo - ri-a De - - i Pa -

ff

2C-T

in glo - ri-a, in glo - ri-a De - - i Pa -

ff

2C-B

in glo - ri-a, in glo - ri-a De - - i Pa -

ff

KB

51

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

tris, cum Sanc - to Spi - ri-tu in glo - ri-a De - - i Pa - - tris,

1C-S2

tris, cum Sanc - to Spi - ri-tu in glo - ri-a De - - i Pa - - tris,

1C-A

tris, cum Sanc - to Spi - ri-tu in glo - ri-a De - - i Pa - - tris,

1C-T

tris, cum Sanc - to Spi - ri-tu in glo - ri-a De - - i Pa - - tris,

2C-S

tris, cum Sanc - to Spi - ri-tu in glo - ri-a De - - i Pa - - tris,

2C-A

tris, cum Sanc - to Spi - ri-tu in glo - ri-a De - - i Pa - - tris,

2C-T

tris, cum Sanc - to Spi - ri-tu in glo - ri-a De - - i Pa - - tris,

2C-B

tris, cum Sanc - to Spi - ri-tu in glo - ri-a De - - i Pa - - tris,

KB

58

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

A - - - - men; cum Sanc - to Spi - ri - tu in glo - ri - a

1C-S2

A - - - - men; cum Sanc - to Spi - ri - tu in glo - ri - a

1C-A

A - - - - men; cum Sanc - to Spi - ri - tu in glo - ri - a

1C-T

A - - - - men; cum Sanc - to Spi - ri - tu in glo - ri - a

2C-S

A - - - - men; cum Sanc - to Spi - ri - tu in glo - ri - a

2C-A

A - - - - men; cum Sanc - to Spi - ri - tu in glo - ri - a

2C-T

A - - - - men; cum Sanc - to Spi - ri - tu in glo - ri - a

2C-B

A - - - - men; cum Sanc - to Spi - ri - tu in glo - ri - a

KB

65

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
De - - - i Pa - - tris, A - - - - - men.

1C-S2  
De - - - i Pa - - tris, A - - - - - men.

1C-A  
De - - - i Pa - - tris, A - - - - - men.

1C-T  
De - - - i Pa - - tris, A - - - - - men.

2C-S  
De - - - i Pa - - tris, A - - - - - men.

2C-A  
De - - - i Pa - - tris, A - - - - - men.

2C-T  
De - - - i Pa - - tris, A - - - - - men.

2C-B  
De - - - i Pa - - tris, A - - - - - men.

KB

6. *Credo*

Hilarión Eslava

**Allegro**

Oboe 1

Oboe 2

Horn in D

Organ Obbligato

Violins 1

Violins 2

Violoncellos

Contrabasses

1º Choir Soprano 1

Pa - tremom-ni-po - ten - tem, fac - to-rem cæ - - - li et ter - - -

1º Choir Alto

Pa - tremom-ni-po - ten - tem, fac - to-rem cæ - - - li et ter - - -

1º Choir Tenor 1

Pa - tremom-ni-po - ten - tem, fac - to-rem cæ - - - li et ter - - -

1º Choir Bass

Pa - tremom-ni-po - ten - tem, fac - to-rem cæ - - - li et ter - - -

2º Choir Soprano

Pa - tremom-ni-po - ten - tem, fac - to-rem cæ - - - li et ter - - -

2º Choir Alto

Pa - tremom-ni-po - ten - tem, fac - to-rem cæ - - - li et ter - - -

2º Choir Tenor

Pa - tremom-ni-po - ten - tem, fac - to-rem cæ - - - li et ter - - -

2º Choir Bass

Pa - tremom-ni-po - ten - tem, fac - to-rem cæ - - - li et ter - - -

Keyboard Reduction

7

Ob. 1

Ob. 2

D Hn.

Vlns. 1

Vlns. 2

Ves.

Cbs.

1C-S1  
ræ, vi - - si - bi - - li - um om-ni - um et in - vi - - si - bi - - li -

1C-A  
ræ, vi - si - - bi - li - um om - ni - um et in - - vi - si - - bi - li -

1C-T  
ræ, vi - si - - bi - li - um om - ni - um et in - - vi - si - - bi - li -

1C-B  
ræ, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

2C-S  
ræ, vi - - si - bi - - li - um om-ni - um et in - vi - - si - bi - - li -

2C-A  
ræ, vi - si - - bi - li - um om - ni - um et in - - vi - si - - bi - li -

2C-T  
ræ, vi - si - - bi - li - um om - ni - um et in - - vi - si - - bi - li -

2C-B  
ræ, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

KB

15

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1      um;      et      in u-num      Do - mi-num, Je-sum      Chris - tum,

1C-A      um;      et      in u-num      Do - mi-num, Je-sum      Chris - tum,

1C-T      um;      et      in u-num      Do - mi-num, Je-sum      Chris - tum,

1C-B      um;      et      in u-num      Do - mi-num, Je-sum      Chris - tum,

2C-S      um;      et      in u-num      Do - mi-num, Je-sum      Chris - tum,

2C-A      um;      et      in u-num      Do - mi-num, Je-sum      Chris - tum,

2C-T      um;      et      in u-num      Do - mi-num, Je-sum      Chris - tum,

2C-B      um;      et      in u-num      Do - mi-num, Je-sum      Chris - tum,

KB

21

Ob. 1

Ob. 2

D Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
Fi - li - um De - i un - - i - gen - i - tum, et ex Pa - tre na - - - - tum

1C-A  
Fi - li - um De - i un - - i - gen - i - tum, et ex Pa - - - tre na - - - - tum an -

1C-T  
Fi - li - um De - i un - - i - gen - i - tum, et ex Pa - tre na - - - - tum

1C-B  
Fi - li - um De - i un - - i - gen - i - tum, et ex Pa - tre na - - - - tum

2C-S  
Fi - li - um De - i un - - i - gen - i - tum, et ex Pa - tre na - - - - tum

2C-A  
Fi - li - um De - i un - - i - gen - i - tum, et ex Pa - - - tre na - - - - tum an -

2C-T  
Fi - li - um De - i un - - i - gen - i - tum, et ex Pa - tre na - - - - tum

2C-B  
Fi - li - um De - i un - - i - gen - i - tum, et ex Pa - tre na - - - - tum

KB

28

Ob. 1

Ob. 2

D Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
ante om-ni-a sæ - cu - la. dol. De-umde De - o, lu-men de

1C-A  
- te om - ni - a sæ - - - cu - la. dol. De-um de De - - o,

1C-T  
ante om-ni-a sæ - cu - la.

1C-B  
an - te om - - ni-a sæ - cu - la.

2C-S  
ante om-ni-a sæ - cu - la.

2C-A  
- te om - ni - a sæ - - - cu - la.

2C-T  
ante om-ni-a sæ - cu - la.

2C-B  
an - te om - - ni-a sæ - cu - la.

KB

36

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
lu - - mi - ne, De - um de De - - - o, De - - - o

1C-A  
lu-men de lu - - mi-ne, De - um de De - o, lu - #men de lu - - mi -

1C-T  
dol.  
De - um de De - - - o, lu - mende lu - - mi-ne, lu - men de

1C-B  
dol.  
De - um de De - - - o, lu - men de lu - - - mi -

KB

42

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

lu - men de lu - - - mi - - ne, de lu - mi - ne, De - um  
ne, lu - men de lu - - - - mi - - ne, De - um  
lu - - mi - ni, lu - men de lu - mi - ne, De - um  
ne, lu - men de lu - - - - mi - - ne, De - um  
f

49

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
ve - rum, de De - - o ve - - - ro, *dol.*

1C-A  
ve - rum, de De - - o ve - - - ro, ge - ni - tum non

1C-T  
ve - rum, de De - - o ve - - - ro,

1C-B  
ve - rum, de De - - o ve - - - ro,

2C-S  
ve - rum, de De - - o ve - - - ro,

2C-A  
ve - rum, de De - - o ve - - - ro,

2C-T  
ve - rum, de De - - o ve - - - ro,

2C-B  
ve - rum, de De - - o ve - - - ro,

KB

56

Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.

1C-S1  
1C-A  
1C-T  
1C-B  
KB

*dol.*

ge - ni - tum non fac - - - - tum, con-sub-stan - ti - - a - - - lem Pa - tri,  
 fac - - tum, con-sub-stan - ti - - a - - - lem Pa - - - - tri,  
*dol.* ge - ni - tum non fac - - - - tum,  
*dol.* ge - ni - tum non

61

Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.

1C-S1  
1C-A  
1C-T  
1C-B  
KB

con - - - sub - stan - ti - a - - lem Patri; per quem om - - - ni -  
 con - - - sub - stan - ti - - a - lem Pa - - - tri; per - - quem  
 con - substan - ti - - a - - - lem Pa - tri; per - - - - quem  
 fac - - - - tum, con - substan - ti - - a - lem Pa - - - - tri; per quem

66

Ob. 1

Ob. 2

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
a fac-ta sunt, per quem omni-a, omni-

1C-A  
om-ni-a fac-ta sunt, per quem omni-a, omni-

1C-T  
om-ni-a fac-ta sunt, per quem omni-a, omni-

1C-B  
om-ni-a fac-ta sunt, per quem omni-a, omni-

2C-S  
per quem omni-a, omni-

2C-A  
per quem omni-a, omni-

2C-T  
per quem omni-a, omni-

2C-B  
per quem omni-a, omni-

KB

74

Ob. 1

Ob. 2

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
a fac - ta sunt, fac - ta sunt.

1C-A  
a fac - ta sunt, fac - ta sunt.

1C-T  
a fac - ta sunt, fac - ta sunt.

1C-B  
a fac - ta sunt, fac - ta sunt.

2C-S  
a fac - ta sunt, fac - ta sunt.

2C-A  
a fac - ta sunt, fac - ta sunt.

2C-T  
a fac - ta sunt, fac - ta sunt.

2C-B  
a fac - ta sunt, fac - ta sunt.

KB

81

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

KB

89

Ob. 1 *dol.* *rif*

Ob. 2 *dol.* *rif*

D Hn. *p* *rif*

Org. *p*

Vlns. 1 *dol.* *rif*

Vlns. 2 *p* *rif*

Vcs. *p* *rif*

Cbs. *p* *rif*

1C-S1 *p* *rif*  
Qui prop-ter nos ho - - mi - nes et prop-ter nos-tram sa-lu -

1C-A *p* *rif*  
Qui prop-ter nos ho - - mi - nes et prop-ter nos-tram sa-lu -

1C-T *p* *rif*  
Qui prop-ter nos ho - - mi - nes et prop-ter nos-tram sa-lu -

1C-B *p* *rif*  
Qui prop-ter nos ho - - mi - nes et prop-ter nos-tram sa-lu -

KB *dol.* *rif*

96

Ob. 1      dol.

Ob. 2      dol.

D Hn.      *p*

Org.      *p*

Vlns. 1      dol.

Vlns. 2      *p*

Vcs.      *p*

Cbs.      *p*

1C-S1      *p*  
tem, qui prop-ter nos ho - mi - nes et prop-ter nos-tram

1C-A      *p*  
tem, qui prop-ter nos ho - mi - nes et prop-ter nos-tram

1C-T      *p*  
tem, qui prop-ter nos ho - mi - nes et prop-ter nos-tram

1C-B      *p*  
tem, qui prop-ter nos ho - mi - nes et prop-ter nos-tram

KB      *dol.*

103

Ob. 1

Ob. 2

Org.

Vlns. 1

Vlns. 2

Ves.

Cbs.

1C-S1  
sa-lu - - tem des - cen - dit de cæ - lis, des - cen - dit de cæ - lis, de cæ - - -

1C-A  
sa-lu - - tem des - cen - dit de cæ - lis, des - cen - dit de cæ - - -

1C-T  
sa-lu - - tem *f* des - cen - dit de cæ - lis, des - cen - - - dit de cæ - - -

1C-B  
sa-lu - - tem des - - cen - - - dit de cæ - - - - -

2C-S  
*f* des - cen - dit de cæ - lis, des - cen - dit de cæ - lis, de cæ - - -

2C-A  
des - cen - dit de cæ - lis, des - cen - dit de cæ - - -

2C-T  
*f* des - cen - dit de cæ - lis, des - cen - - - dit de cæ - - -

2C-B  
des - - cen - - - dit de cæ - - - - -

KB

110

Ob. 1

Ob. 2

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

lis, des - cen - dit de cæ-lis, des - cen - dit de cæ - lis, de cæ - - - lis, des -

lis, des - cen - dit de cæ-lis, des - cen - dit de cæ - lis, de cæ - - - lis, des -

lis, des - cen - dit de cæ-lis, des - cen - - - dit de cæ - - - lis, des -

lis, des - - - cen - - - dit de cæ - - - lis, des -

lis, des - cen - dit de cæ-lis, des - cen - dit de cæ - lis, de cæ - - - lis, des -

lis, des - cen - dit de cæ-lis, des - cen - dit de cæ - lis, de cæ - - - lis, des -

lis, des - cen - dit de cæ-lis, des - cen - - - dit de cæ - - - lis, des -

lis, des - - - cen - - - dit de cæ - - - lis, des -

117 *p.*

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
cen - dit, des - cen - - - dit de cæ - - -

1C-A  
cen - dit, des - cen - dit de cæ - lis, des - cen - dit de cæ - lis, de cæ - - -

1C-T  
cen - dit, des - cen - dit de cæ - lis, des - cen - - dit de cæ - - -

1C-B  
cen - dit, des - - cen - - - dit de cæ - - -

2C-S  
cen - dit, des - cen - - - dit de cæ - - -

2C-A  
cen - dit, des - cen - dit de cæ - lis, des - cen - dit de cæ - lis, de cæ - - -

2C-T  
cen - dit, des - cen - dit de cæ - lis, des - cen - - dit de cæ - - -

2C-B  
cen - dit, des - - cen - - - dit de cæ - - -

KB

124

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
lis, des - cen - dit de cæ - lis, des -

1C-A  
lis, des - cen - dit de cæ - lis, des - cen - dit de lis, de lis, de cæ - lis, des -

1C-T  
lis, des - cen - dit de cæ - lis, des - cen - dit de cæ - lis, des -

1C-B  
lis, des - cen - dit de cæ - lis, des -

2C-S  
lis, des - cen - dit de cæ - lis, des -

2C-A  
lis, des - cen - dit de cæ - lis, des - cen - dit de lis, de lis, de cæ - lis, des -

2C-T  
lis, des - cen - dit de cæ - lis, des - cen - dit de cæ - lis, des -

2C-B  
lis, des - cen - dit de cæ - lis, des -

KB

71  
*Et incarnatus (a cuatro)*

131 Despacio

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1    cen - dit de cæ - lis.    Et in - car-na - tus

1C-A    cen - dit de cæ - lis.    Et in - car-na - tus

1C-T    cen - dit de cæ - lis.    Et in - car -

1C-B    cen - dit de cæ - lis.    Et in - car -

2C-S    cen - dit de cæ - lis.

2C-A    cen - dit de cæ - lis.

2C-T    cen - dit de cæ - lis.

2C-B    cen - dit de cæ - lis.

KB

137

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

est, in - car - na - tus est de Spi - ri - tu Sanc - to, de Spi - ri - tu Sanc -

1C-A

est, in-car-na-tus est de Spi - ri - tu Sanc - to, de Spi - ri - tu Sanc -

1C-T

na - tus est, in - car - na - tus est, de Spi - ri - tu Sanc - to, Sanc -

1C-B

na - tus est, in-car - na - tus est, de Spi - ri - tu Sanc - to, Sanc -

KB

141

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1      *dol.* *f*      *dol.* *f* *p*  
to ex Ma-ri - a Vir-gi-ne, ex Ma-ri - a Vir-gi-ne, et

1C-A      *dol.* *f*      *dol.* *f* *p*  
to ex Ma-ri - a Vir-gi-ne, ex Ma-ri - a Vir-gi-ne, et

1C-T      *dol.* *f*      *dol.* *f* *p*  
to ex Ma-ri - a Vir - gi - ne, ex Ma - ri - a Vir - gi - ne, et

1C-B      *dol.* *f* *b* *f*      *dol.* *f* *p*  
to ex Ma - ri - a Vir-gi-ne, ex Ma - ri - a Vir-gi-ne, et

KB

146

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1 ho - - - - mo fac - tus est, fac - tus est. Cru - ci - fi - xuse - ti -

1C-A ho - - - - mo fac - tus est, fact - - - tus est. Cru - ci - fi - xuse - ti -

1C-T ho - - - - mo fac - tus est, fact - - - tus est. Cru - - ci -

1C-B ho-mo, etho - mo etho - - mo fac - tus est. Cru - - ci -

KB

151

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1 am pro no - - - - bis sub Pon - - - ti - o Pi - - - la - - - to

1C-A am pro no - bis, pro no - bis sub Pon - ti - o Pi - - - la - - - to

1C-T fi - xuse - ti - am pro no - bis sub Pon - ti - o Pi - - - la - - - to

1C-B fi - xuse - ti - am pro no - bis sub Pon - ti - o Pi - la - to

KB

155

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

1C-B

KB

pas-sus et se-pul - tus est, et se-pul - tus est.

dol. pas - sus, pas - sus, pas-sus et se-pul - tus est, et se-pul - tus est.

pas-sus et se-pul - tus est, et se-pul - tus est.

pas-sus et se-pul - tus est, et se-pul - tus est.

*Et resurrexit*

159 **Allegro**

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

Et re-sur - re - xit ter-ti - a di - e, se - - cun-dum Scrip - tu-ras, et

Et re-sur - re - xit ter-ti - a di - - - e, se - - cun-dum Scrip - tu-ras,

Et re-sur - re - xit ter-ti - a di - - - e, se - - cun-dum Scrip - tu-ras,

Et re-sur - re - xit ter-ti - a di - e, se - - cun-dum Scrip - tu-ras,

Et re-sur - re - xit ter-ti - a di - e, se - - cun-dum Scrip - tu-ras, et

Et re-sur - re - xit ter-ti - a di - - - e, se - - cun-dum Scrip - tu-ras,

Et re-sur - re - xit ter-ti - a di - e, se - - cun-dum Scrip - tu-ras,

Et re-sur - re - xit ter-ti - a di - - - e, se - - cun-dum Scrip - tu-ras,

Et re-sur - re - xit ter-ti - a di - e, se - - cun-dum Scrip - tu-ras,

166

Ob. 1

Ob. 2

D Hn.

Vlns. 1

Vlns. 2

Ves.

Cbs.

1C-S1  
— as - cen - - dit in cæ - - lum, se - det ad dex - - te - ram Pa - - - -

1C-A  
et as - - - cen - dit in cæ - - - lum, se - det ad dex - te - ram Pa - - -

1C-T  
et as - - - cen - dit in cæ - - - lum, se - det ad dex - te - ram Pa - - -

1C-B  
et as - cen - dit in cæ - - - lum, se - det ad dex - te - ram Pa - - -

2C-S  
— as - cen - - dit in cæ - - lum, se - det ad dex - - te - ram Pa - - - -

2C-A  
et as - - - cen - dit in cæ - - - lum, se - det ad dex - te - ram Pa - - -

2C-T  
et as - - - cen - dit in cæ - - - lum, se - det ad dex - te - ram Pa - - -

2C-B  
et as - cen - dit in cæ - - - lum, se - det ad dex - te - ram Pa - - -

KB

173

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
tris. Et i - te - rum ven - tu - rus est cum glo - ri -

1C-A  
tris. Et i - te - rum ven - tu - rus est cum glo - ri -

1C-T  
tris. Et i - te - rum ven - tu - rus est cum glo - ri -

1C-B  
tris. Et i - te - rum ven - tu - rus est cum glo - ri -

2C-S  
tris. Et i - te - rum ven - tu - rus est cum glo - ri -

2C-A  
tris. Et i - te - rum ven - tu - rus est cum glo - ri -

2C-T  
tris. Et i - te - rum ven - tu - rus est cum glo - ri -

2C-B  
tris. Et i - te - rum ven - tu - rus est cum glo - ri -

KB

181

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
a, ju - di - ca - re vi - - - vos, vi - vos et mor - - - tu - os,

1C-A  
a, ju - - - di - ca - re vi - - - vos, vi - - vos et mor - tu - os,

1C-T  
a, ju - - di - ca - - re vi - - - vos, vi - - - vos et mor - tu - os, cu-

1C-B  
a, ju - di - ca - re vi - - - vos, vi - - - vos et mor - tu - os,

2C-S  
a, ju - di - ca - re vi - - - vos, vi - vos et mor - - - tu - os,

2C-A  
a, ju - - - di - ca - re vi - - - vos, vi - - vos et mor - tu - os,

2C-T  
a, ju - - di - ca - - re vi - - - vos, vi - - - vos et mor - tu - os, cu-

2C-B  
a, ju - di - ca - re vi - - - vos, vi - - - vos et mor - tu - os,

KB

190

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1 cu-jus reg-ni, reg - - ni non, non, non e - rit fi - - - nis.

1C-A cu-jus reg-ni, reg - - ni non e - rit fi - nis, fi - nis.

1C-T jus reg - ni, reg - - - ni non, non fi - - - nis.

1C-B cu-jus reg-ni, reg - - ni non e - rit fi - nis, non e - rit fi - - - nis.

2C-S cu-jus reg-ni, reg - - ni non, non, non e - rit fi - - - nis.

2C-A cu-jus reg-ni, reg - - ni non e - rit fi - nis, fi - nis.

2C-T jus reg - ni, reg - - - ni non, non fi - - - nis.

2C-B cu-jus reg-ni, reg - - ni non e - rit fi - nis, non e - rit fi - - - nis.

KB

199

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

KB

207

Ob. 1

Ob. 2

Org.

Vlns. 1

dol.

Vlns. 2

Vcs.

Cbs.

1C-S1

p

Et in spi - ri-tum Sanc - tum, Do - mi-num et vi - - vi -

1C-A

p

Et in spi - ri-tum Sanc - tum, Do - mi-num et vi - - vi -

1C-T

p

Et in spi - ri-tum Sanc - tum, Do - mi-num et vi - - vi -

1C-B

p

Et in spi - ri-tum Sanc - tum, Do - mi-num et vi - - vi -

KB

dol.

214

Ob. 1

Ob. 2

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

1C-B

KB

fi-can - tem, et in spi - ri-tum Sanctum, Do - mi-num et

fi-can - tem, et in spi - ri-tum Sanctum, Do - mi-num et

fi-can - tem, et in spi - ri-tum Sanctum, Do - mi-num et

fi-can - tem, et in spi - ri-tum Sanctum, Do - mi-num et

rf dol.

221

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

vi - vi - fi - can - tem,  
qui ex Pa - tri Fi - li -

vi - vi - fi - can - tem,  
qui ex Pa - tri Fi - li -

vi - vi - fi - can - tem, f qui ex Pa - tri Fi - li - o que pro - ce -

vi - vi - fi - can - tem, qui ex Pa - tri Fi - li -

qui ex Pa - tri Fi - li -

qui ex Pa - tri Fi - li -

qui ex Pa - tri Fi - li - o que pro - ce -

qui ex Pa - tri Fi - li -

227

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
o - que pro - - ce - - - dit. Qui cum Pa-tre et Fi-li - o

1C-A  
o - - - que pro - ce - - - dit. Qui cum Pa-tre et Fi-li - o si - - mul

1C-T  
dit, pro - - - ce - - - dit. Qui cum Pa-tre et Fi-li - o

1C-B  
o - que pro - - ce - - - dit. Qui cum Pa-tre et Fi-li - o si-mul a - - do -

2C-S  
o - que pro - - ce - - - dit. Qui cum Pa-tre et Fi-li - o

2C-A  
o - - - que pro - ce - - - dit. Qui cum Pa-tre et Fi-li - o si - - mul

2C-T  
dit, pro - - - ce - - - dit. Qui cum Pa-tre et Fi-li - o

2C-B  
o - que pro - - ce - - - dit. Qui cum Pa-tre et Fi-li - o si-mul a - - do -

KB

234

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

si - - mul a - - do - - ra - - tur

a - - do - - ra - - tur, a - do - - ra - - tur, a - - - do - - ra - - tur et

si - - mul a - - - do - - ra - - - tur et con-

ra - - - tur, a - - do - - ra - - - tur, a - do - - ra - - tur et con -

si - - mul a - - - do - - ra - - - tur

a - - do - - ra - - - tur, a - do - - ra - - - tur a - - - do - - ra - - tur et

si - - mul a - - - do - - ra - - - tur et con-

ra - - - tur, a - - do - - ra - - - tur a - do - - ra - - tur et con -

241

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

et con - glo - ri - fi - - ca - - - tur,  
qui lo - cu - tu s est

1C-A

con - - glo - ri - - fi - - ca - - - tur,

1C-T

glo - - - ri - - fi - - ca - - - tur,  
qui lo -

1C-B

glo - - - ri - - fi - - ca - - - tur,

2C-S

et con - glo - ri - fi - - ca - - - tur,

2C-A

con - - glo - ri - - fi - - ca - - - tur,

2C-T

glo - - - ri - - fi - - ca - - - tur,

2C-B

glo - - - ri - - fi - - ca - - - tur,

KB

248

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

per pro - phe - - - tas, qui lo - cu - - tus est per pro - phe - -

1C-A

dol.

qui lo - - - cu - tus est per pro - phe - - tas, per pro-

1C-T

cu - tusest per pro - phe-tas, qui lo - cu - tus est per pro - phe - -

1C-B

dol.

qui lo - cu - tus est per pro - phe - -

KB

255

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

tas. Et u - - - nam, sanc-tam, Ca - - tho - - - li-cam et a - pos -

1C-A

phe - tas. Et u - - - nam, sanc-tam, Ca - - tho - li - cam et a - pos - -

1C-T

tas. Et u-nam, sanc-tam, Ca - - - tho - - - li - - - cam et a - - - pos -

1C-B

tas. Et u - nam, sanc - - - tam, Ca - - - tho - li - cam et a -

2C-S

p Et u - - - nam, sanc-tam, Ca - - tho - - - li-cam et a - pos -

2C-A

p Et u - - - nam, sanc-tam, Ca - - tho - li - cam et a - pos - -

2C-T

tas. Et u - nam, sanc-tam, Ca - - - tho - - - li - - - cam et a - - - pos -

2C-B

p Et u - nam, sanc - - - tam, Ca - - - tho - li - cam et a -

KB

260 *dim.*

D Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
to - - li-cam Ec - cle - si - am, et a - pos - to-li-cam Ec - cle - si -

1C-A  
to-li-cam Ec - cle - - si - am, et a - - pos-to - - li-cam Ec - cle - si -

1C-T  
to - - - li - - cam Ec - cle - si - am, et a - pos - to-li-cam Ec - cle - si -

1C-B  
- - pos - - - to-li-cam Ec - cle - - si - - am, Ec - cle - - si - - am.

2C-S  
to - - li-cam Ec - cle - si - am, et a - pos - to-li-cam Ec - cle - si -

2C-A  
to-li-cam Ec - cle - - si - am, et a - - pos-to - - li-cam Ec - cle - si -

2C-T  
to - - - li - - cam Ec - cle - si - am, et a - pos - to-li-cam Ec - cle - si -

2C-B  
- - pos - - - to-li-cam Ec - cle - - - si - - - am, Ec - cle - - si - - - am.

KB

This musical score page contains ten staves of music. The top staff is for the Double Bassoon (D Hn.). Below it are two staves for Violins (Vlns. 1 and Vlns. 2). The next two staves are for Cello (Vcs.) and Double Bass (Cbs.). The remaining six staves are for the choir, divided into three groups of two: 1C-S1, 1C-A, 1C-T; 1C-B, 2C-S, 2C-A; and 2C-T, 2C-B. The vocal parts sing in Latin, including the names of saints like Tolomeus and Apostolus. The music is in common time, with a key signature of one sharp. The tempo is marked as 260 BPM. The dynamic instruction 'dim.' is placed above the vocal entries. The keyboard (KB) part at the bottom provides harmonic support with sustained chords.

267

D Hn.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

*dol.*

am. Con - - - fi - te - or, con - fi - te - or u - - num bap - tis-ma

*dol.*

am. Con - - - fi - te - or u - - - num bap -

*dol.*

am. con - - - fi - te - or u - num bap - tis-ma

*dol.*

Con - - - fi - te - or, con - - - fi - te - or u - num bap - tis - ma

am.

am.

am.

—

*p*

*p*

*p*

275

Ob. 1

Ob. 2

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

in re - mis - si - o - nem pec - ca - to - - - rum.

1C-A

tis - - - ma in re-mis - si - o-nem pec - ca - - - to - - - rum.

1C-T

in re - mis - si - o - - - nem pec - ca - to - - - - - - - rum.

1C-B

in re - mis-si - o - nem pec - - - ca - to - - - rum, pec-ca - to - - - rum.

KB

282

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

Et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum,

1C-A

Et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum,

1C-T

Et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum,

1C-B

Et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum,

2C-S

Et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum,

2C-A

Et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum,

2C-T

Et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum,

2C-B

Et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum,

KB

289

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

et vi-tam, et vi-tam ven - tu - - - ri sæ - - - cu - - - la, A -

1C-A

et vi-tam, et vi-tam ven - tu - - - ri sæ - - - cu - - - la, A -

1C-T

et vi-tam, et vi-tam ven - tu - - - ri sæ - - - cu - - - la, A -

1C-B

et vi-tam, et vi-tam ven - tu - - - ri sæ - - - cu - - - la, A -

2C-S

et vi-tam, et vi-tam ven - tu - - - ri sæ - - - cu - - - la, A -

2C-A

et vi-tam, et vi-tam ven - tu - - - ri sæ - - - cu - - - la, A -

2C-T

et vi-tam, et vi-tam ven - tu - - - ri sæ - - - cu - - - la, A -

2C-B

et vi-tam, et vi-tam ven - tu - - - ri sæ - - - cu - - - la, A -

KB

296

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
men, et vi-tam, et vi - tam ven - tu - - - ri sæ - cu -

1C-A  
men, et vi-tam, et vi - tam ven - tu - - - ri sæ - cu -

1C-T  
men, et vi-tam, et vi - tam ven - tu - - - ri sæ - cu -

1C-B  
men, et vi-tam, et vi - tam ven - tu - - - ri sæ - cu -

2C-S  
men, et vi-tam, et vi - tam ven - tu - - - ri sæ - cu -

2C-A  
men, et vi-tam, et vi - tam ven - tu - - - ri sæ - cu -

2C-T  
men, et vi-tam, et vi - tam ven - tu - - - ri sæ - cu -

2C-B  
men, et vi-tam, et vi - tam ven - tu - - - ri sæ - cu -

KB

303

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
la, A - men,  
A - men,  
A - men.

1C-A  
la, A - men,  
A - men,  
A - men.

1C-T  
la, A - men,  
A - men,  
A - men.

1C-B  
la, A - men,  
A - men,  
A - men,

2C-S  
la, A - men,  
A - men,  
A - men.

2C-A  
la, A - men,  
A - men,  
A - men.

2C-T  
la, A - men,  
A - men,  
A - men.

2C-B  
la, A - men,  
A - men,  
A - men,

KB

7. *Sanctus*

Hilarión Eslava

**Largo**

To Horn in F

Oboe 1  
Oboe 2  
Horn in F  
Organ Obbligato  
Violins 1  
Violins 2  
Violoncellos  
Contrabasses  
1º Choir  
Soprano 1  
1º Choir  
Soprano 2  
1º Choir  
Alto  
1º Choir  
Tenor 1  
2º Choir  
Soprano  
2º Choir  
Alto  
2º Choir  
Tenor  
2º Choir  
Bass  
Keyboard Reduction

Sanc - - - tus,  
Sanc - tus,  
Sanc-tus,  
Sanc - - - tus,  
Sanc - tus,  
Sanc-tus,  
Sanc - - - tus,  
Sanc - tus,  
Sanc-tus,  
Sanc - - - tus,  
Sanc - tus,  
Sanc-tus,  
Sanc - - - tus,  
Sanc - tus,  
Sanc-tus,

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4

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

Do - - - mi - - nus De - - - us,

1C-S2

Do - - - mi - - nus De - - - us,

1C-A

Do - - - mi - - nus De - - - us,

1C-T

Do - - - mi - - nus De - - - us,

2C-S

Do - - - mi - - nus De - - - us

2C-A

Do - - - mi - - nus De - - - us

2C-T

Do - - - mi - - nus De - - - us

2C-B

Do - - - mi - - nus De - - - us

KB

6

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1      *dol.*  
Sa-ba-oth. ple - ni sunt cæ - li, ple-ni sunt cæ-li et ter - - ra glo-ri-a\_\_

1C-S2      *dol.*  
Sa-ba-oth. ple - ni sunt cæ - li, ple-ni sunt cæ-li et ter - - ra glo-ri-a\_\_

1C-A      *f*  
Sa-ba-oth. ple-ni sunt,

1C-T      *f*  
Sa-ba-oth. ple-ni sunt,

2C-S      *f*  
Sa-ba-oth. ple-ni sunt,

2C-A      *f*  
Sa-ba-oth. ple-ni sunt,

2C-T      *f*  
Sa-ba-oth. ple-ni sunt,

2C-B      *f*  
Sa-ba-oth. ple-ni sunt,

KB

9

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-S2

1C-A

1C-T

2C-S

2C-A

2C-T

2C-B

KB

tu - - a, ple - ni sunt cæ - - li, ple-ni sunt cæ-li et ter - - ra glo-ri - a  
tu - - a,  
ple-ni sunt, ple - ni sunt cæ - - li, ple-ni sunt cæ-li et ter - - ra glo-ri - a  
ple-ni sunt,  
ple-ni sunt,

12

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

tu - - a, Ho-san - - - na, Ho - san - - - na, Ho-san - - - na, Ho-

1C-S2

ple - ni sunt, Ho-san - - - na, Ho - san - - - na, Ho-san - - - na, Ho-

1C-A

> f

tu - - a, Ho-san - - - na, Ho - san - - - na, Ho-san - - - na, Ho-

1C-T

ple - ni sunt, Ho-san - - - na, Ho - san - - - na, Ho-san - - - na, Ho-

2C-S

ple - ni sunt, Ho - san - - - na, Ho -

2C-A

ple - ni sunt, Ho - san - - - na, Ho -

2C-T

ple - ni sunt, Ho - san - - - na, Ho -

2C-B

ple - ni sunt, Ho - san - - - na, Ho -

KB

14

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
san - - na in ex - cel - - sis.

1C-S2  
san - - na in ex - cel - - sis.

1C-A  
san - - na in ex - cel - - sis.

1C-T  
san - - na in ex - cel - - sis.

2C-S  
san - - na in ex - cel - - sis.

2C-A  
san - - na in ex - cel - - sis.

2C-T  
san - - na in ex - cel - - sis.

2C-B  
san - - na in ex - cel - - sis.

KB

## 8. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

The musical score consists of 14 staves. The top six staves are instrumental: Oboe 1, Oboe 2, Horn in D, Organ Obbligato, Violins 1, and Violins 2. The bottom eight staves are for the choir, divided into two groups: 1º Choir (Soprano 1, Alto, Tenor 1) and 2º Choir (Soprano, Alto, Tenor). The vocal parts sing the hymn 'Agnus Dei'. The score is in common time, key signature of one sharp, and features dynamic markings like *f* (fortissimo) and *p* (pianissimo). The vocal parts sing the Latin hymn 'Agnus Dei'.

6

Ob. 1  
Ob. 2  
D Hn.  
Org.  
Vlns. 1  
Vlns. 2  
Vcs.  
Cbs.  
1C-S1  
1C-S2  
1C-A  
1C-T  
2C-S  
2C-A  
2C-T  
2C-B  
KB

ca - ta mun - - di, mi - - se - re - re, mi - - se - re - re no -  
 ca - ta mun - - di, mi - - se - - re - - re, mi - - se - - re - re no -  
 ca - ta mun - - di, mi - - se - re - re, mi - - se - re - re no -  
 ca - ta mun - - di, mi - - se - re - re, mi - - se - re - re no -  
 ca - ta mun - - di,  
 ca - ta mun - - di,  
 ca - - - ta mun - di,  
 ca - ta mun - - di,

12

Ob. 1

Ob. 2

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-S2

1C-A

1C-T

KB

*dol.*

*p*

*p*

*p*

*p*

bis, Ag-nus De - - - - i, qui tol - - - - lis,

bis, Ag-nus De - - - - i, qui tol - - - - lis,

bis, Ag-nus De - - - - i, qui tol - - - - lis,

bis, Ag-nus De - - - - i, qui tol - - - - lis,

*dol.*

16

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

qui tol - - - lis pec - ca - - ta mun-di, mi - se -

1C-S2

qui tol - - - lis pec - ca - - ta mun-di, mi - se -

1C-A

qui tol - - - lis pec - ca - - ta mun-di, mi - se -

1C-T

qui tol - - - lis pec - ca - - ta mun-di, mi - se -

KB

20

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

re-re no - - bis, Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

1C-S2

re-re no - - bis, Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

1C-A

re-re no - - bis, Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

1C-T

re-re no - - bis Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

2C-S

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

2C-A

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

2C-T

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

2C-B

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

KB

26

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1

1C-S2

1C-A

1C-T

2C-S

2C-A

2C-T

2C-B

KB

ca - - - ta mun - di, do-na no - - - bis pa - - - cem,

ca - - - ta mun - di, do-na no - - - bis pa - - - cem,

ca - - - ta mun - di, do-na no - - - bis pa - - - cem,

ca - - - ta mun - di, do-na no - - - bis pa - - - cem,

ca - - - ta mun - di,

ca - - - ta mun - di,

ca - - - ta mun - di,

ca - ta mun - - di,

dol.

31

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
dona no - - - bis pa - - - - cem, do-na no - - -

1C-S2  
do-na no - - - bis pa - - - - cem, do-na no - - -

1C-A  
do-na no - - - bis pa - - - - cem, do-na no - - -

1C-T  
do-na no - - - bis pa - - - - cem, do-na no - - -

2C-S  
do-na no - - -

2C-A  
do-na no - - -

2C-T  
do-na no - - -

2C-B  
do-na no - - -

KB

35

Ob. 1

Ob. 2

D Hn.

Org.

Vlns. 1

Vlns. 2

Vcs.

Cbs.

1C-S1  
bis, do - na no - - - bis, do - na no - bis pa - - - - cem.

1C-S2  
bis, do - na no - - - bis, do - na no - bis pa - - - - cem.

1C-A  
bis, do - na no - - - bis, do - na no - bis pa - - - - cem.

1C-T  
bis, do - na no - - - bis, do - na no - bis pa - - - - cem.

2C-S  
bis, do - na no - - - bis, do - na no - bis pa - - - - cem.

2C-A  
bis, do - na no - - - bis, do - na no - bis pa - - - - cem.

2C-T  
bis, do - na no - - - bis, do - na no - bis pa - - - - cem.

2C-B  
bis, do - na no - - - bis, do - na no - bis pa - - - - cem.

KB

Oboe 1

**Misa N° 9 a ocho voces**  
**Catedral Metropolitana de Santiago de Chile**  
**1. Kyrie**

Hilarión Eslava

**Largo**

The musical score consists of four staves of music for Oboe 1. Measure 1 starts with a dynamic *f*. Measures 2-4 show eighth-note patterns. Measure 5 begins with a dynamic *p*, followed by a dynamic *ff*. Measures 6-8 continue the eighth-note patterns. Measure 9 starts with a dynamic *p*, followed by a dynamic *ff*. Measures 10-12 continue the eighth-note patterns. Measure 13 starts with a dynamic *p*, followed by a dynamic *ff*. Measures 14-17 continue the eighth-note patterns.

**2. Gloria (*et in terra pax*)**

Hilarión Eslava

**Allegro no mucho**

The musical score consists of two staves of music for Oboe 1. Measure 6 starts with a dynamic *ff*. Measures 7-11 continue the sixteenth-note patterns.

2



21

38

*(21-58)*

*f*

63

69

75

82

*f*

*p*

88

95

102

5

*p*

*(103-107)*

### 3. Qui Tollis

Hilarión Eslava

**Larghetto**

7

12

17 *a tempo*

[22-24]

### 4. Quoniam

Hilarión Eslava

**Allegro Moderato**

6

6 7

24 6 2 3 maestoso *a tempo* cres. e rall. 36-38] *p*

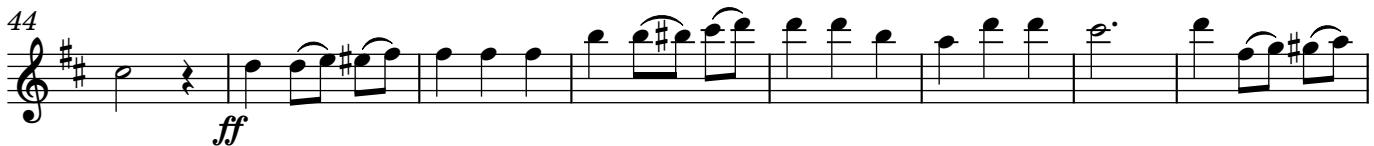
41 *f* maestoso

\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.

## 5. *Cum Sancto Spiritu*

Hilarión Eslava

**Allegro un poco vivo**



## 6. *Credo*

Hilarión Eslava

**Allegro**

12

24

46

68

81

91

101

110

[16-17]

[33-45]

[55-67]

[77-80]

13

f

dol.

rf

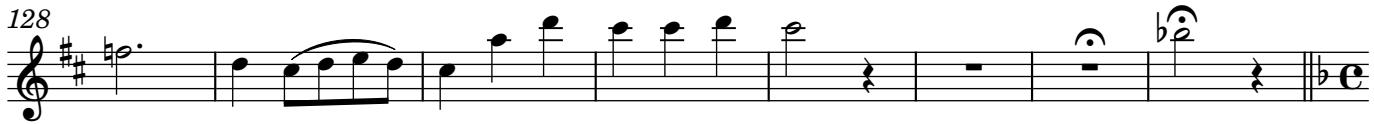
dol.

f

(b)

f

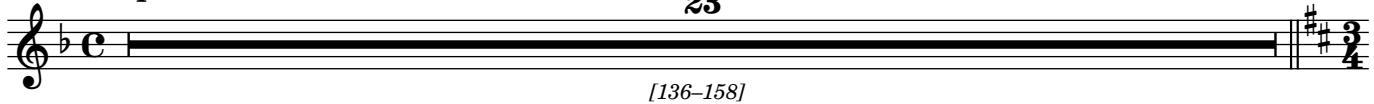
6



***Et incarnatus (a cuatro)***

136 Despacio

23



***Et resurrexit***



228

244

283

293

303

## 7. *Sanctus*

Hilarión Eslava

**Largo**

7

14

## 8. *Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

The musical score consists of four staves of music, each in common time and major key (indicated by a G clef). The first staff begins with a dynamic **f**. The second staff starts with a dynamic **p**, with measure numbers 2 and 9 indicated above the staff. Measure 2 includes a key change to B-flat major (indicated by a B-flat clef). Measure 9 includes another key change back to G major (indicated by a G clef). The third staff starts with a dynamic **f**, with measure number 6 indicated above the staff. The fourth staff starts with a dynamic **f**, with measure number 34 indicated above the staff.

Oboe 2

**Misa N° 9 a ocho voces**  
**Catedral Metropolitana de Santiago de Chile**  
**1. Kyrie**

Hilarión Eslava

**Largo**

The musical score consists of four staves of music for Oboe 2. Measure 1 starts with a dynamic *f*. Measures 2-4 show eighth-note patterns. Measure 5 begins with a dynamic *p*, followed by a forte dynamic *ff*. Measures 6-8 continue the eighth-note patterns. Measure 9 starts with a dynamic *p*, followed by a forte dynamic *f*. Measures 10-12 continue the eighth-note patterns. Measure 13 starts with a dynamic *p*, followed by a forte dynamic *f*. Measures 14-17 continue the eighth-note patterns.

**2. Gloria (*et in terra pax*)**

Hilarión Eslava

**Allegro no mucho**

The musical score consists of five staves of music for Oboe 2. Measure 1 starts with a dynamic *ff*. Measures 2-4 show sixteenth-note patterns. Measure 5 begins with a dynamic *p*, followed by a forte dynamic *f*. Measures 6-8 continue the sixteenth-note patterns. Measure 9 starts with a dynamic *p*, followed by a forte dynamic *f*. Measures 10-11 continue the sixteenth-note patterns.

2

15



20

38

{21-58}

f

62



67



73



81



87



93



100

5

{103-107} p



### 3. Qui Tollis

Hilarión Eslava

**Larghetto**

7

12

17 *a tempo*

3 [22-24]

### 4. Quoniam

Hilarión Eslava

**Allegro Moderato**

6

6 9-14 7 17-23

25 6 2 3 17-23 17-23 26-31 33-34 36-38 p f

42 *maestoso*

\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.

## 5. *Cum Sancto Spiritu*

Hilarión Eslava

**Allegro un poco vivo**

10  
[10-19]

20  
f  
ff  
5  
[28-32] p

35  
4  
ff  
[37-40] p

50

58

66

## 6. *Credo*

Hilarión Eslava

**Allegro**

f

2  
[16-17]

24

13

[33-45] *f*

48

13

[55-67] *f*

70

4

[77-80] *dol.*

83

*rf*

*dol.*

93

114

### *Et incarnatus (a cuatro)*

136 Despacio

23

[136-158]

6 *Et resurrexit*

159 Allegro



170

2

[174-175]

184

2

[190-191]

6 dol.

201

*rf*

*p*

211

*rf*

*p*

221

2

[224-225] *f*

2 [233-234] *f*

237

2 [239-240] *f*

10 [245-254] *p* — *f*

8 [257-264] —

dim. 15 [266-280]

281

*f*

293

*(h)*

304

*(h)*

## 7. *Sanctus*

Hilarión Eslava

**Largo**

7

14

## 8. *Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

6

{8-9} **p**

{13-21}

**f**

23

**6**

{28-33}

34

**f**

# Horns 1 & 2 (in D, F, & G)

## Misa N° 9 a ocho voces Catedral Metropolitana de Santiago de Chile 1. Kyrie

Hilarión Eslava

Largo

Horn in F

Measures 1-8: Horn in F part. Key signature: common time. Dynamics: f at the beginning, followed by eighth-note pairs. Measure 8 ends with a fermata over the first note of the next measure.

Measures 9-16: Horn in F part. Key signature: common time. Dynamics: ff at the beginning, followed by eighth-note pairs. Measure 16 ends with a fermata over the first note of the next measure, labeled '3' above the staff.

Measures 17-24: Horn in F part. Key signature: common time. Dynamics: f at the beginning, followed by eighth-note pairs. Measure 24 ends with a fermata over the first note of the next measure.

## 2. Gloria (et in terra pax)

Hilarión Eslava

Allegro no mucho

To Horn in D

Measures 1-8: Horn in D part. Key signature: common time. Dynamics: ff at the beginning, followed by eighth-note pairs.

Measures 9-16: Horn in D part. Key signature: common time. Dynamics: f at the beginning, followed by eighth-note pairs.

Measures 17-24: Horn in D part. Key signature: common time. Dynamics: f at the beginning, followed by eighth-note pairs.

Measures 25-32: Horn in D part. Key signature: common time. Dynamics: p at the beginning, followed by eighth-note pairs. Measures 25 and 28 end with fermatas over the first note of the next measure, labeled '2' and '31' respectively.

2

66

74

87

95

103

### 3. Qui Tollis

Hilarión Eslava

**Larghetto**  
To Horn in G

8

15

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21

3

*[22-24]*

## 4. Quoniam

Hilarión Eslava

**Allegro Moderato**

To Horn in F

8

7

[9-15]

f

7

[17-23]

p

28

*cres. e rall.*

*f*

35

*maestoso*

39

*a tempo*

*cres. e rall.*

*maestoso*

*f*

44

\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.

## 5. *Cum Sancto Spiritu*

Hilarión Eslava

**Allegro un poco vivo**

To Horn in D

8

19

31

47

63

## 6. *Credo*

Hilarión Eslava

**Allegro**

11

22

9

42

**26**

[55-80]

81

[rf] **14**

[103-116]

94

**14**

[103-116]

119

131

***Et incarnatus (a cuatro)***

136    **Despacio**

**23**

[136-158]

***Et resurrexit***

159    **Allegro**

169

181

193    **2**

**23**

[194-195] [200-222] **f**

6

228



240



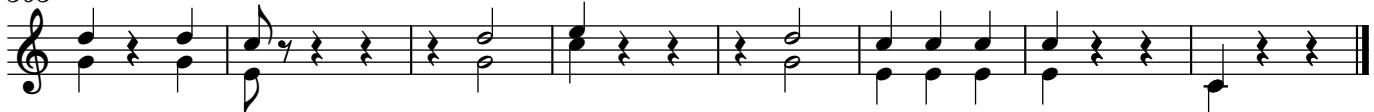
260



291



303



## 7. *Sanctus*

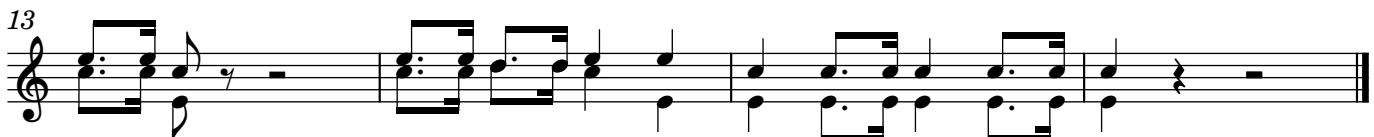
Hilarión Eslava

**Largo**

To Horn in F



6



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## 8. *Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

To Horn in D



9

**12**

[10-21] **f**

28

**3**

[28-30]

36

# Organ Obbligato

## Misa Nº 9 a ocho voces Catedral Metropolitana de Santiago de Chile 1. Kyrie

Hilarión Eslava

Largo

6

12

3

[14-16]

3

[14-16]

ff

ff.

18

## 2. Gloria (et in terra pax)

Hilarión Eslava

Allegro no mucho

2

5

10

19

37

[22-58]

[22-58]

61

66

75

8

[79-86]

[79-86]

89

[95-98] 4  
[95-98]

99

[103-111] 9  
[103-111]

### 3. Qui Tollis

Hilarión Eslava

**Larghetto**

7

12

16

4

19

22

#### 4. Quoniam

Hilarión Eslava

**Allegro Moderato**      **31**

*cres. e rall.*      **2**      *a tempo*  
*maestoso*      **3**      *cres. e rall.*      *maestoso*  
**[1-31]**      **[33-34]**      **[36-38]**      **[40-41]**      **[43-47]**

**5**

\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.

#### 5. Cum Sancto Spiritu

Hilarión Eslava

**Allegro un poco vivo**      **22**

*f*      **[3-24]**      *ff*      *dol.*  
**[3-24]**

31

40

**[45-46]**

**2**      *f*

**[45-46]**

Musical score for piano, page 10, measures 52-53. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one sharp. Measure 52 starts with a forte dynamic. Measure 53 begins with a eighth note rest followed by a forte dynamic.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 60 begins with a dotted half note followed by an eighth note and a sixteenth note. This pattern repeats six times. Measure 61 begins with a dotted half note followed by an eighth note and a sixteenth note. This pattern repeats five times.

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 and have a key signature of one sharp. The score consists of ten measures. Measures 1-3 show eighth-note chords in the treble and bass staves. Measure 4 begins with a bass note followed by eighth-note chords. Measures 5-6 show eighth-note chords. Measure 7 starts with a bass note followed by eighth-note chords. Measures 8-9 show eighth-note chords. Measure 10 concludes with a bass note followed by an eighth-note chord.

6. *Credo*

Hilarión Eslava

Musical score for piano, page 10, measures 46-47. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and key signature of two sharps. Measure 46 starts with a forte dynamic (f) in both staves. The melody in the treble staff consists of eighth-note pairs followed by quarter notes. The bass staff has eighth-note pairs. Measure 47 continues the pattern, starting with a forte dynamic (f) in the bass staff.

Musical score for piano, page 13, measures 55-67. The score consists of two staves: treble and bass. The key signature is A major (three sharps). Measure 55 starts with a forte dynamic (f) in the bass staff. Measures 56-67 show a repeating pattern of eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. Measure 68 begins with a forte dynamic (f) in the bass staff.

6

76

[79-80] 2

[79-80]

85

94

103

4

[103-106] 4

[103-106]

[111-112] 2

[117-120] 4

[103-106]

[111-112]

[117-120]

121

[125-126] 2

[125-126]

130

*Et incarnatus (a cuatro)*

136 Despacio

23

[136-158]

# *Et resurrexit*

7

159 **Allegro**

12      9

[161-172] 12      [174-182] 9

[161-172]      [174-182]

187

2      6

[190-191] 2      [194-199] 6

[190-191]      [194-199]

202

f      p

210

f      p

218

2      2

[224-225] f

[224-225]

229

2      2

[233-234] 2      [239-240] 2

[233-234]      [239-240]

8

243

10 [245-254] 10 [245-254]

8 [257-264] 8 [257-264]

dim. 22 [266-287] [266-287]

288

f

295

303

## 7. *Sanctus*

Hilarión Eslava

**Largo**

f

dol.

6 6 6

5

ff 6 6 6

p

9

14

## 8. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

6

15

19

10

26

31

36

# Violins 1

## Misa N° 9 a ocho voces Catedral Metropolitana de Santiago de Chile 1. Kyrie

Hilarión Eslava

**Largo**

The musical score consists of eight staves of violin parts. Staff 1 starts with a forte dynamic (f) and a 'Largo' tempo marking. Staff 2 begins at measure 4. Staff 3 begins at measure 7, with dynamics p, ff, and mp. Staff 4 begins at measure 10, with a dynamic ff. Staff 5 begins at measure 14, with dynamics sf, p, and f. Staff 6 begins at measure 17, with dynamics ff and dol. Staff 7 begins at measure 19, with a dynamic ff.

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## 2. *Gloria (et in terra pax)*

Hilarión Eslava

**Allegro no mucho**

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece.

- Staff 1:** Starts with dynamic ***ff***. The music features continuous eighth-note patterns.
- Staff 2:** Starts at measure 5. Includes a dynamic ***p***.
- Staff 3:** Starts at measure 10.
- Staff 4:** Starts at measure 15.
- Staff 5:** Starts at measure 20, with a dynamic marking ***dol.***
- Staff 6:** Starts at measure 25.
- Staff 7:** Starts at measure 29, with a dynamic marking ***p***.
- Staff 8:** Starts at measure 34.
- Staff 9:** Starts at measure 41.

47 *pizz.*

54 *arco* *f*

61

66

72

79 > *p* *f* >

86 *f*

92 *rf*

99

106

### 3. Qui Tollis

Hilarión Eslava

**Larghetto**

The musical score consists of six staves of music for a single instrument. The key signature is one sharp (F#). The time signature varies between common time and 6/8.

- Staff 1:** Dynamics: *f*, *p*. Measure numbers: 1, 6, 9, 13, 17, 20, 23.
- Staff 2:** Dynamics: *ff*, *p*.
- Staff 3:** Dynamics: *ff*, *p*.
- Staff 4:** Dynamics: *a tempo*, *f*.
- Staff 5:** Dynamics: *p*.
- Staff 6:** Dynamics: *pp*, *ppp*.

## 4. Quoniam

Hilarión Eslava

**Allegro Moderato**

1 dol.

5

10

17 pizz.

23 arco pizz.

29 arco cres. e rall.

34 maestoso f

41 maestoso f

*a tempo*

cres. e rall.

\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.

## 5. *Cum Sancto Spiritu*

Hilarión Eslava

**Allegro un poco vivo**

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (indicated by '4') and 3/4.

- Staff 1:** Dynamics include **f** and **dol.** Measure numbers 1 through 9 are present.
- Staff 2:** Measures 10 through 18.
- Staff 3:** Measures 19 through 28, ending with a dynamic **ff**.
- Staff 4:** Measures 29 through 38, with a dynamic **ff** at measure 37-38.
- Staff 5:** Measures 39 through 48.
- Staff 6:** Measures 49 through 58.
- Staff 7:** Measures 59 through 68.
- Staff 8:** Measures 69 through 78.

Measure numbers are placed above the staves, and dynamics like **f**, **dol.**, and **ff** are indicated throughout the score. Measure 19 includes a tempo marking **3**. Measure 37-38 includes a dynamic **ff**. Measure 69 includes a dynamic **ff**.

## 6. *Credo*

Hilarión Eslava

**Allegro**

1      f

9

18

28      *p*

38      *f*

48      *p*

57

67      *f*

76      *dim.*      *dol.*

8

84

93

102

111

121

130

### *Et incarnatus (a cuatro)*

136 **Despacio**

144

154

*Et resurrexit*

9

159 Allegro

This page contains ten staves of musical notation for a single instrument, likely a keyboard or organ. The music is in common time and consists primarily of eighth-note patterns. Measure 159 starts with a forte dynamic (f) and a treble clef. Measures 168 and 178 show more complex patterns with sixteenth-note figures. Measures 187 through 218 feature sustained notes and sixteenth-note runs. Measures 227 and 236 continue the eighth-note patterns. Measure 245 concludes the page with a final cadence.

168

178

187

198

208

218

227

236

245

10

256

265      *dim.*

275

284

ff

294

304

## 7. *Sanctus*

Hilarión Eslava

**Largo**

dol.

ff

p

7

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11

14

### 8. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

6

12

18

24

30

36

## Violins 2

# Misa N° 9 a ocho voces

## Catedral Metropolitana de Santiago de Chile

### 1. Kyrie

Hilarión Eslava

**Largo**

1

4

7

11

15

19

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## 2. *Gloria (et in terra pax)*

Hilarión Eslava

**Allegro no mucho**

The musical score for 'Gloria (et in terra pax)' by Hilarión Eslava, page 2, features eight staves of music for a single instrument. The key signature is G major (one sharp). The tempo is Allegro no mucho. Measure 2 starts with a dynamic ff. Measures 3-4 show eighth-note patterns. Measures 5-18 continue the eighth-note patterns. Measure 19 features a bassoon-like line with eighth-note chords. Measures 20-25 show eighth-note patterns. Measure 26 features a bassoon-like line with eighth-note chords. Measures 27-31 show eighth-note patterns. Measure 32 features a bassoon-like line with eighth-note chords. Measures 33-37 show eighth-note patterns. Measure 38 features a bassoon-like line with eighth-note chords. Measure 39 shows a bassoon-like line with eighth-note chords. Measure 40 shows a bassoon-like line with eighth-note chords. Measure 41 shows a bassoon-like line with eighth-note chords. Measure 42 shows a bassoon-like line with eighth-note chords. Measure 43 shows a bassoon-like line with eighth-note chords. Measure 44 shows a bassoon-like line with eighth-note chords. Measure 45 shows a bassoon-like line with eighth-note chords. Measure 46 ends with a dynamic pizz.

52

60

65

71

78

85

91

98

106

### 3. Qui Tollis

Hilarión Eslava

**Larghetto**

The musical score consists of eight staves of music. Staff 1 (measures 1-5) starts with a forte dynamic (f) and a bassoon-like line. Staff 2 (measures 6-10) includes a dynamic ff. Staff 3 (measures 11-15) includes a dynamic ff. Staff 4 (measures 16-20) includes a dynamic f. Staff 5 (measures 21-25) includes dynamics p and pp. Staff 6 (measures 26-30) includes a dynamic ppp. Staff 7 (measures 31-35) includes a dynamic pp. Staff 8 (measures 36-40) includes a dynamic p.

1  
Larghetto

6

ff

9

ff

13

17 *a tempo*

20

p

23

ppp

## 4. Quoniam

Hilarión Eslava

**Allegro Moderato**



6



13



20



25



31



37



42



\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.

## 5. *Cum Sancto Spiritu*

Hilarión Eslava

**Allegro un poco vivo**

10

19

28

35

42

51

59

67

## 6. *Credo*

Hilarión Eslava

**Allegro**

9

19

31

41

50

59

69

77

2

*79-80*

*rf*

8

88



99



109



120



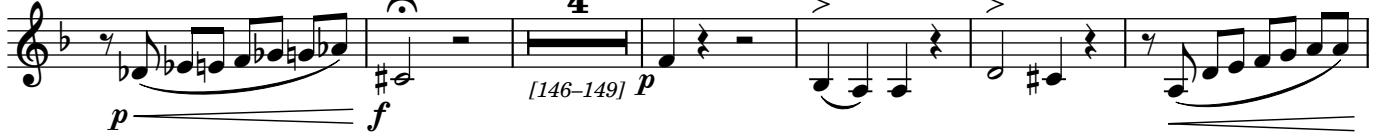
130



***Et incarnatus (a cuatro)***

136 **Despacio**

144



154



***Et resurrexit***

159 **Allegro**

168



180

191

202

213

223

233

243

254

263

273

10

283

293

303

## 7. *Sanctus*

Hilarión Eslava

**Largo**

5

8

12

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## 8. *Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

The musical score consists of six staves of music in common time, with a key signature of one sharp. The tempo is Allegro no mucho. The score begins with a forte dynamic (f) and includes various dynamics such as piano (p), forte (f), and a dynamic marking of f above a bass clef. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with notes.

1  
6  
15  
22  
28  
35

# Violoncellos

## Misa N° 9 a ocho voces Catedral Metropolitana de Santiago de Chile 1. Kyrie

Hilarión Eslava

**Largo**

5

11

15

19

## 2. Gloria (*et in terra pax*)

Hilarión Eslava

**Allegro no mucho**

6

2

11



19



28



36



45



54



61



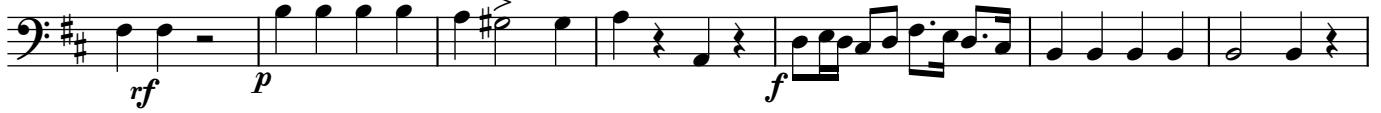
66



74



82



89

99

107

### 3. Qui Tollis

Hilarión Eslava

**Larghetto**

7

12

17

*a tempo*

22

## 4. *Quoniam*

Hilarión Eslava

**Allegro Moderato**

Musical score for section 4, Quoniam, page 4. The music is in common time, key signature is one flat. The tempo is Allegro Moderato. The dynamic is *f* at the end of the measure.

9

Continuation of the musical score for section 4, Quoniam, page 4. The dynamic is *p* throughout the measures. The instruction *pizz.* appears above the staff.

18

Continuation of the musical score for section 4, Quoniam, page 4. The dynamic is *arco* and *pizz.* The dynamic *p* appears at the end of the measure.

26

Continuation of the musical score for section 4, Quoniam, page 4. The dynamic is *arco* and *cresc. e rall.*

Continuation of the musical score for section 4, Quoniam, page 4. The dynamic is *f* at the beginning and *maestoso* throughout the measures. The instruction *a tempo* appears above the staff, and *cresc. e rall.* appears below the staff.

Continuation of the musical score for section 4, Quoniam, page 4. The dynamic is *f* at the beginning and *maestoso* throughout the measures.

\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.

## 5. *Cum Sancto Spiritu*

Hilarión Eslava

**Allegro un poco vivo**

Musical score for section 5, *Cum Sancto Spiritu*, page 5. The music is in common time, key signature is two sharps. The tempo is Allegro un poco vivo. The dynamic is *p* throughout the measures.

14

Continuation of the musical score for section 5, *Cum Sancto Spiritu*, page 5. The dynamic is *f* at the beginning and *ff* at the end of the measure.

26

Bass clef, key signature of two sharps. Measures 26-27 show eighth-note patterns. Measure 28 begins with a sixteenth-note pattern.

38

Bass clef, key signature of two sharps. Measures 38-39 show eighth-note patterns. Measure 40 begins with a sixteenth-note pattern.

50

Bass clef, key signature of two sharps. Measures 50-51 show eighth-note patterns. Measure 52 begins with a sixteenth-note pattern.

63

Bass clef, key signature of two sharps. Measures 63-64 show eighth-note patterns. Measure 65 begins with a sixteenth-note pattern.

## 6. *Credo*

Hilarión Eslava

**Allegro**

Bass clef, key signature of two sharps. Measures 1-10 show eighth-note patterns.

14

Bass clef, key signature of two sharps. Measures 11-20 show eighth-note patterns.

27

Bass clef, key signature of two sharps. Measures 21-27 show eighth-note patterns. Measure 28 is a rest. Measure 29 begins with a sixteenth-note pattern.

41

Bass clef, key signature of two sharps. Measures 30-40 show eighth-note patterns. Measure 41 begins with a sixteenth-note pattern.

50

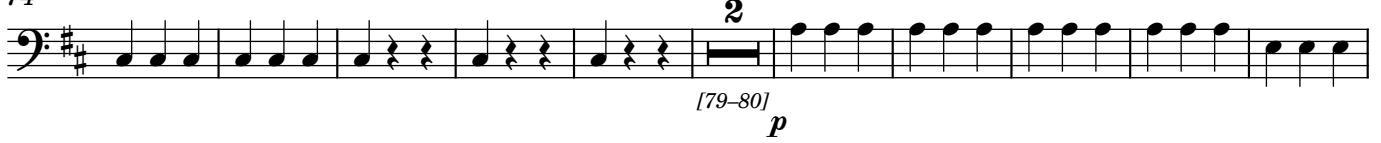
Bass clef, key signature of two sharps. Measures 42-50 show eighth-note patterns. Measure 51 begins with a sixteenth-note pattern.

6

64



74



86



98



110



124

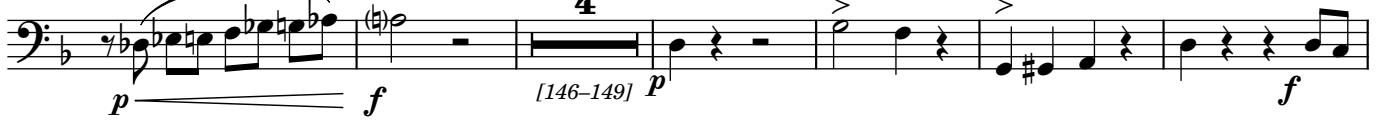


### *Et incarnatus (a cuatro)*

136 Despacio



144



154



# *Et resurrexit*

7

159 Allegro



173



186



196



208



219



232



251



261





## 7. *Sanctus*

Hilarión Eslava

**Largo**



## 8. *Agnus Dei*

Hilarión Eslava

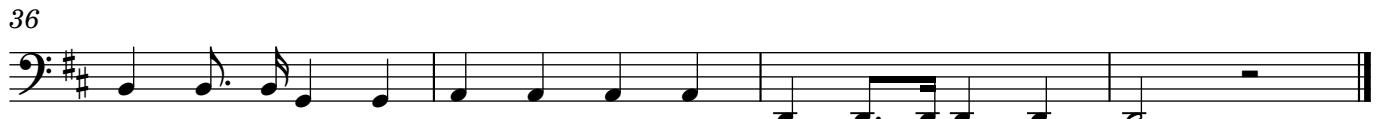
**Allegro no mucho**



7



16



# Contrabasses

## Misa N° 9 a ocho voces Catedral Metropolitana de Santiago de Chile 1. Kyrie

Hilarión Eslava

**Largo**

5

11

15

19

## 2. *Gloria (et in terra pax)*

Hilarión Eslava

**Allegro no mucho**

Bass clef, one sharp, common time. Dynamic ff.

6

11

19

p

28

36

45

pizz.

54

arco

f

61

66

74

82

89

99

107

### 3. Qui Tollis

Hilarión Eslava

**Larghetto**

7

4

*a tempo*

18

22

**4. Quoniam**

Hilarión Eslava

**Allegro Moderato**

9

18

26

35

42

*\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.*

## 5. *Cum Sancto Spiritu*

Hilarión Eslava

**Allegro un poco vivo**



13



26



36



47



59



69



**6. Credo**

Hilarión Eslava

**Allegro**

**16**

**31**

**45**

**60**

**71**

**83**

**95**

**108**

124

***Et incarnatus (a cuatro)***

136 Despacio

144

155

***Et resurrexit***

159 Allegro

173

186

196

208

219

6

[245-250]

*dim.*

> *p*      *#p*

*f*      *ff*

## 7. *Sanctus*

Hilarión Eslava

**Largo**

12

Musical score page 12. The music is in bass clef, common time, and has a key signature of one flat. The dynamic is *f*. The notes are primarily eighth and sixteenth notes.

### *8. Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

Musical score page 8.1. The music is in bass clef, common time, and has a key signature of one sharp. The dynamic is *f*. The tempo is **Allegro no mucho**.

7

Musical score page 7. The music is in bass clef, common time, and has a key signature of one sharp. The dynamic is *p*. The notes are primarily eighth and sixteenth notes.

16

Musical score page 16. The music is in bass clef, common time, and has a key signature of one sharp. The notes are primarily eighth and sixteenth notes.

22

Musical score page 22. The music is in bass clef, common time, and has a key signature of one sharp. The dynamic is *p*. The notes are primarily eighth and sixteenth notes.

29

Musical score page 29. The music is in bass clef, common time, and has a key signature of one sharp. The dynamic is *f*. The notes are primarily eighth and sixteenth notes.

36

Musical score page 36. The music is in bass clef, common time, and has a key signature of one sharp. The notes are primarily eighth and sixteenth notes.

**Vocal Parts with Keyboard Reduction**

# Misa N° 9 a ocho voces

Catedral Metropolitana de Santiago de Chile

Hilarión Eslava



**For Double Choir with Small Orchestra and Organ Obbligato**  
(Keyboard Reduction by Rebecca Rufin)

ART: Stained glass window at Catedral Metropolitana de Santiago de Chile;  
<https://catedraldesantiago.cl/templo.php>

**CPE-449**

**Misa N° 9 a ocho voces**  
**Catedral Metropolitana de Santiago de Chile**  
**1. Kyrie**

Hilarión Eslava

**Largo**

1º Choir  
Soprano 1

1º Choir  
Soprano 2

1º Choir  
Alto

1º Choir  
Tenor 1

2º Choir  
Soprano

2º Choir  
Alto

2º Choir  
Tenor

2º Choir  
Bass

Keyboard Reduction

4

1C-S1 Ky - ri-e, Ky - ri-e e - lei-son, Ky - ri-e, Ky - ri-e e -

1C-S2 Ky - ri-e, Ky - ri-e e - lei-son, Ky - ri-e, Ky - ri-e e -

1C-A Ky - ri-e, Ky - ri-e e - lei-son, Ky - ri-e, Ky - ri-e e -

1C-T Ky - ri-e, Ky - ri-e e - lei-son, Ky - ri-e, Ky - ri-e e -

2C-S Ky - ri-e, Ky - ri-e

2C-A Ky - ri-e, Ky - ri-e

2C-T Ky - ri-e, Ky - ri-e

2C-B Ky - ri-e, Ky - ri-e

KB

7

1C-S1  
lei-son,  
Ky - ri - e'e - - - lei - son,  
Ky - ri -

1C-S2  
lei-son,  
e - - - lei - son,  
Ky - ri -

1C-A  
lei-son,  
e - - - - lei - son,  
Ky - ri -

1C-T  
lei-son,  
Ky - - - ri - e'e - - - lei - son,  
Ky - ri -

2C-S  
-  
-  
e - - lei - son,

2C-A  
-  
-  
e - - lei - son,

2C-T  
-  
-  
e - - lei - son,

2C-B  
-  
-  
e - - lei - son,

KB  
ff

10

1C-S1  
e'e - - - lei - son, Ky - ri - e, Ky - ri - e'e - lei - son, e - lei - - -

1C-S2  
e e - - lei - son, Ky - ri - e, Ky - ri - e'e - lei - son, e - lei - - -

1C-A  
e'e - - - lei - son, Ky - ri - e, Ky - ri - e'e - lei - son, e - lei - - -

1C-T  
e'e - - - lei - son, Ky - ri - e, Ky - ri - e'e - lei - son, e - lei - - -

2C-S  
- Ky - ri - e, Ky - ri - e'e - lei - son, e - lei - - -

2C-A  
- Ky - ri - e, Ky - ri - e'e - lei - son, e - lei - - -

2C-T  
- Ky - ri - e, Ky - ri - e'e - lei - son, e - lei - - -

2C-B  
- Ky - ri - e, Ky - ri - e'e - lei - son, e - lei - - -

KB

13

1C-S1      son,      *p*      Chris-te e - lei - son,      Chris-te

1C-S2      son,      Chris-te e - *>* lei - son,      Chris-te

1C-A      son,      *p*      Chris-te e - *>* lei - son,      Chris-te

1C-T      son,      *p*      Chris-te e - lei - son,      Chris-te

2C-S      son,

2C-A      son,

2C-T      son,

2C-B      son,

KB      *p*      *sf*      *sf*

16

1C-S1 e - lei-son Chris-te e-lei - son,

1C-S2 e - lei-son Chris-te e-lei - son,

1C-A e - lei-son Chris-te e-lei - son,

1C-T e - lei-son Chris-te e-lei - son,

2C-S Chris-te e-lei - son,

2C-A Chris-te e-lei - son,

2C-T Chris-te e-lei - son,

2C-B Chris-te e-lei - son,

KB *p* *f* *ff*

18

1C-S1 Ky-ri-e, Ky-ri - e'e - lei - son, Ky-ri - e'e - - lei - son.

1C-S2 Ky-ri-e, Ky-ri - e'e - lei - son, Ky-ri - e'e - - lei - son.

1C-A Ky-ri-e, Ky-ri - e'e - lei - son, Ky-ri - e'e - - lei - son.

1C-T Ky-ri-e, Ky-ri - e'e - lei - son, Ky-ri - e'e - - lei - son.

2C-S Ky-ri - e'e - lei - son, Ky-ri - e'e - - lei - son.

2C-A Ky-ri - e'e - lei - son, Ky-ri - e'e - - lei - son.

2C-T Ky-ri - e'e - lei - son, Ky-ri - e'e - - lei - son.

2C-B Ky-ri - e'e - lei - son, Ky-ri - e'e - - lei - son.

KB *dol.* *ff*

## **2. *Gloria (et in terra pax)***

Hilarión Eslava

**Allegro no mucho**

1º Choir Soprano 1

1º Choir Soprano 2

1º Choir Alto

1º Choir Tenor 1

2º Choir Soprano

2º Choir Alto

2º Choir Tenor

2º Choir Bass

Keyboard Reduction

The musical score consists of eight staves. The top seven staves represent choirs: Soprano 1, Soprano 2, Alto, Tenor 1, Soprano, Alto, Tenor, and Bass. Each choir part has a dynamic marking of **ff** (fortissimo) at the end of the measure. The bass staff is labeled "Keyboard Reduction". The music is in common time, with a key signature of one sharp (F#). The vocal parts sing the lyrics "Et in terra," while the keyboard reduction provides harmonic support.

7

1C-S1 et in ter-ra

1C-S2 et in ter-ra

1C-A et in ter-ra

1C-T et in ter-ra

2C-S et in ter-ra

2C-A et in ter-ra

2C-T et in ter-ra

2C-B et in ter-ra

KB

13

1C-S1

1C-S2

1C-A

1C-T

2C-S

2C-A

2C-T

2C-B

KB

This musical score page contains eight staves. The top six staves represent vocal parts: 1C-S1, 1C-S2, 1C-A, 1C-T, 2C-S, 2C-A, 2C-T, and 2C-B. The bottom two staves are for the Keyboard (KB). The music is in common time, with a key signature of one sharp (F#). Measure 13 begins with a rest followed by a dotted half note. The vocal parts sing the word "pax," in unison. The KB part consists of eighth-note chords. Measure 14 continues with a rest followed by a dotted half note, and the vocal parts sing "pax," again.

18

1C-S1 pax ho-mi - ni - bus,  
1C-S2 pax ho-mi - ni - bus,  
1C-A pax ho-mi - ni - bus,  
1C-T pax ho-mi - ni - bus,  
2C-S pax ho-mi - ni - bus,  
2C-A pax ho-mi - ni - bus,  
2C-T pax ho-mi - ni - bus,  
2C-B pax ho-mi - ni - bus,  
KB dol.

23

1C-S1 *p* bo-næ, bo - næ vo-lun - ta - tis,  
1C-S2 *p* bo-næ, bo - næ vo - lun - - - ta - tis,  
1C-A *p* bo-næ, bo - næ vo - lun - - - ta - tis,  
1C-T *p* bo-næ, bo - næ vo - lun - - - ta - tis,  
KB

27

1C-S1      -      :      |      -      |      -      -      -

bo-næ, bo - næ      vo-lun - ta - tis,

1C-S2      -      :      -      |      -      -      -

bo-næ, bo - - næ vo - lun - - ta - tis,

1C-A      -      :      -      |      -      -      -      -

bo-næ, bo - - næ vo - lun - - ta - tis,      *Duo (Duet)*

1C-T      -      :      -      |      -      -      -      -

bo-næ, bo - - næ vo - lun - - ta - tis,      *Duo (Duet)*

KB      {      -      |      -      |      -      -      -

*p*

32

1C-A

da-mus, lau - da - mus, lau - da - mus, lau - da - mus te, lau - da - mus, lau -

1C-T

da-mus, lau - da - mus, lau - da - mus, lau - da - mus te, lau - da - mus, lau -

KB

37

1C-A

da-mus-te. Be - ne - di - ci-mus, be - ne - di - ci-mus, be - - ne - -

1C-T

da-mus-te. Be - ne - di - ci-mus, be - ne - di - ci-mus, be - - ne - -

KB

43

1C-S1      A-do - ra - - mus te, glo-ri-fi-

1C-S2      A-do - ra - - mus te, glo-ri-fi-

1C-A      di - - ci - mus, be-ne di-ci-mus te. A-do-ra-mus te,

1C-T      di - - ci - mus, be-ne di-ci-mus te. A-do-ra-mus te,

KB

48

1C-S1      ca - - - mus te, a - do - ra-mus te, a - do - ra - mus

1C-S2      ca - - - mus te, a - do - ra-mus te, a -

1C-A      glo-ri-fi-ca-mus te. a - do - ra-mus te, a - do - ra - mus

1C-T      glo-ri-fi-ca-mus te. a - do - ra-mus te, a -

KB

55

1C-S1      te, glo - ri-fi - ca - mus te. *Gra-ti-as a-gi-mus,*

1C-S2      do - ra-mus te, glo - ri - fi-ca-mus te. *Gra-ti-as a-gi-mus,*

1C-A      te, glo - ri-fi - ca - mus te. *Gra-ti-as a-gi-mus,*

1C-T      do - ra-mus te, glo - ri - fi-ca-mus te. *Gra-ti-as a-gi-mus,*

2C-S      — — — — *Gra-ti-as a-gi-mus,*

2C-A      — — — — *Gra-ti-as a-gi-mus,*

2C-T      — — — — *Gra-ti-as a-gi-mus,*

2C-B      — — — — *Gra-ti-as a-gi-mus,*

KB      (Bass Clef Staff)

62

1C-S1

1C-S2

1C-A

1C-T

2C-S

2C-A

2C-T

2C-B

KB

a - gi - mus      ti - bi,

68

1C-S1      prop-ter mag - nam,      prop-ter mag - nam,      prop-ter mag -

1C-S2      prop-ter mag - nam,      prop-ter mag - nam,      prop-ter mag -

1C-A      prop-ter mag - nam,      prop-ter mag - nam,      prop-ter mag -

1C-T      prop-ter mag - nam,      prop-ter mag - nam,      prop-ter mag -

2C-S      prop-ter mag - nam,      prop-ter mag - nam,      prop-ter mag -

2C-A      prop-ter mag - nam,      prop-ter mag - nam,      prop-ter mag -

2C-T      prop-ter mag - nam,      prop-ter mag - nam,      prop-ter mag -

2C-B      prop-ter mag - nam,      prop-ter mag - nam,      prop-ter mag -

KB

73

1C-S1 nam.prop-ter mag - nam glo-ri - am tu - - am.

1C-S2 nam.prop-ter mag - nam glo-ri - am tu - - um

1C-A nam.prop-ter mag - nam glo-ri - am tu - - um

1C-T nam.prop-ter mag - nam glo-ri - am tu - - um

2C-S nam.prop-ter mag - nam glo-ri - am tu - - um

2C-A nam.prop-ter mag - nam glo-ri - am tu - - um

2C-T nam.prop-ter mag - nam glo-ri - am tu - - um

2C-B nam.prop-ter mag - nam glo-ri - am tu - - um

KB

79

1C-S1      dol.      *rf*      dol.      >

Do-mi-ne De-us,    Do-mi-ne    De-us, Rex cæ - les-tis,    De-us Pa-ter,    De - us

1C-S2      dol.      *rf*      dol.      >

Do-mi-ne De-us,    Do-mi-ne    De-us, Rex cæ - les-tis,    De-us Pa-ter,    De - us

1C-A      dol.      *rf*      dol.      >

Do-mi-ne De-us,    Do-mi-ne    De-us, Rex cæ - les-tis,    De-us Pa-ter,    De - us

1C-T      dol.      *rf*      dol.      >

Do-mi-ne De-us,    Do-mi-ne    De-us, Rex cæ - les-tis,    De-us Pa-ter,    De - us

KB      *p*      *rf*      *mp f*      *p*      *rf*

85

1C-S1      Pa - ter om-ni - po - tens,      Do - mi-ne De - us      Do - mi-ne

1C-S2      Pa - ter om-ni - po - tens,      Do - mi-ne De - us      Do - mi-ne

1C-A      Pa - ter om - ni - po - tens,      Do - mi-ne De - us      Do - mi-ne

1C-T      Pa - ter om-ni - po - tens,      Do - mi-ne De - us      Do - mi-ne

2C-S      Do - mi-ne De - us      Do - mi-ne

2C-A      Do - mi-ne De - us      Do - mi-ne

2C-T      Do - mi-ne De - us      Do - mi-ne

2C-B      Do - mi-ne De - us      Do - mi-ne

KB      f

89

1C-S1 De-us, Rex cæ - les-tis De-us Pa-ter, De - us Pa-ter om-ni - po - tens,

1C-S2 De-us, Rex cæ - les-tis De-us Pa-ter, De - us Pa-ter om-ni - po - tens,

1C-A De-us, Rex cæ - les-tis De-us Pa-ter, De - us Pa-ter om-ni - po - tens,

1C-T De-us, Rex cæ - les-tis De-us Pa-ter, De - us Pa-ter om-ni - po - tens,

2C-S De-us, Rex cæ - les-tis De-us Pa-ter, De - us Pa-ter om-ni - po - tens,

2C-A De-us, Rex cæ - les-tis De-us Pa-ter, De - us Pa-ter om-ni - po - tens,

2C-T De-us, Rex cæ - les-tis De-us Pa-ter, De - us Pa-ter om-ni - po - tens,

2C-B De-us, Rex cæ - les-tis De-us Pa-ter, De - us Pa-ter om-ni - po - tens,

KB

95

1C-S1      Do-mi-ne Fi-li, Do-mi-ne      Fi - li u-ni - ge-ni-te, Je-su Chris-te, Je - su -

1C-S2      Do-mi-ne Fi-li, Do-mi-ne      Fi - li u-ni - ge-ni-te, Je-su Chris-te, Je - su -

1C-A      Do-mi-ne Fi-li, Do-mi-ne      Fi - li u-ni - ge-ni-te, Je-su Chris-te, Je - su -

1C-T      Do-mi-ne Fi-li, Do-mi-ne      Fi - li u-ni - ge-ni-te, Je-su Chris-te, Je - -

2C-S      Do-mi-ne Fi-li, Do-mi-ne      Fi - li u-ni - ge-ni-te, Je-su Chris-te, Je - su -

2C-A      Do-mi-ne Fi-li, Do-mi-ne      Fi - li u-ni - ge-ni-te, Je-su Chris-te, Je - su -

2C-T      Do-mi-ne Fi-li, Do-mi-ne      Fi - li u-ni - ge-ni-te, Je-su Chris-te, Je - su -

2C-B      Do-mi-ne Fi-li, Do-mi-ne      Fi - li u-ni - ge-ni-te, Je-su Chris-te, Je - -

KB

101

1C-S1 Chris - - - te. Do-mi-ne De-us, Ag - - - nus  
 1C-S2 Chris - - - te. Do-mi-ne De-us, Ag - - - nus  
 1C-A Chris - - - te. *p*  
 1C-T Chris - - - te. Do-mi-ne De - - - us, Ag - - - nus  
 2C-S  
 2C-A Chris - - - te.  
 2C-T Chris - - - te.  
 2C-B Chris - - - te.  
 KB (piano) provides harmonic support.

106

1C-S1 De-i, Fi-li - us Pa - tris, Fi-li - us Pa - tris.  
 1C-S2 De-i, Fi - li-us Pa - - - - tris.  
 1C-A De-i, Fi - li-us Pa - - - - tris.  
 1C-T i, Fi-li - us Pa - tris, Fi - li - us Pa - - tris.  
 KB (piano) provides harmonic support.

3. *Qui Tollis*

Hilarión Eslava

**Larghetto**

The musical score consists of eight staves. The top seven staves represent choirs, each with two voices: Soprano 1, Soprano 2, Alto, Tenor 1, Soprano 2, Alto, and Tenor 2. The eighth staff is a keyboard reduction. The music is in common time, with a key signature of one sharp. The vocal parts sing the Latin hymn text "Qui tollis pecca-ta mun-di, qui tollis pecca-ta mun-". The keyboard reduction shows a basso continuo part with sustained notes and harmonic support.

1º Choir  
Soprano 1

1º Choir  
Soprano 2

1º Choir  
Alto

1º Choir  
Tenor 1

2º Choir  
Soprano

2º Choir  
Alto

2º Choir  
Tenor

Bass

Keyboard Reduction

Qui tol - lis pec-ca-ta mun - di, qui tol - lis pec-ca-ta mun -

Qui tol - lis pec-ca-ta mun - di, qui tol - lis pec-ca-ta mun -

Qui tol - lis pec-ca-ta mun - di, qui tol - lis pec-ca-ta mun -

Qui tol - lis pec-ca-ta mun - di, qui tol - lis pec-ca-ta mun -

Qui tol - lis pec-ca-ta mun - di, qui tol - lis pec-ca-ta mun -

Qui tol - lis pec-ca-ta mun - di, qui tol - lis pec-ca-ta mun -

Qui tol - lis pec-ca-ta mun - di, qui tol - lis pec-ca-ta mun -

Qui tol - lis pec-ca-ta mun - di, qui tol - lis pec-ca-ta mun -

5

1C-S1      *dol.*  
di, mi - se-re-re, mi - se - re-re, mi - se-re-re no - - - bis, pec-ca-ta mun - -

1C-S2      *dol.*  
di, mi - se-re-re, mi - se - re-re, mi - se-re-re no - - - bis, pec-ca-ta mun - -

1C-A      *f*  
di, qui - tol-lis pe-ca-ta mun - -

1C-T      *f*  
di, pe-ca-ta mun - -

2C-S      *f*  
di, qui - tol-lis pe-ca-ta mun - -

2C-A      *f*  
di, qui - tol-lis pe-ca-ta - mun - -

2C-T      *f*  
di, qui - tol-lis pe-ca-ta mun - -

2C-B      *f*  
di, qui - tol-lis pe-ca-ta mun - -

KB      *p*      *ff*

8

1C-S1      di,      qui - tol-lis pe-ca-ta mun -

1C-S2      dol.      di, mi - se - re-re, mi - se - re-re, mi - se-re-re no - - - bis, pec-ca-ta mun -

1C-A      dol.      di, mi - se - re-re, mi - se - re-re, mi - se-re-re no - - - bis, pec-ca-ta mun -

1C-T      di,      pe-ca-ta mun -

2C-S      di,      qui - tol-lis pe-ca-ta mun -

2C-A      di,      qui - tol-lis pe-ca-ta - mun -

2C-T      di,      qui - tol-lis pe-ca-ta mun -

2C-B      di,      qui - tol-lis pe-ca-ta mun -

KB      *p*      ff

11

1C-S1      di, sus-ci-pe, sus-ci-pe,  
1C-S2      di, sus-ci-pe, sus-ci-pe,  
1C-A      di, sus-ci-pe, sus-ci-pe,  
1C-T      di, sus-ci-pe, sus-ci-pe,  
2C-S  
2C-A  
2C-T  
2C-B  
KB      dol.

14

1C-S1      sus-ci-pe, de - - - - pre - - - -  
1C-S2      sus-ci-pe, de - - - - pre - - - -  
1C-A      sus-ci-pe, de - - - - pre - - - -  
1C-T      sus-ci-pe, de - - - - pre - - - -  
KB      p



18 *a tempo*

1C-S1

1C-S2

1C-A

1C-T

2C-S

2C-A

2C-T

2C-B

KB

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

21

1C-S1      *dol.*  
 Pa-tris, mi - se - re-re, mi - se - re-re no - bis.

1C-S2      *dol.*  
 Pa-tris, mi - se - re-re, mi - se - re-re no - bis.

1C-A  
 Pa-tris,

1C-T      *dol.*  
 Pa-tris, mi - se - re-re, mi - se - re-re no - bis.

2C-S  
 Pa-tris,

2C-A  
 Pa-tris,

2C-T  
 Pa-tris,

2C-B  
 Pa-tris,

KB      *p*

24

KB

## 4. Quoniam

Hilarión Eslava

**Allegro Moderato**

1º Choir Soprano 1

1º Choir Alto

1º Choir Tenor 1

Keyboard Reduction

1C-S1

1C-A

KB

1C-S1

1C-A

1C-T

KB

5

dol.

Quo-ni -  
dol.

Quo-ni -

f

9

am tu so - - lus sanc - tus, quo-ni - am tu so - - lus

am tu so - - lus sanc - tus, quo-ni - am tu so - - lus  
dol.

Quo-ni - am tu so - - lus sanc - tus, quo-ni -

p

*\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.*

12

1C-S1    sanc - tus, quo - ni - am tu so - lus sanc - tus, tu so - lus

1C-A    sanc - tus, quo - ni - am tu so - lus sanc - tus, tu so - lus

1C-T    am tu so - - - lus sanc - tus, tu so - lus sanc - tus, tu so - lus

KB

15

1C-S1    Do - mi - nus, Do - - mi - nus, tu

1C-A    Do - mi - nus, Do - - mi - nus, tu

1C-T    Do - mi - nus, Do - - mi - nus, tu so - - - lus, tu

KB

19

1C-S1    so - - - lus, tu sanc - tus, tu so - - - lus Do - - - mi -

1C-A    so - - - lus, tu sanc - tus, tu so - - - lus Do - - - mi -

1C-T    so - - - lus, tu so - - - lus, tu so - - - lus, tu

KB

22

1C-S1      nus, Sanc - - - tus Do - - mi - nus,

1C-A      nus, Sanc - - - tus Do - - mi - nus,

1C-T      so - - - - lus Sanc - - - tus, tu      so - - - - lus Do - - - - mi - nus, tu      *p*

KB

26

1C-S1      tu so - - - lus Sanc - - - - tus, tu      *p*

1C-A      tu so - - - lus Sanc - - - - tus, tu      *p*

1C-T      so - - - - lus, tu      so - - - lus, tu      tu      so - - - - lus, tu      *p*

KB

29

1C-S1      so - - - lus Do - - - mi - nus, Sanc - - - - tus Do - - - mi -

1C-A      so - - - lus Do - - - mi - nus, Sanc - - - - tus Do - - - mi -

1C-T      so - - - lus, tu      so - - - lus Sanc - - - tus, tu      so - - - lus Do - - - mi -

KB

*cres. e rall.*

32

1C-S1      nus, tu so - lus, tu so - - lus, tu so - - lus Al - tis - - si - - - -

1C-A      nus, tu so - lus, tu so - - lus, tu so - - lus Al - tis - - si - - - -

1C-T      nus, tu, tu, tu so - - lus, so - lus Al -

KB      *p*

*a tempo*

*maestoso*

35

1C-S1      mus, tu so-lus Al-tis - si - mus, Je-su Chris - te, tu so - lus, tu

1C-A      mus, tu so-lus Al-tis - si - mus, Je-su Chris - te, tu so - lus, tu

1C-T      tis-si-mus, tu so-lus Al-tis - si - mus, Je-su Chris - - te, tu,

KB      *f*

*p*

*maestoso*

40

1C-S1      so - lus, tu so - lus Al - tis - - si - - - - mus, tu so-lus Al-tis - si -

1C-A      so - lus, tu so - lus Al - tis - - si - - - - mus, tu so-lus Al-tis - si -

1C-T      tu, tu so - lus, so - lus Al - tis-si-mus, tu so-lus Al-tis - si -

KB      *f*

44

1C-S1      mus, Je - su Chris - - - - te,

1C-A      mus, Je - su Chris - - - - te,

1C-T      mus, Je - su Chris - - - - te,

KB

## 5. *Cum Sancto Spiritu*

Hilarión Eslava

**Allegro un poco vivo**

1º Choir Soprano 1

1º Choir Soprano 2

dol.

1º Choir Alto

Cum Sanc - to Spi - ri - tu in glo - ri-a

1º Choir Tenor 1

2º Choir Soprano

2º Choir Alto

2º Choir Tenor

2º Choir Bass

Keyboard Reduction

f

dol.

8

1C-A

De - i Pa-tris, Cum Sanc-to Spi - ri - tu in

1C-T

Cum Sanc-to Spi - ri -

KB

15

1C-S1

Cum

1C-S2

f

Cum Sanc - to

1C-A

glo - ri-a De - - i Pa - - - - - tris, cum Sanc - - -

1C-T

tu in glo - ri-a De - - i Pa - - - - tris, cum Sanc - - -

KB

21

1C-S1      Sancto Spi - ri - tu in glo - ri - a.

1C-S2      Spi - ri - tu in glo - ri-a De - i Pa-tris.

1C-A      - - - - to Spi - - - - ri - - - - tu.

1C-T      - - - - to Spi - - - - ri - - - - tu.

KB

28

1C-S1      In glo - ri-a

1C-S2      In glo - ri-a

1C-A      In glo - ri-a

1C-T      In glo - ri-a

KB

*dol.*

35

1C-S1      De - - - - i,      in

1C-S2      De - - - - i,      in

1C-A      De - - - - i,      in

1C-T      De - - - - i,      in

KB      

42

1C-S1      glo - ri-a      De - - - - i,      in      glo - ri-a,      in      *ff*

1C-S2      glo - ri-a      De - - - - i,      in      glo - ri-a,      in      *ff*

1C-A      glo - ri-a      De - - - - i,      in      glo - ri-a,      in      *ff*

1C-T      glo - ri-a      De - - - - i,      in      glo - ri-a,      in      *ff*

2C-S      -      -      -      in      glo - ri-a,      in      *ff*

2C-A      -      -      -      in      glo - ri-a,      in      *ff*

2C-T      -      -      -      in      glo - ri-a,      in      *ff*

2C-B      -      -      -      in      glo - ri-a,      in      *ff*

KB      

48

1C-S1      glo - ri-a    De - - i    Pa - - - tris,    cum    Sanc - to    Spi - ri-tu    in

1C-S2      glo - ri-a    De - - i    Pa - - - tris,    cum    Sanc - to    Spi - ri-tu    in

1C-A      glo - ri-a    De - - i    Pa - - - tris,    cum    Sanc - to    Spi - ri-tu    in

1C-T      glo - ri-a    De - - i    Pa - - - tris,    cum    Sanc - to    Spi - ri-tu    in

2C-S      glo - ri-a    De - - i    Pa - - - tris,    cum    Sanc - to    Spi - ri-tu    in

2C-A      glo - ri-a    De - - i    Pa - - - tris,    cum    Sanc - to    Spi - ri-tu    in

2C-T      glo - ri-a    De - - i    Pa - - - tris,    cum    Sanc - to    Spi - ri-tu    in

2C-B      glo - ri-a    De - - i    Pa - - - tris,    cum    Sanc - to    Spi - ri-tu    in

KB

55

1C-S1      glo - ri-a    De - i    Pa - tris,    A - - - - men; cum    Sanc - to

1C-S2      glo - ri-a    De - i    Pa - tris,    A - - - - men; cum    Sanc - to

1C-A      glo - ri-a    De - i    Pa - tris,    A - - - - men; cum    Sanc - to

1C-T      glo - ri-a    De - i    Pa - tris,    A - - - - men; cum    Sanc - to

2C-S      glo - ri-a    De - i    Pa - tris,    A - - - - men; cum    Sanc - to

2C-A      glo - ri-a    De - i    Pa - tris,    A - - - - men; cum    Sanc - to

2C-T      glo - ri-a    De - i    Pa - tris,    A - - - - men; cum    Sanc - to

2C-B      glo - ri-a    De - i    Pa - tris,    A - - - - men; cum    Sanc - to

KB

62

1C-S1      Spi - ri - tu      in      glo - ri - a      De - - i      Pa - tris,      A - - - - -

1C-S2      Spi - ri - tu      in      glo - ri - a      De - - i      Pa - tris,      A - - - - -

1C-A      Spi - ri - tu      in      glo - ri - a      De - - i      Pa - tris,      A - - - - -

1C-T      Spi - ri - tu      in      glo - ri - a      De - - i      Pa - tris,      A - - - - -

2C-S      Spi - ri - tu      in      glo - ri - a      De - - i      Pa - tris,      A - - - - -

2C-A      Spi - ri - tu      in      glo - ri - a      De - - i      Pa - tris,      A - - - - -

2C-T      Spi - ri - tu      in      glo - ri - a      De - - i      Pa - tris,      A - - - - -

2C-B      Spi - ri - tu      in      glo - ri - a      De - - i      Pa - tris,      A - - - - -

KB

69

1C-S1

1C-S2

1C-A

1C-T

2C-S

2C-A

2C-T

2C-B

KB

The musical score consists of nine staves. The first eight staves represent vocal parts: 1C-S1, 1C-S2, 1C-A, 1C-T, 2C-S, 2C-A, 2C-T, and 2C-B. The ninth staff represents the Keyboard (KB). The key signature is A major (two sharps). The time signature is common time. Measure 69 begins with a forte dynamic. The vocal parts (1C-S1, 1C-S2, 1C-A, 1C-T, 2C-S, 2C-A, 2C-T, 2C-B) each have a single note followed by a dash, indicating a sustained tone. The KB staff shows sustained chords throughout the measure.

6. *Credo*

Hilarión Eslava

**Allegro** *f*

1º Choir Soprano 1

1º Choir Alto

1º Choir Tenor 1

1º Choir Bass

2º Choir Soprano

2º Choir Alto

2º Choir Tenor

2º Choir Bass

Keyboard Reduction

6

1C-S1

ter - - - ræ, vi - - si - bi - - li - um om-ni - um et in - vi -

1C-A

ter - - - ræ, vi-si - - - bi-li-um om - ni - um et in - -

1C-T

ter - - - ræ, vi-si - - - bi-li-um om - ni - um et in - -

1C-B

ter - - - ræ, vi - si - bi - li-um om - ni - um et in - -

2C-S

ter - - - ræ, vi - - si - bi - - li - um om-ni - um et in - vi -

2C-A

ter - - - ræ, vi-si - - - bi-li-um om - ni - um et in - -

2C-T

ter - - - ræ, vi-si - - - bi-li-um om - ni - um et in - -

2C-B

ter - - - ræ, vi - si - bi - li-um om - ni - um et in - -

KB

13

1C-S1

1C-S1      - si - bi - - - li - um;      et      in u-num

1C-A      vi - si - - bi - - li - um;      et      in u-num

1C-T      vi - si - - bi - - li - um;      et      in u-num

1C-B      vi - - si - - bi - - li - um;      et      in u-num

2C-S      - si - bi - - - li - um;      et      in u-num

2C-A      vi - si - - bi - - li - um;      et      in u-num

2C-T      vi - si - - bi - - li - um;      et      in u-num

2C-B      vi - - si - - bi - - li - um;      et      in u-num

KB

19

1C-S1

Do - mi-num, Je-sum Chris - tum, Fi - li-um De-i un - - i - gen-i-tum,

1C-A

Do - mi-num, Je-sum Chris - tum, Fi - li-um De-i un - - i - gen-i-tum, et

1C-T

Do - mi-num, Je-sum Chris - tum, Fi - li-um De-i un - - i - gen-i-tum,

1C-B

Do - mi-num, Je-sum Chris - tum, Fi - li-um De-i un - - i - gen-i-tum,

2C-S

Do - mi-num, Je-sum Chris - tum, Fi - li-um De-i un - - i - gen-i-tum,

2C-A

Do - mi-num, Je-sum Chris - tum, Fi - li-um De-i un - - i - gen-i-tum, et

2C-T

Do - mi-num, Je-sum Chris - tum, Fi - li-um De-i un - - i - gen-i-tum,

2C-B

Do - mi-num, Je-sum Chris - tum, Fi - li-um De-i un - - i - gen-i-tum,

KB

24

1C-S1

et ex Pa-tre na - - - tum an-te om-ni-a sæ - cu -

1C-A

— ex Pa - - tre na - - - tum an - - te om - ni - a sæ - - - cu -

1C-T

et ex Pa-tre na - - - tum an-te om-ni-a sæ - cu -

1C-B

et ex Pa - - tre na - - - tum an - - te om - ni - a sæ - - - cu -

2C-S

et ex Pa-tre na - - - tum an-te om-ni-a sæ - cu -

2C-A

— ex Pa - - tre na - - - tum an - - te om - ni - a sæ - - - cu -

2C-T

et ex Pa-tre na - - - tum an-te om-ni-a sæ - cu -

2C-B

et ex Pa - - tre na - - - tum an - - te om - ni - a sæ - - - cu -

KB

31

1C-S1      *dol.*      la.      De-umde      De - o,      lu-men de      lu - - mi - ne,

1C-A      la.      De-umde      De - - o,      lu-men de      lu - mi-ne,      *dol.*

1C-T      la.      De - um de

1C-B      la.

2C-S      la.

2C-A      la.

2C-T      la.

2C-B      la.

KB      *p*

This musical score page contains eight staves. The top four staves represent vocal parts: 1C-S1, 1C-A, 1C-T, and 1C-B. The bottom four staves represent vocal parts: 2C-S, 2C-A, 2C-T, and 2C-B. The bottom staff, labeled KB, represents the keyboard accompaniment. The music is in common time, with a key signature of one sharp. Measure 31 begins with a forte dynamic. The vocal parts sing sustained notes or short patterns, while the keyboard part provides harmonic support with chords. The vocal parts sing lyrics in German, including "De-umde De - o," "lu-men de lu - - mi - ne," and "De - um de." The piano part includes dynamic markings like *dol.* and *p*.

38

1C-S1      De-um de De - - - o, De - - o lu-men de lu - - - mi -

1C-A      De - um de De-o, lu - men de lu - - mi - ne, lu-men de

1C-T      De - - o, lu-men de lu - mi-ne, lu-men de lu - - mi - ni,  
*dol.*

1C-B      De - um de De - - o, lu-men de lu - - mi - ne, lu - men de

KB

44

1C-S1      ne, de lu - mi - ne,      De - um      ve - rum,      de De-o

1C-A      lu - - - - mi - ne,      De - um      ve - rum,      de De-o

1C-T      lu - men de lu - mi - ne,      De - um      ve - rum,      de De-o

1C-B      lu - - - - mi - - - ne,      De - um      ve - rum,      de De-o

2C-S      De - um      ve - rum,      de De-o

2C-A      De - um      ve - rum,      de De-o

2C-T      De - um      ve - rum,      de De-o

2C-B      De - um      ve - rum,      de De-o

KB

53

1C-S1 ve - - ro, *dol.* ge - ni - tum non fac - - - tum, con - sub - stan - ti -  
1C-A ve - - ro, ge - ni - tum non fac - tum, con - sub - stan - ti - a - - - lem  
1C-T ve - - ro,  
1C-B ve - - ro,  
2C-S ve - - ro,  
2C-A ve - - ro,  
2C-T ve - - ro,  
2C-B ve - - ro,  
KB *p*

59

1C-S1 a - lem Pa-tri, con - - - sub - stan - ti - a - lem Patri;  
1C-A Pa - - - - tri, con - - sub - stan - ti - a - lem  
1C-T dol. ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Patri;  
1C-B dol. ge - ni - tum non fac - - - tum, con - sub - stan - ti - a - lem  
KB *p*

64

1C-S1

per quem om - ni - a fac - ta sunt, per quem

1C-A

Pa - - tri; per quem om - ni-a fac - ta sunt, per quem

1C-T

per - - - quem om-ni - a fac - ta sunt, per quem

1C-B

Pa - - - tri; per quem om - ni-a fac - ta sunt, per quem

2C-S

f

per quem

2C-A

f

per quem

2C-T

f

per quem

2C-B

f

per quem

KB

71

1C-S1      om-ni - a,      om-ni - a fac-ta sunt, fac-ta sunt.

1C-A      om-ni - a,      om-ni - a fac-ta sunt, fac-ta sunt.

1C-T      om-ni - a,      om-ni - a fac-ta sunt, fac-ta sunt.

1C-B      om-ni - a,      om-ni - a fac-ta sunt, fac-ta sunt.

2C-S      om-ni - a,      om-ni - a fac-ta sunt, fac-ta sunt.

2C-A      om-ni - a,      om-ni - a fac-ta sunt, fac-ta sunt.

2C-T      om-ni - a,      om-ni - a fac-ta sunt, fac-ta sunt.

2C-B      om-ni - a,      om-ni - a fac-ta sunt, fac-ta sunt.

KB

78

dim.

dol.

85

1C-S1

1C-A

1C-T

1C-B

KB

*p*

Qui prop-ter nos ho - - mi -

*p*

Qui prop-ter nos ho - - mi -

*p*

Qui prop-ter nos ho - - mi -

*p*

Qui prop-ter nos ho - - mi -

(b) *dol.*

*rf*

*dol.*

1C-S1      nes      et prop-ter      nos-tram      sa-lu - tem,      qui prop-ter

1C-A      nes      et prop-ter      nos-tram      sa-lu - tem,      qui prop-ter

1C-T      nes      et prop-ter      nos-tram      sa-lu - tem,      qui prop-ter

1C-B      nes      et prop-ter      nos-tram      sa-lu - tem,      qui prop-ter

KB      {      rf      dol.

98

1C-S1      nos ho - - mi - nes et prop-ter nos-tram sa - lu -

1C-A      nos ho - - mi - nes et prop-ter nos-tram sa - lu -

1C-T      nos ho - - mi - nes et prop-ter nos-tram sa - lu -

1C-B      nos ho - - mi - nes et prop-ter nos-tram sa - lu -

KB

104 *f*

1C-S1      tem des - cen-dit de cæ-lis, des - cen-dit de cæ - lis, de cæ - - -

1C-A      tem des - cen-dit de cæ-lis, des - cen-dit de cæ - - -

1C-T      tem *f* des - cen-dit de cæ-lis, des - - cen - - - dit de cæ - - -

1C-B      tem des - - cen - - - dit de cæ - - -

2C-S      des - cen-dit de cæ-lis, des - cen-dit de cæ - lis, de cæ - - -

2C-A      des - cen-dit de cæ-lis, des - cen-dit de cæ - - -

2C-T      des - cen-dit de cæ-lis, des - - cen - - - dit de cæ - - -

2C-B      des - - cen - - - dit de cæ - - -

KB

110

1C-S1 lis, des - cen - dit de cæ-lis, des - cen - dit de cæ - lis, de cæ - - -

1C-A lis, des - cen-dit de cæ-lis, des - cen-dit de cæ - - -

1C-T lis, des - cen-dit de cæ-lis, des - - cen - - - dit de cæ - - -

1C-B lis, des - - cen - - - dit de cæ - - -

2C-S lis, des - cen - dit de cæ-lis, des - cen - dit de cæ - lis, de cæ - - -

2C-A lis, des - cen-dit de cæ-lis, des - cen-dit de cæ - - -

2C-T lis, des - cen-dit de cæ-lis, des - - cen - - - dit de cæ - - -

2C-B lis, des - - cen - - - dit de cæ - - -

KB

116

1C-S1      lis, des - cen - dit, des - cen - - - dit de

1C-A      lis, des - cen - dit, des - cen-dit de cæ-lis,des - cen-dit de cæ - lis,de

1C-T      lis, des - cen - dit, des - cen-dit de cæ-lis,des - cen - dit de

1C-B      lis, des - cen - dit,des - - cen - - - dit de cæ - - - -

2C-S      lis, des - cen - dit, des - cen - - - dit de

2C-A      lis, des - cen - dit, des - cen-dit de cæ-lis,des - cen-dit de cæ - lis,de

2C-T      lis, des - cen - dit, des - cen-dit de cæ-lis,des - cen - dit de

2C-B      lis, des - cen - dit,des - - cen - - - dit de cæ - - - -

KB

123

1C-S1

cæ - - - lis, des - cen - - - dit de

1C-A

cæ - - - lis, des - cen - dit de cæ-lis, des - cen - dit de lis, de lis, de

1C-T

cæ - - - lis, des - cen - dit de cæ-lis, des - cen - - - dit de

1C-B

- - - lis, des - - cen - - - dit de de cæ - - - -

2C-S

cæ - - - lis, des - cen - - - dit de

2C-A

cæ - - - lis, des - cen - dit de cæ-lis, des - cen - dit de lis, de lis, de

2C-T

cæ - - - lis, des - cen - dit de cæ-lis, des - cen - - - dit de

2C-B

- - - lis, des - - cen - - - dit de de cæ - - - -

KB

129

1C-S1      cæ - - - lis, des - cen - dit de cæ - lis.      **e**

1C-A      cæ - - - lis, des - cen - dit de cæ - lis.      **e**

1C-T      cæ - - - lis, des - cen - dit de cæ - lis.      **e**

1C-B      cæ - - - lis, des - cen - dit de cæ - lis.      **e**

2C-S      cæ - - - lis, des - cen - dit de cæ - lis.      **e**

2C-A      cæ - - - lis, des - cen - dit de cæ - lis.      **e**

2C-T      cæ - - - lis, des - cen - dit de cæ - lis.      **e**

2C-B      cæ - - - lis, des - cen - dit de cæ - lis.      **e**

KB

*Et incarnatus (a cuatro)*

Despacio

136      *p*

1C-S1      Et in-car-na-tus est, in-car - - na-tus est de Spi-ri-tu Sanc - to, de

1C-A      *p*      Et in-car-na-tus est, in-car-na-tus est de Spi-ri-tu Sanc - to, de

1C-T      *p*      Et in-car - na-tus est, in - car - na-tus est, de Spi-ri-tu

1C-B      *p*      Et in-car - na-tus est, in-car - na-tus est, de Spi-ri-tu

KB

140

1C-S1 Spi - ri - tu Sanc - to dol. *f* ex Ma-ri - a Vir-gi-ne,

1C-A Spi - ri - tu Sanc - to dol. *f* ex Ma-ri - a Vir-gi-ne,

1C-T dol. *f* Sanc - to, Sanc - to ex Ma - ri - a Vir - gi - - ne, ex Ma -

1C-B dol. *f* Sanc - to, Sanc - to ex Ma - ri - a Vir-gi-ne,

KB

144

1C-S1 dol. *f* ex Ma-ri - a Vir-gi-ne, et ho - - - - mo fac - tus est, fac-tus

1C-A dol. *f* ex Ma-ri - a Vir-gi-ne, et ho - - - - mo fac - tus est, fact - tus

1C-T dol. *f* ri - a Vir - gi - - ne, et ho - - - - mo fac - tus est, fact - tus

1C-B dol. *f* ex Ma - ri - a Vir-gi-ne, et ho-mo, et ho - mo et ho - mo fac-tus

KB

149

1C-S1 est. Cru - ci - fi - xuse - ti - am pro no - - - - - bis sub

1C-A est. Cru - ci - fi - xuse - ti - am pro no - bis, pro no - bis

1C-T est. Cru - - ci - - fi - xuse - ti - am pro no - bis

1C-B est. Cru - - ci - - fi - xuse - ti - am pro no - bis

KB

153

1C-S1 Pon - - - ti - o Pi - - la - - to pas-sus et se-pul - tus

1C-A sub Pon - ti - o Pi - - la - - to pas-sus, pas-sus, pas-sus et se-pul - tus

1C-T sub Pon - ti - o Pi - - la - - to pas-sus et se-pul - tus

1C-B sub Pon - ti - o Pi - la - to pas-sus et se-pul - tus

KB

*Et resurrexit*

61

157 *Allegro*

1C-S1 *p* est, et se-pul-tus est. *f* Et re-sur - re - xit ter-ti - a

1C-A *p* est, et se-pul-tus est. *f* Et re-sur - re - xit ter-ti - a

1C-T *p* est, et se-pul-tus est. *f* Et re-sur - re - xit ter-ti - a

1C-B *p* est, et se-pul-tus est. *f* Et re-sur - re - xit ter-ti - a

2C-S - *f* Et re-sur - re - xit ter-ti - a

2C-A - *f* Et re-sur - re - xit ter-ti - a

2C-T *p* - *f* Et re-sur - re - xit ter-ti - a

2C-B - *f* Et re-sur - re - xit ter-ti - a

KB *p* *f*

163

1C-S1

di - e, se - - cun-dumScrip - tu-ras, et\_\_\_\_ as - cen - - dit in\_\_\_\_ cæ -

1C-A

di - - - e, se - cun-dumScrip - tu-ras, et as - - - cen-dit in cæ - - -

1C-T

di - - - e, se - cun-dumScrip - tu-ras, et as - - - cen-dit in cæ - - -

1C-B

di - e, se - - cun-dumScrip - tu-ras, et as - cen-dit in cæ - - -

2C-S

di - e, se - - cun-dumScrip - tu-ras, et\_\_\_\_ as - cen - - dit in\_\_\_\_ cæ -

2C-A

di - - - e, se - cun-dumScrip - tu-ras, et as - - - cen-dit in cæ - - -

2C-T

di - - - e, se - cun-dumScrip - tu-ras, et as - - - cen-dit in cæ - - -

2C-B

di - e, se - - cun-dumScrip - tu-ras, et as - cen-dit in cæ - - -

KB

169

1C-S1      lum, se - det ad dex - - te - ram Pa - - - - tris.

1C-A      lum, se - det ad dex-te-ram Pa - - - tris.

1C-T      lum, se - det ad dex-te-ram Pa - - - tris.

1C-B      lum, se - det ad dex-te-ram Pa - - - tris.

2C-S      lum, se - det ad dex - - te - ram Pa - - - - tris.

2C-A      lum, se - det ad dex-te-ram Pa - - - tris.

2C-T      lum, se - det ad dex-te-ram Pa - - - tris.

2C-B      lum, se - det ad dex-te-ram Pa - - - tris.

KB

175

1C-S1      Et i - te - rum ven - tu - rus est cum glo - ri - a, ju-di -

1C-A      Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - - di -

1C-T      Et i - te - rum ven - tu - rus est cum glo - ri - a, ju -

1C-B      Et i - te - rum ven - tu - rus est cum glo - ri - a, ju-di -

2C-S      Et i - te - rum ven - tu - rus est cum glo - ri - a, ju-di -

2C-A      Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - - di -

2C-T      Et i - te - rum ven - tu - rus est cum glo - ri - a, ju -

2C-B      Et i - te - rum ven - tu - rus est cum glo - ri - a, ju-di -

KB

183

1C-S1

ca - re vi - - - vos, vi - - vos et mor - - - tu - os, cu - jus

ca - re vi - - - vos, vi - - vos et mor - tu - os, cu - jus

- di-ca - revi - - vos, vi - - - - vos et mor - tu - os, cu - jus reg - ni,

ca - re vi - - - vos, vi - - - vos et mor - tu - os, cu - jus

ca - re vi - - - vos, vi - - - vos et mor - tu - os, cu - jus

- di-ca - revi - - vos, vi - - - - vos et mor - tu - os, cu - jus reg - ni,

ca - re vi - - - vos, vi - - - vos et mor - tu - os, cu - jus

KB

191

1C-S1 reg-ni, reg - - ni non, non, non e - rit fi - - - nis.

1C-A reg-ni, reg - - ni non e - rit fi - nis, fi - nis.

1C-T reg - - - ni non, non fi - - - nis.

1C-B reg-ni, reg - - ni non e - rit fi - nis, non e - rit fi - - - nis.

2C-S reg-ni, reg - - ni non, non, non e - rit fi - - - nis.

2C-A reg-ni, reg - - ni non e - rit fi - nis, fi - nis.

2C-T reg - - - ni non, non fi - - - nis.

2C-B reg-ni, reg - - ni non e - rit fi - nis, non e - rit fi - - - nis.

KB

199

KB

dol.

206

1C-S1      *p*  
Et in spi - ri - tum Sanc - tum, Do - mi - num et

1C-A      *p*  
Et in spi - ri - tum Sanc - tum, Do - mi - num et

1C-T      *p*  
Et in spi - ri - tum Sanc - tum, Do - mi - num et

1C-B      *p*  
Et in spi - ri - tum Sanc - tum, Do - mi - num et

KB      *rf*      dol.  
A dynamic marking 'rf' (rhythm forte) is placed above the keyboard staff, followed by a 'dol.' (dolce) dynamic.

213

1C-S1      *rf*      *p*  
vi - - vi - fi-can - tem, et in spi - ri - tum Sanc - tum,

1C-A      *rf*      *p*  
vi - - vi - fi-can - tem, et in spi - ri - tum Sanc - tum,

1C-T      *rf*      *p*  
vi - - vi - fi-can - tem, et in spi - ri - tum Sanc - tum,

1C-B      *rf*      *p*  
vi - - vi - fi-can - tem, et in spi - ri - tum Sanc - tum,

KB      *rf*      dol.  
A dynamic marking 'rf' (rhythm forte) is placed above the keyboard staff, followed by a 'dol.' (dolce) dynamic.

219

1C-S1      Do - mi-num et vi - vi - fi-can - - tem, qui ex..

1C-A      Do - mi-num et vi - vi - fi-can - tem,

1C-T      Do - mi-num et vi - vi - fi-can - tem, qui ex Pa-tri Fi-li-

1C-B      Do - mi-num et vi - vi - fi-can - - tem, qui ex Pa - - - -

2C-S      - - - - qui ex..

2C-T      - - - - qui ex Pa-tri Fi-li-

2C-B      - - - - qui ex Pa - - - -

KB

225

1C-S1

Pa - - tri      Fi - - - li - - - o - que pro - - - ce - - - dit. Qui cum

qui ex Pa - tri Fi - li - o - que pro - ce - dit. Qui cum

o - que pro - ce - dit, pro - ce - dit. Qui cum

tri Fi - - - li - - - o - que pro - - - ce - - - dit. Qui cum

Pa - - tri      Fi - - - li - - - o - que pro - - - ce - - - dit. Qui cum

qui ex Pa - tri Fi - li - o - que pro - ce - dit. Qui cum

o - que pro - ce - dit, pro - ce - dit. Qui cum

tri Fi - - - li - - - o - que pro - - - ce - - - dit. Qui cum

KB

230

1C-S1 Pa-tre et Fi - li - o si - - mul a - - do -

1C-A Pa-tre et Fi - li - o si - - mul a - do - ra - - tur, a - do -

1C-T Pa-tre et Fi - li - o si - - mul a - - - do -

1C-B Pa-tre et Fi - li - o si-mul a - - do - ra - - - tur, a - - do -

2C-S Pa-tre et Fi - li - o si - - mul a - - do -

2C-A Pa-tre et Fi - li - o si - - mul a - do - ra - - tur, a - do -

2C-T Pa-tre et Fi - li - o si - - mul a - - - do -

2C-B Pa-tre et Fi - li - o si-mul a - - do - ra - - - tur, a - - do -

KB

237

1C-S1

ra - - - tur et con - glo - ri - fi -

1C-A

ra - - - tur, a - - do - ra-tur et con - glo - ri - - - fi -

1C-T

ra - - - tur et con - glo - - - ri - - - fi -

1C-B

ra - - - tur, a - do - ra - - tur et con - glo - - - ri - - - fi -

2C-S

ra - - - tur et con - glo - ri - fi -

2C-A

ra - - - tur a - - do - ra-tur et con - glo - ri - - - fi -

2C-T

ra - - - tur et con - glo - - - ri - - - fi -

2C-B

ra - - - tur a - do - ra - - tur et con - glo - - - ri - - - fi -

KB

243

1C-S1      ca - - - tur,      dol. qui lo - cu - tus est per pro - phe - -

1C-A      ca - - - tur,

1C-T      dol. ca - - - tur, qui lo - cu - tus est per pro -

1C-B      ca - - - tur,

2C-S      ca - - - tur,

2C-A      ca - - - tur,

2C-T      ca - - - tur,

2C-B      ca - - - tur,

KB

250

1C-S1      tas, qui lo - cu - tus est per pro - phe - - tas. Et

1C-A      dol. qui\_\_\_\_ lo - - - cu-tus est per pro - phe - tas, per pro - phe-tas. Et

1C-T      phe-tas, qui lo - cu - tus est per pro - phe - - - tas. Et u-nam,

1C-B      dol. qui\_\_\_\_ lo - cu - tus est per pro - phe - - - tas. Et

2C-S      Et

2C-A      Et

2C-T      Et u - nam,

2C-B      Et

KB

256

1C-S1      u - - - nam, sanc-tam, Ca - tho - - li-cam et a - pos - to - - li-cam

1C-A      u - - - nam, sanc-tam, Ca - tho-li-cam et a-pos - - - to-li-cam Ec -

1C-T      <sup>8</sup>sanc-tam, Ca - - tho - - li - - cam et a - - pos - to - - - li -

1C-B      u - nam, sanc - - - tam, Ca - - - tho - li-cam et a - - - pos - - -

2C-S      *f*  
u - - - nam, sanc-tam, Ca - tho - - li-cam et a - pos - to - - li-cam

2C-A      *f*  
u - - - nam, sanc-tam, Ca - tho-li-cam et a-pos - - - to-li-cam Ec -

2C-T      *f*  
<sup>8</sup>sanc-tam, Ca - - tho - - li - - cam et a - - pos - to - - - li -

2C-B      *f*  
u - nam, sanc - - - tam, Ca - - - tho - li-cam et a - - - pos - - -

KB      *f*

*dim.*

261

1C-S1      Ec - cle - si - am,      et      a - pos - to-li-cam Ec - cle - si -

1C-A      cle - - - si - am,      et      a - - - pos-to - - li-cam Ec - cle - si -

1C-T      cam      Ec - cle - - si - am,      et      a - pos - to-li-cam Ec - cle - si -

1C-B      to-li-cam Ec - cle - - - si - - - am,      Ec - cle - - - si - am.

2C-S      Ec - cle - si - am,      et      a - pos - to-li-cam Ec - cle - si -

2C-A      cle - - - si - am,      et      a - - - pos-to - - li-cam Ec - cle - si -

2C-T      cam      Ec - cle - - si - am,      et      a - pos - to-li-cam Ec - cle - si -

2C-B      to-li-cam Ec - cle - - - si - - - am,      Ec - cle - - - si - am.

KB

267

1C-S1      dol.  
am.      Con - - - fi - - te - or, con - fi - te - or u - - num bap -  
dol.

1C-A  
am.  
Con - - - fi - - te - or u - -

1C-T  
am.  
con - - - fi - te - or u - num bap -  
dol.

1C-B  
Con - - - fi - te - or, con - - - fi - te - or u - num bap -

2C-S  
am.

2C-A  
am.

2C-T  
am.

2C-B

KB

274

1C-S1  
tis-ma      in re - mis - si - o - nem pec - ca -

1C-A  
num bap - tis - ma      in re-mis - si - o-nem pec - ca -

1C-T  
tis-ma      in re - mis - si - o - - - nem pec - ca - to - - -

1C-B  
tis - ma      in re - mis-si - o - nem pec - - - ca - to - - - rum, pec - ca -

KB

280

1C-S1 *f*  
to - - - - rum. Et ex - pec - to re - sur-rec - ti - o-nem

1C-A *f*  
to - - - - rum. Et ex - pec - to re - sur-rec - ti - o-nem

1C-T *f*  
- - - - - rum. Et ex - pec - to re - sur-rec - ti - o-nem

1C-B *f*  
to - - - - rum. Et ex - pec - to re - sur-rec - ti - o-nem

2C-S *f*  
Et ex - pec - to re - sur-rec - ti - o-nem

2C-A *f*  
Et ex - pec - to re - sur-rec - ti - o-nem

2C-T *f*  
- - - - - rum. Et ex - pec - to re - sur-rec - ti - o-nem

2C-B *f*  
Et ex - pec - to re - sur-rec - ti - o-nem

KB *f*

286

1C-S1      mor - tu - o - - - rum,      et      vi-tam,      et      vi-tam ven -

1C-A      mor - tu - o - - - rum,      et      vi-tam,      et      vi-tam ven -

1C-T      mor - tu - o - - - rum,      et      vi-tam,      et      vi-tam ven -

1C-B      mor - tu - o - - - rum,      et      vi-tam,      et      vi-tam ven -

2C-S      mor - tu - o - - - rum,      et      vi-tam,      et      vi-tam ven -

2C-A      mor - tu - o - - - rum,      et      vi-tam,      et      vi-tam ven -

2C-T      mor - tu - o - - - rum,      et      vi-tam,      et      vi-tam ven -

2C-B      mor - tu - o - - - rum,      et      vi-tam,      et      vi-tam ven -

KB      ff

293

1C-S1

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

tu - ri sæ - - cu - - - la, A - men, et vi-tam,

tu - ri sæ - - cu - - - la, A - men, et vi-tam,

tu - ri sæ - - cu - - - la, A - men, et vi-tam,

tu - ri sæ - - cu - - - la, A - men, et vi-tam,

tu - ri sæ - - cu - - - la, A - men, et vi-tam,

tu - ri sæ - - cu - - - la, A - men, et vi-tam,

tu - ri sæ - - cu - - - la, A - men, et vi-tam,

tu - ri sæ - - cu - - - la, A - men, et vi-tam,

299

1C-S1      et vi-tam ven - tu - ri sæ - cu - la, A - men, A -

1C-A      et vi-tam ven - tu - ri sæ - cu - la, A - men, A -

1C-T      et vi-tam ven - tu - ri sæ - cu - la, A - men, A -

1C-B      et vi-tam ven - tu - ri sæ - cu - la, A - men, A -

2C-S      et vi-tam ven - tu - ri sæ - cu - la, A - men, A -

2C-A      et vi-tam ven - tu - ri sæ - cu - la, A - men, A -

2C-T      et vi-tam ven - tu - ri sæ - cu - la, A - men, A -

2C-B      et vi-tam ven - tu - ri sæ - cu - la, A - men, A -

KB

306

1C-S1 men, A - - - men.

1C-A men, A - - - men.

1C-T men, A - - - men.

1C-B men, A - - - men,

2C-S men, A - - - men.

2C-A men, A - - - men.

2C-T men, A - - - men.

2C-B men, A - - - men,

KB

7. *Sanctus*

Hilarión Eslava

**Largo**

1º Choir  
Soprano 1

1º Choir  
Soprano 2

1º Choir  
Alto

1º Choir  
Tenor 1

2º Choir  
Soprano

2º Choir  
Alto

2º Choir  
Tenor

2º Choir  
Bass

Keyboard Reduction

4

**p**

1C-S1      **ff**

Do - - - mi - - nus De - - - us,      Do - - - mi - - nus De - - - us

**p**

1C-S2      **ff**

Do - - - mi - - nus De - - - us,      Do - - - mi - - nus De - - - us

**p**

1C-A      **ff**

Do - - - mi - - nus De - - - us,      Do - - - mi - - nus De - - - us

**p**

1C-T      **ff**

Do - - - mi - - nus De - - - us,      Do - - - mi - - nus De - - - us

**ff**

2C-S

Do - - - mi - - nus De - - - us

**ff**

2C-A

Do - - - mi - - nus De - - - us

**ff**

2C-T

Do - - - mi - - nus De - - - us

**ff**

2C-B

Do - - - mi - - nus De - - - us

**p**

KB

$\cdot \cdot \cdot 6 \cdot \cdot \cdot$       6       $\cdot \cdot \cdot 6 \cdot \cdot \cdot$       6      **ff**      6      6      6      6

6

1C-S1      dol.

Sa-ba-oth. ple - ni sunt cæ - li, ple-ni sunt cæ-li et ter - ra glo-ri-a—

1C-S2      dol.

Sa-ba-oth. ple - ni sunt cæ - li, ple-ni sunt cæ-li et ter - ra glo-ri-a—

1C-A      *f*

Sa-ba-oth. ple-ni sunt,

1C-T      *f*

Sa-ba-oth. ple-ni sunt,

2C-S      *f*

Sa-ba-oth. ple-ni sunt,

2C-A      *f*

Sa-ba-oth. ple-ni sunt,

2C-T      *f*

Sa-ba-oth. ple-ni sunt,

2C-B      *f*

Sa-ba-oth. ple-ni sunt,

KB

9

1C-S1      tu - - a, ple - ni sunt cæ - li, ple-ni sunt cæ-li et ter - ra glo-ri-a

1C-S2      tu - - a, ple-ni sunt,

1C-A      dol. ple-ni sunt, ple - ni sunt cæ - li, ple-ni sunt cæ-li et ter - ra glo-ri-a

1C-T      ple-ni sunt, ple-ni sunt,

2C-S      ple-ni sunt, ple-ni sunt,

2C-A      ple-ni sunt, ple-ni sunt,

2C-T      ple-ni sunt, ple-ni sunt,

2C-B      ple-ni sunt, ple-ni sunt,

KB      *f* *p*      *f* *p*

12

1C-S1      >      *f*  
 tu - - a, Ho-san - - - na,      Ho - san - - na,      Ho-san - - - na,      Ho-

1C-S2  
 ple-ni sunt, Ho-san - - - na,      Ho - san - - na,      Ho-san - - - na,      Ho-

1C-A      >      *f*  
 tu - - a, Ho-san - - - na,      Ho - san - - na,      Ho-san - - - na,      Ho-

1C-T  
 ple-ni sunt, Ho-san - - - na,      Ho - san - - na,      Ho-san - - - na,      Ho-

2C-S  
 ple-ni sunt,      Ho - san - - na,      Ho -

2C-A  
 ple-ni sunt,      Ho - san - - na,      Ho -

2C-T  
 ple-ni sunt,      Ho - san - - na,      Ho -

2C-B  
 ple-ni sunt,      Ho - san - - na,      Ho -

KB  
*f*

14

1C-S1

1C-S2

1C-A

1C-T

2C-S

2C-A

2C-T

2C-B

KB

*8. Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

*f*

1º Choir  
Soprano 1

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

1º Choir  
Soprano 2

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

1º Choir  
Alto

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

1º Choir  
Tenor 1

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

2º Choir  
Soprano

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

2º Choir  
Alto

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

2º Choir  
Tenor

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

2º Choir  
Bass

Ag - nus De - - - i, qui tol - - lis, qui tol - - lis pec -

*f*

Keyboard Reduction

6

1C-S1 ca - ta mun - - - di, mi - - - se - re - - - re, mi - - - se -

1C-S2 ca - ta mun - - - di, mi - - - se - re - - - re, mi - - - se -

1C-A ca - ta mun - - - di, mi - - - se - re - - - re, mi - - - se -

1C-T ca - ta mun - - - di, mi - - - se - re - - - re, mi - - - se -

2C-S ca - ta mun - - - di,

2C-A ca - ta mun - - - di,

2C-T ca - - - ta mun - di,

2C-B ca - ta mun - - - di,

KB

11

1C-S1 re - re no - - - bis, Ag-nus De - - - - i, qui tol - - - -

1C-S2 re - re no - - - bis, Ag-nus De - - - - i, qui tol - - - -

1C-A re - re no - - - bis, Ag-nus De - - - - i, qui tol - - - -

1C-T re - re no - - - bis, Ag-nus De - - - - i, qui tol - - - -

KB

15

1C-S1      lis,      qui tol - - - lis

1C-S2      lis,      qui tol - - - lis

1C-A      lis,      qui tol - - - lis

1C-T      lis,      qui tol - - - lis

KB

18

1C-S1      pec - ca - - ta mun-di, mi - - se - re - re no - - - bis,

1C-S2      pec - ca - - ta mun-di, mi - - se - re - re no - - - bis,

1C-A      pec - ca - - ta mun-di, mi - - se - re - re no - - - bis,

1C-T      pec - ca - - ta mun-di, mi - - se - re - re no - - - bis

KB

22 *f*

1C-S1 Ag - nus De - - i, qui tol - - lis, qui tol - - lis pec - ca - - ta

1C-S2 Ag - nus De - - i, qui tol - - lis, qui tol - - lis pec - ca - - ta

1C-A Ag - nus De - - i, qui tol - - lis, qui tol - - lis pec - ca - - ta

1C-T Ag - nus De - - i, qui tol - - lis, qui tol - - lis pec - ca - - ta

2C-S Ag - nus De - - i, qui tol - - lis, qui tol - - lis pec - ca - - ta

2C-A Ag - nus De - - i, qui tol - - lis, qui tol - - lis pec - ca - - ta

2C-T Ag - nus De - - i, qui tol - - lis, qui tol - - lis pec - ca - - ta

2C-B Ag - nus De - - i, qui tol - - lis, qui tol - - lis pec - ca-ta mun -

KB

27

1C-S1      mun - di,      do-na no - - - - bis      pa - - - - cem,

1C-S2      mun - di,      do-na no - - - - bis      pa - - - - cem,

1C-A      mun - di,      do-na no - - - - bis      pa - - - - cem,

1C-T      mun - di,      do-na no - - - - bis      pa - - - - cem,

2C-S      mun - di,

2C-A      mun - di,

2C-T      mun - di,

2C-B      di,

KB      dol.

31

1C-S1

1C-S2

1C-A

1C-T

2C-S

2C-A

2C-T

2C-B

KB

35

1C-S1      bis, do - na no - - - bis, do - na no - bis      pa - - - cem.

1C-S2      bis, do - na no - - - bis, do - na no - bis      pa - - - cem.

1C-A      bis, do - na no - - - bis, do - na no - bis      pa - - - cem.

1C-T      bis, do - na no - - - bis, do - na no - bis      pa - - - cem.

2C-S      bis, do - na no - - - bis, do - na no - bis      pa - - - cem.

2C-A      bis, do - na no - - - bis, do - na no - bis      pa - - - cem.

2C-T      bis, do - na no - - - bis, do - na no - bis      pa - - - cem.

2C-B      bis, do - na no - - - bis, do - na no - bis      pa - - - cem.

KB

# Keyboard Reduction

## Misa N° 9 a ocho voces Catedral Metropolitana de Santiago de Chile 1. Kyrie

Hilarión Eslava

Largo

The score consists of five staves of musical notation for organ or harpsichord. The top staff is treble clef, common time, dynamic f. The second staff is bass clef, common time. The third staff is treble clef, common time, dynamic p. The fourth staff is bass clef, common time, dynamic ff. The fifth staff is bass clef, common time, dynamic p. Measure numbers 1, 4, 7, 10, and 13 are indicated above the staves.

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17

*ff*

*dol.*

19

## 2. *Gloria (et in terra pax)*

Hilarión Eslava

**Allegro no mucho**

5

*ff*

10

15

20

*dol.*

24

28

33

40

47

4



88

95

101

108

### 3. Qui Tollis

Hilarión Eslava

**Larghetto**

5

6

8

*p*

*ff*

*dol.*

12

*p*

15

17

*f*

*a tempo*

21

*p*

24

*pp*

*ppp*

## 4. *Quoniam*

Hilarión Eslava

**Allegro Moderato**

1

dol.

5

f

p

10

16

f

p

22

p

\*NOTE: Other than the initial tempo indication, all tempo instructions and most of the dynamic instructions in this section were added by the editor.

27

32

*cres. e rall.*

*p*

*maestoso*

37

*a tempo*

*cres. e rall.*

*p*

42

*maestoso*

*f*

## 5. Cum Sancto Spiritu

Hilarión Eslava

**Allegro un poco vivo**

*f*

*dol.*

8

15

22

29

36

43

51

10

## 6. *Credo*

Hilarión Eslava

**Allegro**

28

36

45

54

62

70

12



85

92

99

106

112

119

125

131

***Et incarnatus (a cuatro)***

136 Despacio

144

150

14

*Et resurrexit*  
Allegro

156

162

168

175

183

192

201

208

215

222

229

237

16

243

251

259

265

*dim.*

272

278

285

292

299

306

## 7. *Sanctus*

Hilarión Eslava

**Largo**

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18

7

11

13

### *8. Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

6

12

A musical score page featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time with a key signature of one sharp. The music consists of eighth-note chords and sixteenth-note patterns. A dynamic marking "dol." is placed between measures 12 and 16.

16

A continuation of the musical score from page 12. The staves remain the same: treble and bass clefs, common time, one sharp key signature. The music features eighth-note chords and sixteenth-note patterns, with a dynamic marking "dol." preceding the start of the measure.

21

A continuation of the musical score. The staves are identical to the previous pages: treble and bass clefs, common time, one sharp key signature. The music includes eighth-note chords and sixteenth-note patterns.

26

A continuation of the musical score. The staves are identical to the previous pages: treble and bass clefs, common time, one sharp key signature. The music includes eighth-note chords and sixteenth-note patterns. A dynamic marking "dol." is placed between measures 26 and 31.

31

A continuation of the musical score. The staves are identical to the previous pages: treble and bass clefs, common time, one sharp key signature. The music includes eighth-note chords and sixteenth-note patterns.

35

A continuation of the musical score. The staves are identical to the previous pages: treble and bass clefs, common time, one sharp key signature. The music includes eighth-note chords and sixteenth-note patterns.