

Editor's Notes for *Misa Nº 9 a 8 voces* Catedral Metropolitana de Santiago de Chile

Roman Catholic Masses are very structured, with certain required litanies and responses that may be sung. Since the Renaissance, many composers have set these liturgical elements to music, including Hilarión Eslava, who composed quite a few "*Misas*" (Masses) during his lifetime in a wide range of styles and settings. Each of Eslava's Masses is quite unique musically, and spectacular in its own way.

Like many of Eslava's other major sacred works, the *Misa Nº 9 a 8 voces* (Mass number 9 for eight voices) is a richly orchestrated choral masterpiece. This composition incorporates eight separate liturgical elements of the Mass, which are described in more detail below.

The source of this transcription is a manuscript score and a set of *particellas* from the music archives of the Metropolitan Cathedral of Santiago, Chile, which the Cathedral chapter graciously allowed us to copy and transcribe. This Mass is one of 11 (four of them Eslava's) sent by Hilarión to Santiago in 1851 at the request of its archbishop, Rafael Valdivieso Zañartu (1804-1878). For more about this amazing archive and the story of how this music found its way from Spain to Chile, please refer to our Editor's Notes for Santiago's *Miserere a 8* (CPE-430), at <https://hilarioneslava.org/wp-content/uploads/2023/02/Editors-Notes-for-Chile-Miserere-aOcho-Parts-1-3.pdf>.

We believe that the fact that this Mass was assigned the number "9" does not necessarily indicate that it was the 9th Mass written by Eslava; rather we believe that it simply the 9th of the 11 Masses he sent to Chile. In fact, we believe that this Mass may have been one of the earliest ever written by Eslava. This theory is supported by the fact that we know of a very similar, perhaps identical work, that resides in the archives of the Catedral de El Burgo de Osma in El Burgo de Osma (Soria, Spain), where Eslava held his first position as Master of the Chapel beginning in 1828 (at the tender age of 20 or 21). We were actually given the opportunity to view the Eslava scores at the Burgo de Osma archives in 2021, and while we were not allowed to take pictures or photocopy anything, the Archivist did allow us to jot a few handwritten notes about each piece. From those notes, I was able to determine that each movement in this Mass *exactly* corresponds to the Burgo de Osma scores (which were stored in two different file folders, the Credo section separated from the rest) in terms of tempo, key and time signatures, instrumentation, and incipit melody/text of the leading voice. The Burgo de Osma story has (so far) been a great disappointment: To our knowledge, the original music by Eslava in their possession has never been digitized, and much of it is now brittle, faded and deteriorated to the point that some of it is barely legible. We have done everything we could to convince the Cathedral chapter to allow us to copy and transcribe this music (at no charge), so far to no avail –quite a contrast with the Catedral Metropolitana de Santiago de Chile!

Musically speaking, this piece is beautifully written, with sections of great drama, as well as a few sections that are almost cheerful in nature. As is almost always the case with Eslava's manuscripts, the dynamic and tempo indications were sparse and conflicting, and often lacked clarity as the music transitioned from one musical character to another. In several cases, I have added visible dynamic and tempo indicators (not present in the manuscript) to reflect the way I felt Eslava probably intended his music to be performed. Anyone performing this piece may want to revisit the source material and perhaps develop their own interpretation.

There was neither contrabass nor violoncello mentioned in the full score source manuscript – the equivalent part was labeled “Bajo Acompañamiento” (Bass accompaniment). There was a particella included for the contrabass; however, it was in a different handwriting, and it seemed to me that it often went too low to sound well on the contrabass. Therefore for purposes of my transcription, I created two parts, one each for the violoncello and the contrabass. The two are identical, except in certain passages where I raise the contrabass by an octave where the notes are too low to sound aesthetically pleasing. This is consistent with Eslava’s typical approach to bass parts.

The eight movements that form this *Misa a 8* would have been used in the following order within the liturgy of the Mass:

1. **Kyrie:** The first part of Mass involves a “Penitential Rite” or “Confession”. This is followed by the Kyrie, which expresses remorse and asks for God’s mercy. The lyrics, taken from the ancient Greek are simple, and translate as:

<i>Kyrie eléison, Christe eléison.</i>	Lord, have mercy, Christ, have mercy.
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2. **Gloria:** This is a sung exhortation expressing adoration of God, followed by a prayer to the Holy Trinity. In this suite of music, it has been broken into three movements – *Gloria*, *Qui Tollis*, and *Quoniam*. This would allow for spoken liturgy between each movement. The traditional Latin lyrics are written and translated below:

<i>Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Iesu Christe, Domine Deus, Agnus Dei, Filius Patris.</i>	Glory to God in the highest, and on earth peace to people of good will. We praise You, we bless You, we adore You, we glorify You, we give You thanks for your great glory, Lord God, heavenly King, God almighty Father. Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father.
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3. **Qui tollis:**

<i>Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.</i>	You take away the sins of the world, have mercy on us; You take away the sins of the world, receive our prayer; You are seated at the right hand of the Father, have mercy on us.
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4. **Quoniam:**

<i>Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Iesu Christe,</i>	For You alone are the Holy One, You alone are the Lord, you alone are the Most High, Jesus Christ
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5. **Cum Sancto Spiritu:**

<i>Cum Sancto Spiritu: in gloria Dei Patris. Amen.</i>	With the Holy Spirit, in the glory of God the Father. Amen.
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6. **Credo:** Following the homily or sermon, the Mass requires a Profession of Faith, or Creed, which summarizes the basic teachings of the Church. In this Credo, Eslava has composed a beautiful contrasting section, “*Et incarnatus est*” toward the middle of the Credo and returns to the allegro starting theme at “*Et resurrexit*”.

<p><i>CREDO in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium.</i></p> <p><i>Et in unum Dominum Iesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.</i></p> <p><i>Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt.</i></p> <p><i>Qui propter nos homines et propter nostram salutem descendit de caelis.</i></p> <p><i>Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.</i></p> <p><i>Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est,</i></p> <p><i>Et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris.</i></p> <p><i>Et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius regni non erit finis.</i></p> <p><i>Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit.</i></p> <p><i>Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas.</i></p> <p><i>Et unam, sanctam, catholicam et apostolicam Ecclesiam.</i></p> <p><i>Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi.</i></p> <p><i>Amen.</i></p>	<p>I BELIEVE in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible.</p> <p>I believe in one Lord Jesus Christ, the Only Begotten Son of God, born of the Father before all ages.</p> <p>God from God, Light from Light, true God from true God, begotten, not made, consubstantial with the Father; through Him all things were made.</p> <p>For us men and for our salvation He came down from heaven;</p> <p>And by the Holy Spirit was incarnate of the Virgin Mary, and became man.</p> <p>For our sake He was crucified under Pontius Pilate, He suffered death and was buried;</p> <p>And rose again on the third day in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father.</p> <p>He will come again in glory to judge the living and the dead and His kingdom will have no end.</p> <p>I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, Who with the Father and the Son is adored and glorified, who has spoken through the Prophets.</p> <p>And I believe in one holy, catholic and apostolic Church.</p> <p>I confess one Baptism for the forgiveness of sins and I look forward to the resurrection of the dead and the life of the world to come.</p> <p>Amen.</p>
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7. **Sanctus:** The *Sanctus* (“Holy”) is typically sung prior to the priest consecrating the Communion elements. The lyrics and translation are:

<i>Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Hosanna in excelsis.</i>	Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of Your glory. Hosanna in the highest.
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8. **Agnus Dei:** Finally, the *Agnus Dei* (“Lamb of God”) asks for mercy and peace and is sung prior to the congregants receiving Communion. Lyrics and translation follow:

<i>Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</i>	Lamb of God, who takes away the sins of the world, have mercy upon us. Lamb of God, who takes away the sins of the world, have mercy upon us. Lamb of God, who takes away the sins of the world, grant us peace.
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