

Misa a Ocho Voces (1832)

(Part 1 of 2)

Hilarión Eslava



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

Photo: *La Giralda, Catedral de Sevilla, Spain*

CPE-199/1

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(Part 1 of 2)

Hilarión Eslava

No.	Description	Page
1	<p>Kyrie Performance Time: ≈8.5 minutes Text: <i>Kyrie eléison, Christe eléison</i> Voicing: Double choir with Flute, Oboes, Bassoons, Horns in F and D, Trombone, 1º Violins, 2º Violins, Violas, Violoncellos, Contrabasses</p>	3
2	<p>Gloria Performance Time: ≈3.5 minutes Text: <i>Et in terra pax hominibus bona voluntatis</i> Voicing: Double choir with Flute, Oboes, Bassoons, Horns in D, Trombone, Violin Obbligato, 1º Violins, 2º Violins, Violas, Violoncellos, Contrabasses</p>	36
3	<p>Laudamus Performance Time: ≈4.5 minutes Text: <i>Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelstis, Deus Pater omnipotens. Domine Fili unigenite, Iesu Christe, Domine Deus, Agnus Dei, Filius Patris.</i> Voicing: Soprano duet with Flute, Bassoons, 1º Violins, 2º Violins, Violas, Violoncellos</p>	56
4	<p>Qui Tollis Performance Time: ≈7.5 minutes Text: <i>Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.</i> Voicing: Double choir with Flute, Oboes, Horns in E, Trombone, 1º Violins, 2º Violins, Violas, Violoncellos, Contrabasses</p>	66

Misa a Ocho Voces (Part 1 of 2)

3

1. Kyrie

Hilarión Eslava, 1832

Largo

Flute
Oboes
Bassoons
Horns in F
Trombone
Violins 1
Violins 2
Violas
Violoncellos
Contrabasses
Soprano 1
Alto 1
Tenor 1
Bass 1
Soprano 2
Alto 2
Tenor 2
Bass 2
Keyboard Reduction

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6

This musical score page contains eight staves of music for various instruments. The instruments and their parts are as follows:

- Fl.**: Flute, playing eighth-note patterns.
- Ob.**: Oboe, playing eighth-note patterns.
- Bsn.**: Bassoon, playing eighth-note patterns with dynamic *dol.*
- F Hn.**: French Horn, playing sixteenth-note patterns with dynamic *dol.*
- Tbn.**: Trombone, playing eighth-note patterns.
- Vlns. 1**: Violin 1, playing eighth-note patterns with dynamics *ff* and *p*.
- Vlns. 2**: Violin 2, playing eighth-note patterns with dynamic *ff*.
- Vlas.**: Viola, playing eighth-note patterns with dynamic *ff*.
- Vcs.**: Cello, playing eighth-note patterns with dynamic *p*.
- Cbs.**: Double Bass (Cello), playing eighth-note patterns.
- KB**: Keyboard, playing sixteenth-note patterns with dynamic *p*.

The score is in common time (indicated by '6') and includes measure numbers 1 through 4. The instrumentation is typical of a Baroque-style ensemble.

10

Fl.
Ob.
Bsn.
F Hn.
Tbn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

14

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

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16

Fl. dol.

Ob.

Bsn. *I*
p

F Hn. *p*

Tbn.

Vlns. 1 dol.

Vlns. 2

Vlas.

Vcs.

Cbs.

KB *dol.* *p*

19

Fl.

Ob.

Bsn.

F Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

p

f

p

f

p

f

p

dol.

Ky - ri - e, ky - ri - e e -

dol.

Ky - ri - e, ky - ri - e e -

dol.

Ky - ri - e, ky - ri - e e -

dol.

Ky - ri - e, ky - ri - e e -

dol.

Ky - ri - e, ky - ri - e e -

dol.

Ky - ri - e, ky - ri - e e -

dol.

Ky - ri - e, ky - ri - e e -

p

f

p

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23

Fl.

Ob.

Bsn.

F Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

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

KB

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31

Fl.

Ob.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

KB

dol.

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

34

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

KB

p

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

p

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

f

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

p

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

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37

Fl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

11

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, Ky-ri-e e

Ky-ri-e, Ky-ri-e e

Ky - - - - - ri - - - e

Ky-ri-e, Ky-ri-e e

p

f

p

p

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40

Fl.

Bsn.

F Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

Ky-ri -

Ky-ri -

Ky-ri -

Ky-ri -

Ky-ri -

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

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

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

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

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43

Fl. - *p*

Ob. - *p*

Bsn.

F Hn. *dol*

Vlns. 1 *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

S. 1 e, Ky - ri - e, Ky - ri - e' e - lei - *p*
A. 1 e, Ky - ri - e, Ky - - - - -
T. 1 e, Ky - ri - e, Ky - ri - e' e - lei - *p*
B. 1 e, Ky - ri - e, Ky - - - - -
S. 2 Ky - ri - e, Ky - ri - e, -
A. 2 Ky - ri - e, Ky - ri - e, -
T. 2 Ky - ri - e, Ky - ri - e, -
B. 2 Ky - ri - e, Ky - ri - e, -
KB *dol*

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46

Fl.

Ob.

Bsn.

F Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

Keyboard (KB)

dol.

sf

dol.

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

e
e - lei - - - son

son,
e - lei - son, e - lei - - - son,

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

>

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15

Fl.

Ob.

Bsn.

F Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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

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

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

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

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

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

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

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

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

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

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55

ritardando

Fl.

F Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

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

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

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

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

e-lei-son e - lei-son.

e-lei-son e - lei-son.

e-lei-son e - lei-son.

e-lei-son e - lei-son.

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Moderato
Fugeta cantabile

58

To Horns in D

Fl.

F Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

pizz.

pp

arco

dol.

rf

arco

p

arco

p

arco

pp

pp

p

dol.

rf

62

Fl.

Ob.

Bsn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

f

f

f

f

rf

f

f

f

f

rf

f

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68

Fl.

Ob.

Bsn.

Tbn.

Vlns. 1

p

Vlns. 2

p

Vlas.

p

Vcs.

p

Cbs.

p

A. 1

Solo

Chris-te e-lei - - son, e - lei - - - son, e - lei - - - son, Christe e - lei-son, e -

KB

74

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

A. 1

lei - - - - son, Chris - - - - te, Chris - - - te e - - lei - - - son,

T. 1

Chris-te e-lei - - - son, e - lei - - - son, e - lei - - - son,

KB

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79

Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
A. 1
T. 1
B. 1
KB

Chris - te, Chris - te e - - - lei - son, Chris - - - te
Chris - te e - lei - - - son, e - lei - - -

84

Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
A. 1
T. 1
B. 1
KB

e - - - - lei - son, Chris - te, Chris - - - te e - - - - lei - - - -
e - - - - te, Chris - te e - lei - son, e - lei - son, Chris - te e - lei - - - -
son, e - lei - - - - son, Chris - te e - lei - son, e - - - lei - - - -

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89

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
Chris-te e-lei - - son, e - lei - - son, e - lei - - - - son, Chris-te e - lei-son, e -

A. 1
son____ e - - - lei - son, e - lei - son, e - - - lei - - son, Chris - te e - - - - -

T. 1
son,____ e - - - lei - son, e - lei - son, e - lei - son, Chris - te e - - - - -

B. 1
son, Chris - - - te____ e - ley - - son, Christe e - - - - - - - -

KB

95

Ob.

Bsn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

T. 2

B. 2

lei - - - son, Chris - te, Chris - te, Chris - te e -

- - - lei - - - son, e - - - lei - - - son, Chris - - - te e -

- - lei-son, Chris-te e - lei - - - son, e - lei - - - son, e - lei - - -

- - - lei - - - son, Chris-te e - lei - - - son, e - lei - - - son, e - lei - - -

Chris-te e - lei - - - son, e - lei - - - son, e - lei - - -

Chris-te e - lei - - - son, e - lei - - -

KB

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104

Fl. *p*

Ob.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
son, e - lei - - - son, e - lei - - - son, Chris-te - - - e - lei - son, e -

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

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

B. 1
son, Chris - - - te e - lei - - - son, Chris - - - te e - lei - - - son, Chris-te

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

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

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

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

KB

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109

Fl.

Ob.

Bsn.

D Hn. *p*

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
lei - - - son, Chris - - - te, Chris - - - te e - - lei - - -

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

T. 1
- - - son, Christe e - lei - - - son, e - lei - - - son, e - lei - - - son, e -

B. 1
e - - lei - - - son Chris - - - te, Chris - te, Chris - te e -

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

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

T. 2
- - - son, Christe e - lei - - - son, e - lei - - - son, e - lei - - - son, e -

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

KB

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un poco mosso

Fl.
Ob.
Bsn.
D Hn.
Tbn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
S. 1
A. 1
T. 1
B. 1
S. 2
A. 2
T. 2
B. 2
KB

son, e - lei - son, Chris-te son,e - - - lei - - son, Chris - - - - te, Chris - - - - te

lei - - - - son, Chris - - - - te, Chris - te, Chris

son, e - lei - son, Chris-te son,e - - - lei - - son, Chris - - - - te, Chris - - - - te

lei - - - - son, Chris - - - - te, Chris - te, Chris

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118

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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127

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

e - - lei - - son,
e - - - lei - - -
te e - - lei - - son, e - - - lei - - -
son, e - - lei - - son, e - - - lei - - - son, e - - -
e - - lei - - son, Chris - te
e - - lei - - son, e - - - lei - - -
te e - - lei - - son, e - - - lei - - -
son, e - - lei - - son, e - - -
e - - lei - - son, Chris - te

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130

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

son, e - - - lei - - - son, e - - - lei - - -

Chris - te lei - - - son, Chris - - - te e - - - lei - - -

son, e - - - lei - - - son, e - - - lei - - -

Chris - te lei - - - son, Chris - - - te e - - - lei - - -

son, e - - - lei - - - son, e - - - lei - - -

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Morendo

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
son, Christe, Chris-te, Christe, e - lei - son.

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

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

B. 1
son. Chris - te, Chris - te, Chris - te e - lei - son.

S. 2
son, Christe, Chris-te, Christe, e - lei - son.

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

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

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

KB

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Bsn. *p*

D Hn. *p*

Vlns. 1 *p* *pp* *ppp*

Vlns. 2 *p* *pp* *ppp*

Vcs. *p* *pp* *ppp* *p*

Cbs. *p*

B. 1 *p*
Ky - - - ri - e

KB *p* *pp* *ppp* *p*

Bsn.

D Hn. *oo* *oo* *oo* *oo* *oo*

Vcs.

Cbs.

S. 1 *p*
Ky - ri - e e - - - lei - - - son, Ky - ri - e

A. 1 *p*
Ky - ri - - - e e - lei - - - son, e - lei - - - son, Ky - - - ri - e e -

T. 1 *p*
Ky - ri - e e - - - lei - son, Ky - ri - e, Ky - ri - e

B. 1 *p*
e - - - - lei - - - son, Ky - - - ri - - e e - - - lei - son, Ky - - - -

KB *o* *o* *o* *o* *o* *o*

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146

Bsn.

D Hn.

Vcs.

Cbs.

S. 1
e - lei - - son, Ky - ri - e

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

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

B. 1
- - - ri - - - e e - lei - - son, Ky - ri - e e - lei - - son, Ky - ri -

KB

152

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

KB

cres.

p

cres.

p

cres.

p

cres.

p

cres.

p

cres.

e - - - lei - son.

e lei - - - son.

Ky - ri - e

e - lei - - - - son.

e

cres.

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156

Notes in red for violin obbligato.

Fl.
Ob.
Bsn.
D Hn.
Tbn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

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4

This musical score page contains ten staves of music for various instruments. The instruments and their staves are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Double Bassoon (D Hn.), Trombone (Tbn.), Violin (Vln.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Cello (Vcls.), Bass (Cbs.), and Keyboard (KB). The music is in common time (indicated by '4') and consists of four measures. Measure 1: Flute, Oboe, Bassoon play eighth-note patterns; Double Bassoon, Trombone play quarter notes. Measure 2: Flute, Oboe, Bassoon play eighth-note patterns; Double Bassoon, Trombone play quarter notes. Measure 3: Flute, Oboe, Bassoon play eighth-note patterns; Double Bassoon, Trombone play quarter notes. Measure 4: Flute, Oboe, Bassoon play eighth-note patterns; Double Bassoon, Trombone play quarter notes.

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8

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

p

dol.

I°

dol.

dol.

dol.

rf

dol.

rf

dol.

rf

dol.

rf

p

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12

Fl.

Ob.

Bsn.

D Hn.

Vln.
Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

16

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vln.
Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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21

Fl.

Bsn.

D Hn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vcls.

KB

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39

45

Fl.

Ob.

Bsn.

D Hn.

Vln.

Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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

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42

Fl.

Ob.

Bsn.

D Hn.

Vln.

Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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

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Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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50

Fl.
Ob.
Bsn.
D Hn.
Tbn.
Vln.
Obl.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
S. 1
A. 1
T. 1
B. 1
S. 2
A. 2
T. 2
B. 2
KB

tis,
pax ho - mi - ni-bus,
pax ho -
tis,
pax ho - mi - ni-bus,
pax ho -
tis,
pax ho - mi - ni-bus,
pax ho -
tis,
pax ho - mi - ni-bus,
pax ho -
tis,
pax ho - mi - ni-bus,
pax ho -
tis,
pax ho - mi - ni-bus,
pax ho -

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54

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vln.

Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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59

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vln.

Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

Et in ter - ra pax, et in

Et in ter - ra pax, et in

Et in ter - ra pax, et in

Et in ter - ra pax, in ter - ra

Et in ter - ra pax, et in

Et in ter - ra pax, et in

Et in ter - ra pax, et in

Et in ter - ra pax, in ter - ra

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65

Fl.
Ob.
Bsn.
D Hn.
Tbn.
Vln. Obl.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
S. 1
A. 1
T. 1
B. 1
S. 2
A. 2
T. 2
B. 2
KB

ter - - - ra pax, et in ter - - ra pax ho - - - mi - ni - bus bo-næ
ter - - - ra pax, et in ter - - ra pax ho - - - mi - ni - bus bo-næ
ter - - - ra pax, et in ter - - ra pax ho - - - mi - ni - bus bo-næ
pax, in ter - ra pax, in ter - ra pax, in ter - ra pax, ho - - - mi - ni - bus bo-næ
ter - - - ra pax, et in ter - - ra pax ho - - - mi - ni - bus bo-næ
ter - - - ra pax, et in ter - - ra pax ho - - - mi - ni - bus bo-næ
pax, in ter - ra pax, in ter - ra pax, in ter - ra pax, ho - - - mi - ni - bus bo-næ

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71

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vln.

Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

vo - lun - - ta - - - - - tis,
Et in ter - - ra

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75

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

pax, et in ter - - ra pax, et in ter - - ra pax ho -

pax, et in ter - - ra pax, et in ter - - ra pax ho -

pax, et in ter - - ra pax, et in ter - - ra pax ho -

pax, in ter - ra pax, in ter - ra pax, in ter - ra pax, ho - - -

pax, et in ter - - ra pax, et in ter - - ra pax ho -

pax, et in ter - - ra pax, et in ter - - ra pax ho -

pax, in ter - ra pax, in ter - ra pax, in ter - ra pax, ho - - -

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80

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

mi - ni - bus bo-næ vo - lun - - ta - - - - tis.
mi - ni - bus bo-næ vo - lun - - ta - - - - tis.
mi - ni - bus bo-næ vo - lun - - ta - - - - tis.
mi - ni - bus bo-næ vo - lun - - ta - - - - tis.
mi - ni - bus bo-næ vo - lun - - ta - - - - tis.
mi - ni - bus bo-næ vo - lun - - ta - - - - tis.
mi - ni - bus bo-næ vo - lun - - ta - - - - tis.
mi - ni - bus bo-næ vo - lun - - ta - - - - tis.

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Musical score page 55, system 87. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Double Bassoon (D Hn.), Trombone (Tbn.), Violin (Vln.), Oboe (Obl.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Violas (Vlas.), Cello (Vcs.), Double Bass (Cbs.), and Keyboard (KB). The music consists of three measures of music with dynamic markings f, f, and f.

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3. *Laudamus*

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

The score consists of ten staves. The top two staves are for woodwind instruments: Flute and Bassoons, both in 2/4 time with a key signature of one sharp. The Flute part features grace notes and slurs. The Bassoon part has sustained notes. The following four staves are for strings: Violins 1 and 2, Violas, and Violoncellos, also in 2/4 time with one sharp. The bottom three staves are for voices: Soprano 1 and Soprano 2, and a Keyboard Reduction. The Sopranos sing sustained notes. The Keyboard Reduction staff shows harmonic changes with various chords.

The score continues with ten staves. The top two staves are for Flute and Bassoon, both in 2/4 time with one sharp. The Flute part has sixteenth-note patterns. The following four staves are for strings: Violins 1 and 2, Violas, and Double Basses (Vcs.), all in 2/4 time with one sharp. The bottom three staves are for voices: Soprano 1 and Soprano 2, and a Keyboard Reduction. The Sopranos play eighth-note patterns. The Keyboard Reduction staff shows harmonic changes with various chords.

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13

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
KB

Lau - da - mus, lau - da - mus te, be-ne - di - ci - mus te, lau - da - mus, lau -
da - mus te, be - ne - di - ci - mus te.

19

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

da-mus-te be - - ne - di - ci - mus te.
Lau -

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24

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

S. 2

da - mus, lau - da - mus te, be-ne - di - ci - mus te, lau - da - mus, lau - da-muste be -

KB

30

Fl.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

S. 1

Lau - da - mus, lau -

S. 2

ne - di - ci - mus te. Lau - da - mus, lau -

KB

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35

Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

da - mus te, be-ne - di-ci-mus te, a-do - ra - mus te, a-do - ra - - mus te,
da - mus te, be-ne - di-ci-mus te, a-do - ra - mus te, a-do - ra - - mus te, a-do-ra -

42

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

a-do-ra - - mus, a-do-ra - - mus, a-do-ra-mus te.
mus, a-do-ra - mus te, a-do-ra - mus te, a-do-ra-mus te.

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49

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

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

55

pizz.

pizz.

pizz.

pizz.

mus, a-do-ra - - - mus, a - do-ra - mus te.

te, a-do-ra - mus te, a - do-ra - mus te.

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60

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

Gra - - - ti - as a-gi-mus

Gra - - - ti - as a-gi-mus

64

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

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

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

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68

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

prop - - - ter mag - nam,
mag - - - nam glo - ri - am

nam,
prop - - - ter mag - nam,
prop - ter

71

Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

tu - am mag-nam glo - - - ri - am tu - - - am, Do - - - mi-ne De - us, Rex.

mag - - - nam glo - ri - am glo - - - ri - am tu - - - am, Do - - - mi-ne De - us, Rex.

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76

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

cæ - - - les - tis, De-us Pa - ter om-ni-po - tens,
cæ - - - les - tis, De-us Pa - ter om-ni-po - tens, De-us Pa - - -

81

Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

pizz.
pizz.
pizz.
pizz.
De-us Pa - - - ter om - ni - - po - tens, om - ni - po - tens, Do - - - - - mi - ne
ter om - ni - po - tens, De-us Pa - - - ter om - ni - po - tens,

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86

Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

Fi - li, Fi - li u - - - ni - - - ge - ni-te, Je - su, Je - - - su
Do - - - mi-ne Fi - li, u - ni - - gen - - - ni-te Je - - - su

90

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
S. 2
KB

arco dol.
arco p
arco p
arco p
Chris - te, Do - - - mi-ne De - - us, Ag - - nus De - i, Ag - - - nus
Chris - te, Do - mi - - ne De-us Ag - nus De - i, Ag-nus

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96

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
S. 1
De - i, Fi - - - li - us Pa - - - tris.
S. 2
De - i, Fi - - - li - us Pa - - - tris.
KB

101

Fl.
Bsn.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
KB

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4. *Qui Tollis*

Hilarión Eslava, 1832

Largo

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4

Ob.

E Hn.

Vlns. 1

Vlns. 2

Vcls.

Cbs.

KB

6

Fl.

Ob.

E Hn.

Tbn.

Vlns. 1

Vlns. 2

Vcls.

Cbs.

KB

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Musical score for orchestra and keyboard, page 68, measures 8-9. The score includes parts for Oboe (Ob.), English Horn (E Hn.), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Violas (Vlas.), Double Basses (Vcs.), Cello (Cbs.), and Keyboard (KB). The instrumentation is primarily woodwind and brass. Measure 8 starts with a sustained note from the oboe, followed by eighth-note patterns from the violins and cellos. Measure 9 begins with a sustained note from the English horn, followed by eighth-note patterns from the violins and cellos.

Musical score for orchestra and keyboard, page 68, measures 10-11. The score continues with the same instrumentation. Measure 10 features eighth-note patterns from the woodwinds and brass. Measure 11 begins with sustained notes from the oboe and English horn, followed by eighth-note patterns from the violins and cellos.

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12

Fl.

Ob.

E Hn.

Tbn.

Vlns. 1

Vlns. 2

Vcls.

Cbs.

A. 1

KB

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14

Fl. *f*

Ob. *f*

E Hn. *f* ^{1°} *dol.*

Tbn. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

S. 1

A. 1 tol - - - lis, qui tol - - - lis pec - ca - ta mun - di, mi - - se -

B. 1 mi - se -

KB *f* *p*

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16

E Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

A. 1
re - - - re, no - - - - - bis; qui -

B. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

KB
f

18

Fl. *f*

Ob. *f*

E Hn. *dol.*

Tbn. *f*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

S. 1 *p*
mi - se -

A. 1 *tol - - - lis; qui tol - - - lis pec - ca - - ta mun - - di, mi - - se -*

B. 1 *p*
mi - se -

KB *f* *p*

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20

E Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

A. 1
re - - - - re no - - - - bis;

T. 1
- - - - - qui

B. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

KB
...
...
...

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22

Fl. *f*

Ob. *f*

E Hn.

Tbn. *f*

Vlns. 1

Vlns. 2

Vlas. *f*

Vcs. *f*

Cbs. *f*

S. 1

A. 1

T. 1

B. 1

KB

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

mi - se -

p

dol.

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24

Ob.

E Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

T. 1
mi - - - - se - - re - - - re no - - - - - bis; qui-

B. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

KB

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26

Fl. *f*

Ob. *f* dol.

E Hn. *p*

Tbn. *f*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f* *p*

S. 1 *p* mi - se -

A. 1 *f* qui tol - - lis, qui tol - - lis pec - ca - ta mun - di, mi - se -

T. 1 *p* tol - - - lis, qui tol - - - lis pec - ca - ta mun - - di, mi - - - se - -

KB *f* *p*

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28

77

Fl.

Ob.

E Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

KB

dol.

1°

re - - - re, mi-se-re - - - re, mi-se - re-re no - bis;

re - - - re, mi-se-re - - - re, mi-se - re-re no - bis;

re - - - - - re no - - - - bis;

qui -

f

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31

Fl. *f*

Ob. *f* *dol.*

E Hn. *dol.*

Tbn. *f*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vlas. *f* *p*

Vcs. *f* *p*

Cbs. *f*

A. 1 *p*
mi - se -

T. 1 *f*
qui tol - - lis pec - ca - ta mun - di, mi - se -

B. 1 *p*
tol - - lis, qui tol - - lis pec - ca - ta mun - di, mi - se -

KB *p*

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33

Ob.

E Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1 qui

A. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

T. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

B. 1
re - - - - - re no - - - - - bis;

KB

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35

Fl. *f*

Ob. *f*

E Hn. *p*

Tbn. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

S. 1 tol - - - lis, qui tol - - - lis pec - ca - - ta mun - di, mi - - - se -

A. 1 *p* mi - se -

T. 1 *p* mi - se -

B. 1 *f* qui tol - - - lis pec - ca - - ta mun - - - di,

KB *f*

p

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37

re - - - re no - - - bis;

A. 1
re - - re, mi-se-re - - re, mi-se - re-re no - bis;

T. 1
re - - re, mi-se-re - - re, mi-se - re-re no - bis;

B. 1
mi - se-re - - re no - - - bis;

KB

40

Vlns. 1
dol.

Vlns. 2
dol.

Vlas.

Vcs.

Cbs.

KB
dol.

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42

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

qui

45



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

dol.

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

dol.

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47

Vlns. 1
Vlns. 2
Vlas.
Ves.
Cbs.
S. 1
A. 1
B. 1
KB

qui tol - - - lis, qui tol -
mun - di, sus-ci-pe, sus-ci - pe qui tol -

50

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1 lis pec-ca - ta mun-di, qui tol - - - lis, qui tol - - - lis, qui

A. 1 tol - - - - lis, qui tol - - - lis pec - - - - ca - ta

T. 1 qui tol - - - - lis, qui tol - - - lis pec - - -

B. 1 - - - lis, qui tol - - - lis pec-ca - ta mun - - di, qui

KB

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Fl.

Ob.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

54

85

di, sus - - ci-pe, sus - ci - pe dep-re - ca - ti-o - - -

di, sus - ci - pe, di, sus - ci -

di, sus - ci - pe, di, sus - ci -

di, sus - - ci-pe, sus - ci - pe dep-re - ca - ti - o - - -

- sus - - ci-pe, sus - ci - pe

sus - ci - pe,

sus - ci - pe,

sus - - ci-pe, sus - ci - pe

dol.

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57

Fl.

Ob.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
nem sus - ci - - pe,

A. 1
pe, dep - re - ca - ti - o - - nem

T. 1
pe, sus - ci - - pe,

B. 1
nem, dep - re - ca - ti - o - - nem,

S. 2
sus - ci - pe, sus - ci -

A. 2
nos - - - - - tram, nos - - - - -

T. 2
nos - - - - - tram, sus - ci -

B. 2
sus - ci - pe, nos - - - - -

KB

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Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others.
The editor considers them optional for performance.

despacio (slowly) a tempo

Fl.

Ob.

E Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
sus-ci-pe, sus-ci-pe.

A. 1
sus-ci-pe, sus-ci-pe. Qui

T. 1
sus-ci-pe, sus-ci-pe.

B. 1
sus-ci-pe, sus-ci-pe.

S. 2
pe,

A. 2
tram, Qui

T. 2
pe,

B. 2
tram,

KB

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63

Fl. f

Ob. f

E Hn. f

Tbn. f

Vlns. 1 f p

Vlns. 2 f p

Vlas. f p

Vcs. f p

Cbs. f p

S. 1 Qui se - - des ad dex-te-ram Pa - - tris, mi - se - dol.

A. 1 se f - - des ad dex - - te-ram Pa - - - - tris, mi - - se - dol.

T. 1 Qui se - - des mi - se-re - re, dol.

B. 1 Qui se - - des ad dex-te-ram Pa - - tris, mi - se - dol.

S. 2 Qui se - - des ad dex-te-ram Pa - - tris, mi - se - dol.

A. 2 se f - - des ad dex - - te-ram Pa - - - - tris, mi - - se - dol.

T. 2 Qui se - - des mi - se-re - re, dol.

B. 2 Qui se - - des ad dex-te-ram Pa - - tris, mi - se - dol.

KB f p

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65

Fl.

Ob.

E Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis,

A. 1
re - - - - re no - - - - bis, Qui

T. 1
mi - se-re - re, mi - se-re - re, no - - - - bis,

B. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis,

S. 2
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis,

A. 2
re - - - - re no - - - - bis, Qui

T. 2
mi - se-re - re, mi - se-re - re, no - - - - bis,

B. 2
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis,

KB
...

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67

Fl.

Ob.

E Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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

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69

91

Fl.

Ob.

E Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis,

A. 1
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis,

T. 1
dol. dol. ff
re - re, mi - se-re - re, mi - se - re - re, no - - - bis, mi-se-

B. 1
mi - se-re - re, mi - se-re - re, no - - - - - bis,

S. 2
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis,

A. 2
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis,

T. 2
dol. dol. ff
re - re, mi - se-re - re, mi - se - re - re, no - - - bis, mi-se-

B. 2
mi - se-re - re, mi - se-re - re, no - - - - - bis,

KB
...

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73

Fl.

Ob.

E Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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75

Fl.

Ob.

E Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

qui se - - - des, qui se - - - des ad dex - te - ram

se - - - des, qui se - - - des, qui se - - - des ad dex - te - ram

qui se - - - des, qui se - - - des ad dex - te - ram

*Qui se *f* - - des, qui se - - - des, ad dex - te - ram*

qui se - - - des ad dex - te - ram Pa - - -

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

qui se - - - des ad dex - te - ram Pa - - -

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

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80

Fl. Ob. E Hn. Tbn. Vlns. 1 Vlns. 2 Vlas. Ves. Cbs. S. 1 A. 1 T. 1 B. 1 S. 2 A. 2 T. 2 B. 2 KB

re-re, mi - se-re - re no - - - - bis, qui se - - des, qui
 re-re, mi - se-re - re no - - - - bis, qui se - - des, qui
 mi - se-re - re no - - - - bis, qui se - - des, qui
 re-re, mi - se-re - re no - - - - bis, Qui se - - des, qui
 mi - se-re - re no - - - - bis, qui se - - - -
 mi - se-re - re no - - - - bis, qui se - - - -
 mi - se-re - re no - - - - bis, qui se - - - -
 mi - se-re - re no - - - - bis, qui se - - - -

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83

Fl.

Ob.

E Hn.

Tbn. 3

Vlns. 1 p

Vlns. 2 p

Vlas. p

Vcs. p

Cbs. p

S. 1

A. 1 p

T. 1

B. 1 3 p

S. 2

A. 2

T. 2

B. 2

KB

se - - des ad dex - te-ram Pa - tris, mi - se-re-re no-bis, mi-se-re-re, mi-se -
se - - des ad dex - te-ram Pa - tris, mi - se-re-re no-bis, mi-se-re-re, mi-se -
se - - des ad dex - te-ram Pa - tris,
se - - des, ad dex - te-ram Pa - tris, mi - se-re-re no-bis, mi-se-re-re, mi-se -
des ad dex - te-ram Pa - - - tris,
des ad dex - te-ram Pa - - - tris,
des, ad dex - te-ram Pa - - - tris,

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Fl.

Ob.

E Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

86

cres.

p

cres.

p

cres.

p

cres.

f

ff

ff

dol.

ten.

p

ten.

f

ff

ten.

p

ten.

f

ff

ten.

p

ten.

f

ff

p

cres.

ff

re-re, mi-se-re-re, mi - se-re - re no - - - bis,

cres.

ff

re-re, mi-se-re-re, mi - se-re - re no - - - bis,

p cres.

ff

mi - se-re - re no - - - bis,

cres.

ff

re-re, mi-se-re-re, mi - se-re - re no - - - bis,

p cres.

ff

mi - se-re - re no - - - bis,

p cres.

ff

mi - se-re - re no - - - bis,

cres.

ff

mi - se-re - re no - - - bis,

f

ff

dol.

ten.

3

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*Measure 91 was crossed out in many of
the particellas. Editor preferred to keep it.*

90

E Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

Flute

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Largo

3 [7-9]

10 f ff f [14-15]

16 dol. f

20 f f

26 3 ten. ff f [33-37]

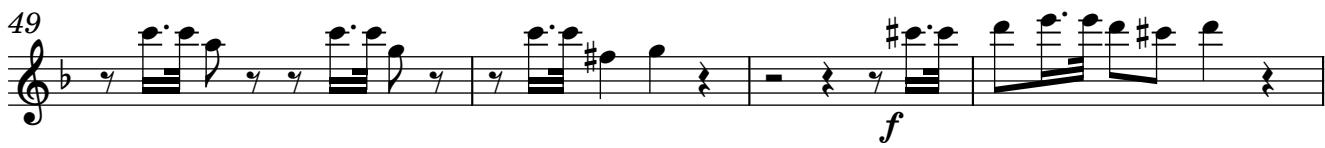
38 p

40 p

43 p

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2



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154

cres.

p

f

ff

2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

Allegro no mucho

The sheet music consists of six staves of musical notation for piano. The key signature is one sharp (F#). The dynamics and performance instructions include:

- Staff 1: Dynamics f, ff, f.
- Staff 2: Measure 3: Dynamics f.
- Staff 3: Measure 6: Dynamics ff, f.
- Staff 4: Measure 10: Dynamics dol.
- Staff 5: Measure 13: Dynamics p, f.
- Staff 6: Measure 17: Dynamics ff → f, ff → p.
- Staff 7: Measure 27: Dynamics f, ff, f.

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4

31

34

ff *f*

38

dol.

42

ff

46

f *ff* = *f*

53

ff = *p*

63

f

72

f

78

86

p *f*

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3. *Laudamus*

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

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6
97

101

4. Qui Tollis

Hilarión Eslava, 1832

Largo

10 f p f p

14 f [15-17] f [19-21] f

23 2 [23-24] f [27-28] dol.

31 f [32-34] f [36-37] 14 [39-52]

53 p

60 despacio (slowly) a tempo

Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others. The editor considers them optional for performance.

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63

67

71

75

81

88

Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

Oboes

Misa a Ocho Voces (Part 1 of 2)

1. *Kyrie*

Hilarión Eslava, 1832

Largo

7 3 [7-9] f ff f [14-16]

18 f

23 f f [26-28] f ff

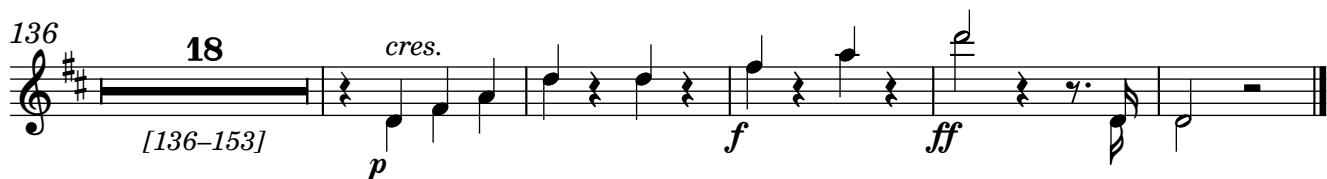
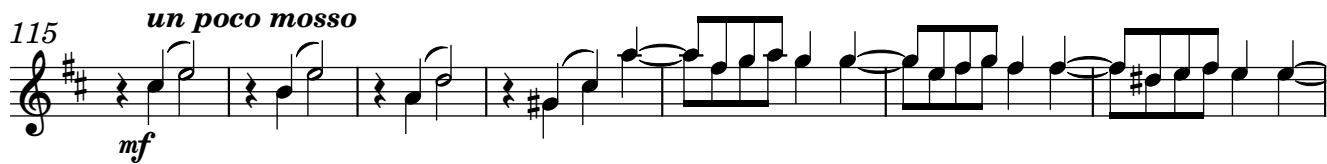
31 (10) [33-42] p p

46 3 [48-50] f

53 2 ritardando 3 [55-56] [57-59]

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2 **Moderato**
Fugeta cantabile



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2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

The image shows eight staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures numbered 6, 12, 19, 32, 38, 42, 47, and 54. The notation includes various dynamics such as *f*, *ff*, *p*, *dol.*, and *ff > f*. Performance instructions like "2", "[14-15]", "[21-28]", and "7" are also present. The music features a mix of eighth-note patterns, sixteenth-note chords, and sustained notes.

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4

69

76

84

p

f

3. *Laudamus*

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

90 Andantino Innocente

104

[91–194]

4. *Qui Tollis*

Hilarión Eslava, 1832

Largo

5

f

dol.

9

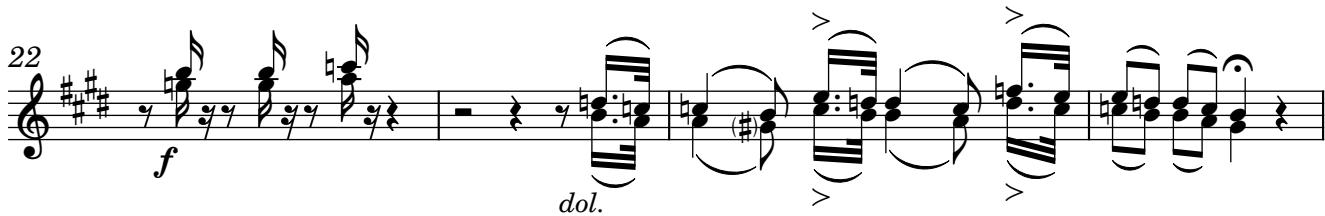
f

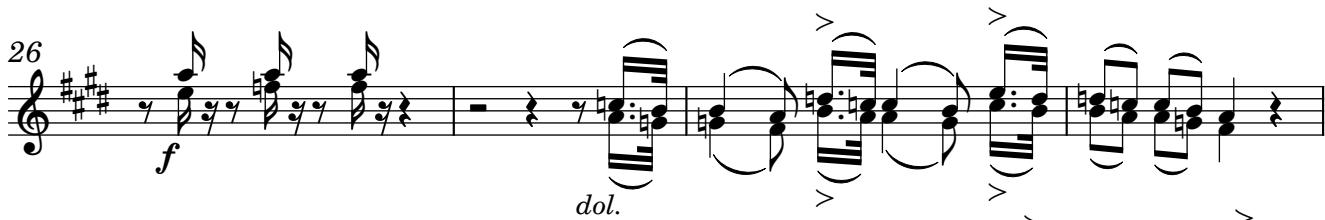
p

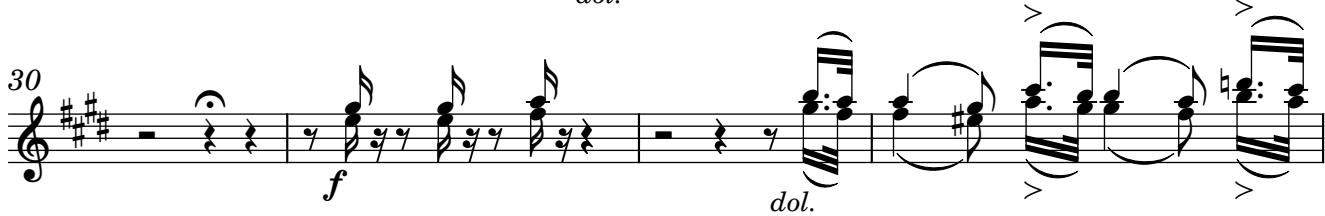
f

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13 

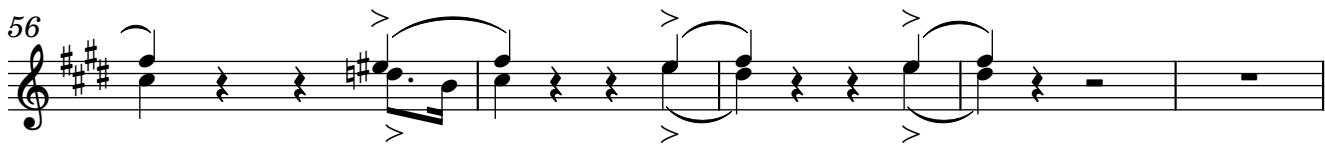
22 

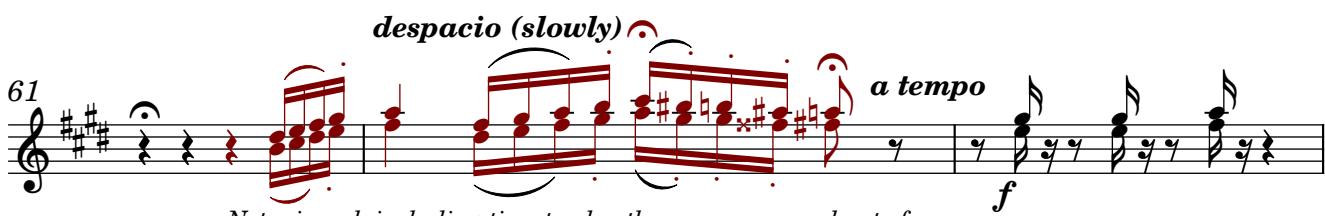
26 

30 

34 

38 

56 

61 

Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others. The editor considers them optional for performance.

6

67

70

73

76

[78-79]

2

cres.

p

ff

82

f

2

[85-86]

Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

87

cres.

p

ff

2

[91-92]

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Bassoons

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

The musical score consists of eight staves of bassoon parts. Staff 1 starts with a dynamic of **f**. Staff 2 begins at measure 7 with a dynamic of **dol.**, followed by **f** and **ff**. Staff 3 begins at measure 12 with a dynamic of **f**. Staff 4 begins at measure 19 with a dynamic of **f**. Staff 5 begins at measure 26 with a dynamic of **p**, followed by **ten.** and **f**. Staff 6 begins at measure 30 with a dynamic of **p**, followed by **[31-41]**, **p**, **[45-47]**, and **dol**. Staff 7 begins at measure 49. The score includes various dynamics such as **f**, **ff**, **p**, **dol.**, and **ten.**, and performance instructions like **1°**, **2**, and **3**.

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2

51

53

Moderato
Fugeta cantabile

60

99

107

113

118

124

128

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131

Morendo

134

1°

4

[135-138] **p**

152

cres.

p

156

f

ff

2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

4

f

ff

10

dol.

1°

13

p

f

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4

17

22

29

32

38

dol.

42

46

52

57

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5

3. *Laudamus*
Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

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6

30

11

[34-44]

47

8

[50-57]

60

4

[62-65] > [69-72]

74

3

[74-76]

9

[81-89] dol.

91

97

101

4. *Qui Tollis*

Hilarión Eslava, 1832

Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

106 Largo

60

29

2

[107-166] [167-195] [196-197]

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Horns in F, D, & E

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Largo

Horns in F

f

f

dol.

^{1°}

The image shows two measures of musical notation for horns in F. The key signature is one sharp. Measure 1 starts with a forte dynamic (f) and consists of two eighth-note pairs followed by a sixteenth-note pair. Measure 2 starts with another forte dynamic (f) and consists of two eighth-note pairs followed by a sixteenth-note pair. The first measure ends with a fermata over the last note. The second measure ends with a dynamic marking 'dol.' and a circled '1°' above the staff.

Musical score for piano, page 7, measures 7-10. The score consists of two staves. The left staff shows a treble clef, a key signature of one sharp, and a common time signature. The right staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 7 starts with a eighth note followed by a sixteenth-note pattern. Measure 8 begins with a eighth note followed by a sixteenth-note pattern. Measure 9 starts with a eighth note followed by a sixteenth-note pattern. Measure 10 starts with a eighth note followed by a sixteenth-note pattern.

Musical score for piano, page 10, system 23. The score shows a melodic line with various dynamics and performance instructions. The first measure starts with a forte dynamic (***f***) and eighth-note pairs. The second measure begins with a dash and a piano dynamic (***p***). The third measure starts with a grace note followed by eighth-note pairs. The fourth measure starts with a dash and a piano dynamic (***p***). The fifth measure starts with a grace note followed by eighth-note pairs. The sixth measure starts with a dash and a piano dynamic (***p***). The seventh measure starts with a grace note followed by eighth-note pairs. The eighth measure starts with a forte dynamic (***f***) and eighth-note pairs.

Musical score for orchestra, page 11, measures 31-41. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo of 30. Dynamics include ***ff***, **11**, **[31-41]**, **p**, **dol**, and ***1°***. The bottom staff shows a bass clef and a dynamic of **p**.

48

dol

3

[50-52] **p**

f

ritardando

Moderato

INTERLUDE

Fugeta cantabile

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2

114 *un poco mosso*

123 *f*

133 *Morendo*

3

[136–138]

139 *p*

149 *f* *ff*

2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

7 *f* *ff f* *f* *ff f*

3

[13–15]

16 *f* *ff > f* *ff > p*

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23

31

38

50

57

66

76

86

3. *Laudamus*

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

90 **Andantino Innocente**

104

[91-194]

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4. Qui Tollis

Hilarión Eslava, 1832

Largo
To Horn in E ^{1°}

5

8

11

13

15

19

28

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32

dol.

p

22

[39-60]

61

despacio (slowly)

a tempo

f

p

Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others. The editor considers them optional for performance.

66

f

p

f

71

dol.

f

73

dol.

f

75

f

p

79

cres.

ff

84

p

cres.

ff

dol.

3

90

3

Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

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Trombone

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Largo

10

21

30

60

98

115

120

ritardando

Moderato

Fugeta cantabile

un poco mosso

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2

126



129



132

135 *Morendo*

18

cres.

2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

7



19



33



46



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52

65

71

77

85

3. Laudamus

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

90

104

[91-194]

4. Qui Tollis

Hilarión Eslava, 1832

Largo

9

[10-11]

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4
15

23

32

55

61

despacio (slowly) *a tempo*

67

73

76

82

88

Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

[91-92]

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Violin Obbligato

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Musical score for the Kyrie section, featuring a single violin part. The score consists of five measures. Measure 1: Largo, key of C, time 56, [1-56]. Measure 2: ritardando, key of C, time 3, [57-59]. Measure 3: Moderato, key of C, time 55, [60-114]. Measure 4: Fugata cantabile, key of C, time 20, [115-134]. Measure 5: Morendo, key of C, time 24, [135-158]. The score uses a single staff with a treble clef and a key signature of one sharp.

2. Gloria

Hilarión Eslava, 1832

Musical score for the Gloria section, featuring a single violin part. The score consists of eight staves. Staff 1: Allegro no mucho, key of G, time 3, dynamic f. Staff 2: dynamic ff. Staff 3: dynamic f. Staff 4: dynamic ff. Staff 5: dynamic f. Staff 6: dynamic ff. Staff 7: dynamic f. Staff 8: dynamic ff. The score uses a single staff with a treble clef and a key signature of two sharps.

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2

27

31

35

dol.

40

44

ff

f

51

ff = f

ff = p

55

62

f

71

f

79

85

p

f

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3. *Laudamus*

Hilarión Eslava, 1832

90 Andantino Innocente **104**
[91–194]

4. Qui Tollis

Hilarión Eslava, 1832

195 **Largo** 60 *despacio (slowly)*
 [196-255] [256-284] [285-286]

Violins 1

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Largo

1

5

9

12

14

16

19

22

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2

25

29 *ten.*

30 *dol.*

31 *f*

32 *ff*

35

40

44 *p*

49

52 *dol.*

53 *f*

54 *p*

55

ritardando

56 *p*

57

58 *pp*

pizz.

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Moderato
Fugeta cantabile

60 *arco*
dol.

66 *f*
p

72

81

90

99

106

113 *un poco mosso*
mf

119

124 *f*

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4

129

132

134 *Morendo*
f

136 *p* *pp* *fff*

139 **15**
[139-153] *cres.* *p* *f* *ff*

Notes in red for violin obbligato.

2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

3

5 *f* *ff*

8 *dol.* *rf* *rf*

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A musical score for organ, consisting of ten staves of music. The score is in common time and uses a treble clef. The key signature changes frequently, indicated by sharp and double sharp symbols. Dynamics include *p*, *f*, *ff*, *dol.*, and *tr* (trill). Performance instructions like *ff* 3 and *ff* — *f* are also present. The music features various note heads, stems, and beams, with some notes having horizontal dashes through them.

13

16

19

29

31

33

36

41

44

50

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6

53

63

70

74

81

85

3. Laudamus

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

11

22

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32

41

50 *pizz.*

59

64

70 *arco*

78 *pizz.*

86 *arco*

94

103 *ppp*

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4. Qui Tollis

Hilarión Eslava, 1832

Largo

The musical score for "Qui Tollis" is composed of ten staves of music. The key signature is A major (three sharps). The tempo is Largo. The music consists of various chords, bass notes, and melodic lines with grace notes and slurs. Measure numbers 1 through 30 are indicated on the left side of each staff.

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33

36

39

41

45

47

50

54

60

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10

63

66

69

73

76

80

cres.

f ff

84

p

cres.

f ff

89

ten.

p

pizz.

Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

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Violins 2

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Largo

7

12

17

21

26

31

35

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2

39

43

47

52

55

ritardando

58

Moderato
arco

Fugeta cantabile

60

65

69

73

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77

82

92

101

110 *un poco mosso*
mf

119

125 *f*

128

134 *Morendo*
f *p*

137 *cres.*
15
[139-153] *p* *f* *ff*

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2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

5
f ff f dol. rf

10
rf p f

17
ff > f ff > p

22
rf rf rf (h) o -

29
f ff f

33
ff f dol.

38

43
ff

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50
55
60
67
73
77
84

3. *Laudamus*

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

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6

21

31

40

49

58 *pizz.*

63

68

73 *arco*

81

88

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97

103

4. Qui Tollis

Hilarión Eslava, 1832

Largo

5

8

12

15

18

21

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8

24

27

30

33

36

39

42

45

48

52

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9
a tempo

despacio (slowly)

Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others. The editor considers them optional for performance.

59

63

66

70

74

78

82

85

90

pizz.

Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

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Violas

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Largo

7

13

19

24

30

35

40

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2

46

52

56 *ritardando*

59 *pizz.* *arco* *Fugeta cantabile*

Moderato

64

68

73

78

86

96

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107 *un poco mosso*

116

123 *f*

129 *Morendo*
19
[135–153]

154 *cres.*
p

156 *f* *ff*

2. *Gloria*

Hilarión Eslava, 1832

159 *Allegro no mucho*
f *ff f* *f*

164 *dol.* *rf* *rf*

13 *p* *f* *ff*

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4

18

24

31

37

42

48

53

61

68

74

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81

86

3. *Laudamus*

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

11

21

32

43

54

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6

61

66

71

79

87

94

103

4. Qui Tollis

Hilarión Eslava, 1832

Largo

4

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7

9

13

17

20

22

24

26

28

31

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8

33

36

39

p

43

p

48

p

54

dol.

57

61

despacio (slowly)

a tempo

f

p

Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others.
The editor considers them optional for performance.

64

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66

69

72

76

81

86

91

*Measure 91 was crossed out in many of
the particellas. Editor preferred to keep it.*

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Violoncellos

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Largo

8

13

19

25

30

36

42

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2

49

54 *ritardando*

59 *Moderato*
arco
Fugeta cantabile

67

75

85

94

103

113 *un poco mosso*

120

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A musical score page for orchestra, page 126. The score consists of two systems of music. The first system shows a bassoon part with a continuous pattern of sixteenth notes. The second system shows a cello part with a similar pattern of sixteenth notes. The bassoon part has a key signature of one sharp, while the cello part has a key signature of one flat.

A musical score page featuring a single melodic line in the bassoon part. The score is in 2/4 time, with a key signature of one sharp (F#). The bassoon plays a continuous line of eighth notes, mostly on the B natural and A natural notes of the bassoon's range. The notes are grouped by vertical bar lines, and some notes have small horizontal dashes above them, likely indicating grace notes or slurs.

133

Morendo

f

p

137

pp

ppp

p

A musical score page featuring a bass clef staff. The staff consists of six measures, each containing a repeating pattern of eighth notes. The first measure shows a descending eighth-note pattern from B to E. The second measure shows an ascending eighth-note pattern from E to B. This pattern repeats for the remaining four measures, creating a continuous loop of eighth-note pairs.

A musical score page featuring a bass clef staff. The staff has a key signature of one sharp (F#). A tempo marking of "quarter note = 120" is present above the staff. The music consists of a continuous series of eighth-note patterns.

A musical score for page 152. The bass clef is on the left. The first two measures show a pattern of eighth notes with a dotted half note. The third measure starts with a bass clef, followed by a sharp sign, and then a bass note. The fourth measure shows a similar pattern. The fifth measure begins with a dynamic marking 'p' (piano) below the staff. The sixth measure shows a continuation of the eighth-note pattern. The seventh measure begins with a dynamic marking 'cres.' (crescendo) above the staff. The eighth measure shows a continuation of the eighth-note pattern.

A musical score page showing a bassoon part. The page number 156 is at the top left. The bassoon's dynamic starts at forte (f) and plays a series of eighth-note patterns. At the end of the measure, the dynamic changes to double forte (ff). The bassoon then rests for two measures before continuing.

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2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

The musical score consists of nine staves of bassoon music. The key signature is A major (two sharps). The tempo is Allegro no mucho. Measure 1 starts with a dynamic of *f*, followed by *ff* at measure 2. Measures 3-4 show eighth-note patterns. Measure 5 begins with *f*, followed by *ff*. Measures 6-7 show eighth-note patterns. Measure 8 starts with *p*. Measures 9-10 show eighth-note patterns. Measure 11 begins with *f*, followed by *ff* at measure 12. Measures 13-14 show eighth-note patterns. Measure 15 begins with *ff*, followed by *f* at measure 16. Measures 17-18 show eighth-note patterns. Measure 19 begins with *ff*, followed by *p* at measure 20. Measures 21-22 show eighth-note patterns. Measure 23 begins with *rf*, followed by *rf* at measure 24. Measures 25-26 show eighth-note patterns. Measure 27 begins with *rf*, followed by *rf* at measure 28. Measures 29-30 show eighth-note patterns. Measure 31 begins with *f*, followed by *ff* at measure 32. Measures 33-34 show eighth-note patterns. Measure 35 begins with *p*. Measures 36-37 show eighth-note patterns. Measure 38 begins with *ff*. Measures 39-40 show eighth-note patterns. Measure 41 begins with *ff*. Measures 42-43 show eighth-note patterns. Measure 44 begins with *f*, followed by *ff* at measure 45. Measures 46-47 show eighth-note patterns. Measure 48 begins with *f*, followed by *ff* at measure 49. Measures 50-51 show eighth-note patterns. Measure 52 begins with *f*, followed by *ff* at measure 53.

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58

65

72

78

87

3. *Laudamus*

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

12

24

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6

36



45



55



61



65



70



78



85



92



101



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4. Qui Tollis

Hilarión Eslava, 1832

Largo

1

4

7

10

14

16

19

22

24

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8

27

29

32

34

37

40

43

46

49

54

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57

60

despacio (slowly) *a tempo*

Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others. The editor considers them optional for performance.

63

65

68

71

75

79

cres.

84

cres.

90

pizz.

Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

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Contrabasses

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

The musical score for the Contrabasses part of the Kyrie section of the Misa a Ocho Voces consists of eight staves of music. The music is in common time and includes various dynamics such as *f* (fortissimo), *ff* (fortississimo), *p* (pianissimo), and sforzando marks ($>$). The score is numbered 1 through 39.

1
Largo
C
f

7
p *f* *ff*

12
p

18
p *f* *p* *f* *p*

23
f *ff* *p*

29
f *ff* *p*

34

39

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2

46



51



56

ritardando

Moderato

Fugeta cantabile

2

{58-59}

p

64



70



78



87



94



102

*un poco mosso*

110



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117

122

127

130

132

135 ***Morendo***

3

[136-138]

p

142

147

152

cres.

p

155

f

ff

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2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

7

11

17

31

37

41

46

53

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67

74

80

3. Laudamus

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

90 **Andantino Innocente**

104

[91-194]

4. Qui Tollis

Hilarión Eslava, 1832

Largo

4

7

10

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51

56

61

despacio (slowly) a tempo

Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others. The editor considers them optional for performance.

65

68

71

75

79

cres.

84

cres.

89

ten.

pizz.

Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

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Vocal Parts with Keyboard Reduction

Misa a Ocho Voces (1832)

(Part 1 of 2)

Hilarión Eslava



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

Photo: *La Giralda*, Catedral de Sevilla, Spain

CPE-199/1

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Largo

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction

KB

KB

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12

KB

14

KB

16

KB

19

KB

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22

S. 1 dol.

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

A. 1 dol.

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

T. 1 dol.

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

B. 1 dol.

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

S. 2 dol.

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

A. 2 dol.

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

T. 2 dol.

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

B. 2 dol.

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

KB *p*

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25

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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28

S. 1
e - - - - lei-son, Ky - ri - - e ff
A. 1
e - - - - lei-son, Ky - ri - - e ff
T. 1
p f ff
B. 1
Ky - ri - e e - lei-son, Ky - ri - - e ff
S. 2
- Ky - ri - - e ff
A. 2
- Ky - ri - - e ff
T. 2
- Ky - ri - - e ff
B. 2
- Ky - ri - - e ff
KB
dol.

31 dol.

S. 1
Ky - - - - - ri - - - - e e - - - lei - - - son,
KB
p > p >

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33

S. 1

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

KB

35

S. 1

p

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

A. 1

p

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

T. 1

f

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

B. 1

p

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

KB

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38

S. 1
e - - lei - - son,

A. 1
e - - lei - - son,

T. 1
lei - - - son,

B. 1
e - - lei - - son,

S. 2
-

A. 2
-

T. 2
-

B. 2
-

KB

p

Ky - ri-e,
Ky - ri-e e

f
Ky - ri-e,
Ky - ri-e e

Ky - p - - - - ri - - e

Ky - ri-e,
Ky - ri-e e

40

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

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

T. 2
e - - lei - - son,
Ky - ri-e,
Ky - ri-e e

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

KB

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42

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

p

Ky-ri - e, Ky-ri - e,

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

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

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

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

dol

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10

45

S. 1
A. 1
T. 1
B. 1
KB

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

47

S. 1
A. 1
T. 1
B. 1
KB

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

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49

S. 1 *p*
Ky - - - ri - - - e e - - - lei - son,

A. 1 *f*
Ky - - - - - ri - - - - - e'e - - - lei - son,

T. 1 *p*
Ky - - - ri - - - e e - - - lei - son,

B. 1 *p*
Ky - - - ri - - - e e - - - lei - son,

S. 2 *p*
Ky - - - ri - - - e'e - - - lei - son,

A. 2 *f*
Ky - - - - - ri - - - - - e'e - - - lei - son,

T. 2 *p*
Ky - - - ri - - - e'e - - - lei - son,

B. 2 *p*
Ky - - - ri - - - e'e - - - lei - son,

KB

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51

S. 1 Ky - - - ri - - - e

A. 1 *p* Ky - - - ri - - - e

T. 1 Ky - - - ri - - - e

B. 1 Ky - - - ri - - - e

S. 2 *f* Ky - ri - e _____ e - lei - son,

A. 2 *f* Ky - ri - e _____ e - lei - son,

T. 2 *f* Ky - ri - e _____ e - lei - son,

B. 2 *f* Ky - ri - e _____ e - lei - son,

KB *p*

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53

S. 1 Ky - - - ri - - - e e - -

A. 1 *p* Ky - - - ri - - - > e - -

T. 1 Ky - - - ri - - - e e - -

B. 1 Ky - - - ri - - - e e - -

S. 2 *f* Ky - ri - e____ e - lei - son,

A. 2 *f* Ky - ri - e____ e - lei - son,

T. 2 *f* Ky - ri - e____ e - lei - son,

B. 2 *f* Ky - ri - e____ e - lei - son,

KB *f* *p*

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14

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57 *ritardando*

S. 1
A. 1
T. 1
B. 1
S. 2
A. 2
T. 2
B. 2
KB

e
e
e
e
e - lei-son.
e - lei-son.
e - lei-son.
e - lei-son.

Moderato
Fugeta cantabile

59

KB

dol.
rff
rff

64

KB

68 *Solo*

A. 1
KB

Chris - te e - lei - son, e - lei - son, e - lei - son,

p

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72

A. 1
T. 1
KB

Chris-te e - lei - son, e - - lei - - - - son,
Chris-te e - lei - -

76

A. 1
T. 1
KB

- - - te, Chris - - - te e - lei - - - son, Chris - - - te,
son, e - lei - - - son, e - lei - - - son, Chris - te

80

A. 1
T. 1
B. 1
KB

Chris - - te e - - - - lei - - son, Chris - - - - te
e - lei - son, e - - lei - - - - son, Chris - - - - te, Chris -
Chris-te e - lei - - son, e - lei - - -

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84

A. 1
T. 1
B. 1
KB

e - - - - lei - son, Chris - te, Chris - te e - - - - lei - - - -
- - - te, Chris - te e - lei - son, e - lei - son, Chris - te e - lei -
son, e - lei - - - - son, Chris - te e - lei - son, e - - lei - - - -

89

S. 1
A. 1
T. 1
B. 1
KB

Chris-te e - lei - - - son, e - lei - - - son, e - lei - - - - son,
son____ e - - - lei - son, e - lei - son, e - - - - lei - - - son,
son,____ e - - - lei - son, e - lei - son, e - lei - son,
son, Chris - - - - te e - - ley - - - son, Chris - te
son, Chris - - - - te e - - ley - - - son, Chris - te

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93

S. 1 Chris-te e - lei - son, e - - - - - son, Chris-te,
A. 1 Chris-te e - - - - - lei - son, e - - - - - lei -
T. 1 Chris-te e - - - - - lei - son, Chris-te e - lei -
B. 1 e - - - - - lei - son,
T. 2 Chris-te e - lei -
KB

97

S. 1 Chris-te, Chris-te e - lei - son, Chris - te e - lei -
A. 1 son, Chris - - - te e - - - - - lei - son, Chris - te e - lei -
T. 1 son, e - lei - - - - son, e - lei - - - - - son, Chris-te
B. 1 Chris-te e - lei - - - son, e - lei - - - son, e - - lei - - - - son,
T. 2 son, e - lei - - - - son, e - lei - - - - - son, Chris-te
B. 2 Chris-te e - lei - - - son, e - lei - - - son, e - - lei - - - - son,
KB

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101

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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105

S. 1 son, e - lei - - - son, Chris-te_____, e - lei - son, e - - -

A. 1 son, e - lei - - son, e - - lei - - - son, Chris - te_____,

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

B. 1 te_____, e lei - - - son, Chris - - te e - lei - - son, Chris-te

S. 2 son, e - lei - - - son, Chris-te_____, e - lei - son, e - - -

A. 2 son, e - lei - - son, e - - lei - - - son, Chris - te_____,

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

B. 2 te_____, e lei - - - son, Chris - - te e - lei - - son, Chris-te

KB

109

S. 1
lei - - - - son, Chris - - - te, Chris - - - te e -

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

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

B. 1
e - - lei - - - son Chris - - - te, Chris - te, Chris -

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

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

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

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

KB

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113

S. 1 *mf* *un poco mosso*

A. 1 *mf*

T. 1 *mf*

B. 1 *mf*

S. 2 *mf*

A. 2 *mf*

T. 2 *mf*

B. 2 *mf*

KB

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117

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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120

S. 1 e-lei - son, e - lei - - -

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

T. 1 te, Chris - te, Chris - te, Chris - te e - lei -

B. 1 te, Chris - te Chris - te e - lei -

S. 2 e-lei - son, e - lei - son, e - lei - son, e - lei - - -

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

T. 2 te, Chris - te, Chris - te, Chris - te e - lei -

B. 2 te, Chris - te Chris - te e - lei -

KB

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127

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

129

S. 1 son, e - - lei - - - son, e - - - - lei - - - - son,

A. 1 e - - lei - - son, Christe

T. 1 e - - lei - - son, e - - - - lei - - - - son, Chris -

B. 1 son, Christe

S. 2 son, e - - lei - - - son, e - - - - lei - - - - son,

A. 2 e - - lei - - son, Christe

T. 2 e - - lei - - son, e - - - - lei - - - - son, Chris -

B. 2 son, Christe

KB

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132

S. 1
e - - - lei - - - - son, Chris-te, Chris-

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

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

B. 1
e - - - lei - - - - son. Chris - te, Chris -

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

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

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

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

KB

134 *Morendo*

S. 1 te, Christe, e - lei - son.

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

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

B. 1 te, Chris - te e - lei - son.

S. 2 te, Christe, e - lei - son.

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

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

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

KB

137

S. 1 Ky-ri-e
A. 1 Ky-ri - - - e - - -
T. 1 Ky-ri - e
B. 1 Ky-ri-e e - - - lei - - - son,
KB *p* *p* *pp* *ppp* *p*

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142

S. 1
- - lei - son, Ky - ri - e - lei - son, Ky - ri - e
A. 1
son, e - lei - - - son, Ky - - ri - e - - - lei - son, Ky - - - ri - -
T. 1
e - - lei - son, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri -
B. 1
Ky - - ri - e e - - - lei - son, Ky - - - - - ri - - e e - lei - -
KB
σ = σ = σ = σ = σ = σ =

148

S. 1
e - - - - lei - - son, Ky - - ri - e e - - - lei -
A. 1
e e - lei - - son, e - lei - - son, Ky - ri - e e - lei -
T. 1
e e - - - lei - son, Ky - ri - e, Ky - ri - e e - - - lei -
B. 1
son, Ky - ri - - e e - lei - - son, Ky - ri - e e - lei - - -
KB
σ = σ = σ = σ = σ = σ =

154

S. 1
son.
A. 1
son.
T. 1
son.
B. 1
son.
KB
p cres. f ff decres.

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2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

The musical score for 'Gloria' by Hilarión Eslava, page 31, features eight staves of music. The top six staves represent vocal parts: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The bottom two staves represent the 'Keyboard Reduction'. The score begins with all parts silent (indicated by dashes) for the first four measures. From measure 5, the Keyboard Reduction starts with dynamic *f*, followed by *ff* and *f*. Measures 9 and 13 show the keyboard playing eighth-note patterns with dynamics *dol.* and *p* respectively. The vocal parts remain silent throughout the visible section of the score.

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31

S. 1 ter - ra pax ho - - - mi - ni - bus, Et in ter - ra_ pax, et in

A. 1 ter - ra pax ho - - - mi - ni - bus, Et in ter - ra_ pax, et in

T. 1 ter - ra pax ho - - - mi - ni - bus, Et in ter - ra_ pax, et in

B. 1 ter - ra pax ho - - - mi - ni - bus, Et in ter - ra_ pax, et in

S. 2 ter - ra pax ho - - - mi - ni - bus, Et in ter - ra_ pax, et in

A. 2 ter - ra pax ho - - - mi - ni - bus, Et in ter - ra_ pax, et in

T. 2 ter - ra pax ho - - - mi - ni - bus, Et in ter - ra_ pax, et in

B. 2 ter - ra pax ho - - - mi - ni - bus, Et in ter - ra_ pax, et in

KB (Keyboard part showing a rhythmic pattern of eighth and sixteenth notes)

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35

S. 1 ter - - - ra pax ho - - - mi ni-bus bo - næ vo - lun -

A. 1 ter - - - ra pax ho - - - mi ni-bus bo - næ vo - lun -

T. 1 ter - - - ra pax ho - - - mi ni-bus bo - næ vo - lun -

B. 1 ter - - - ra pax ho - - - mi ni-bus bo - næ vo - lun -

S. 2 ter - - - ra pax ho - - - mi ni-bus

A. 2 ter - - - ra pax ho - - - mi ni-bus

T. 2 ter - - - ra pax ho - - - mi ni-bus

B. 2 ter - - - ra pax ho - - - mi ni-bus

KB dol.

38

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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

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41

S. 1
bo - næ vo - lun - - ta - - - tis, bo - næ vo - lun - -

A. 1
bo - næ vo - lun - - ta - - - tis, bo - næ vo - lun - -

T. 1
bo - næ vo - lun - - ta - - - tis, bo - næ vo - lun - -

B. 1
bo - næ vo - lun - - ta - - - tis, bo - næ vo - lun - -

S. 2
ta - - - - tis, bo - næ vo - lun - - ta - - - - tis, vo - lun -

A. 2
ta - - - - tis, bo - næ vo - lun - - ta - - - - tis, vo - lun -

T. 2
ta - - - - tis, bo - næ vo - lun - - ta - - - - tis, vo - lun -

B. 2
ta - - - - tis, bo - næ vo - lun - - ta - - - - tis, vo - lun -

KB

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47

S. 1 bus bo - næ vo - lun - - - ta - - - - tis, pax ho -

A. 1 bus bo - næ vo - lun - - - ta - - - - tis, pax ho -

T. 1 bus bo - næ vo - lun - - - ta - - - - tis, pax ho -

B. 1 bus bo - næ vo - lun - - - ta - - - - tis, pax ho -

S. 2 bus bo - næ vo - lun - - - ta - - - - tis, pax ho -

A. 2 bus bo - næ vo - lun - - - ta - - - - tis, pax ho -

T. 2 bus bo - næ vo - lun - - - ta - - - - tis, pax ho -

B. 2 bus bo - næ vo - lun - - - ta - - - - tis, pax ho -

KB

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52

S. 1 mi-ni-bus, pax ho - mi-ni-bus,

A. 1 mi-ni-bus, pax ho - mi-ni-bus,

T. 1 mi-ni-bus, pax ho - mi- bus,

B. 1 mi-ni-bus, pax ho - mi-ni-bus,

S. 2 mi-ni-bus, pax ho - mi-ni-bus,

A. 2 mi-ni-bus, pax ho - mi-ni-bus,

T. 2 mi-ni-bus, pax ho - mi-ni-bus,

B. 2 mi-ni-bus, pax ho - mi-ni-bus,

KB *f* *ff* *p* *tr.*

56

KB

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61

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

Et in ter - ra₁ pax, et in

Et in ter - ra₁ pax, et in

Et in ter - ra₁ pax, et in

Et in ter - ra₁ pax, in ter - ra₂

Et in ter - ra₁ pax, et in

Et in ter - ra₁ pax, et in

Et in ter - ra₁ pax, et in

Et in ter - ra₁ pax, in ter - ra₂

*r*f

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65

S. 1 ter - - - ra pax, et in ter - - - ra pax ho - - -

A. 1 ter - - - ra pax, et in ter - - - ra pax ho - - -

T. 1 ter - - - ra pax, et in ter - - - ra pax ho - - -

B. 1 pax, in ter - - - ra pax, in ter - - - ra pax, in ter - - - ra pax, ho - - -

S. 2 ter - - - ra pax, et in ter - - - ra pax ho - - -

A. 2 ter - - - ra pax, et in ter - - - ra pax ho - - -

T. 2 ter - - - ra pax, et in ter - - - ra pax ho - - -

B. 2 pax, in ter - - - ra pax, in ter - - - ra pax, in ter - - - ra pax, ho - - -

KB

69

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

74

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

Et in ter - ra_ pax, et in ter - - - ra pax, et in

Et in ter - ra_ pax, et in ter - - - ra pax, et in

Et in ter - ra_ pax, et in ter - - - ra pax, et in

Et in ter - ra_ pax, in ter - ra_ pax

Et in ter - ra_ pax, et in ter - - - ra pax, et in

Et in ter - ra_ pax, et in ter - - - ra pax, et in

Et in ter - ra_ pax, et in ter - - - ra pax, et in

Et in ter - ra_ pax, in ter - ra_ pax

f

f

f

f

f

f

f

f

f

f

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78

S. 1 ter - - ra pax ho - - - mi - ni - - bus bo-næ vo - lun -

A. 1 ter - - ra pax ho - - - mi - ni - - bus bo-næ vo - lun -

T. 1 ter - - ra pax ho - - - mi - ni - - bus bo-næ vo - lun -

B. 1 pax, in ter-ra_ pax, ho - - - mi - ni - - bus bo-næ vo - lun -

S. 2 ter - - ra pax ho - - - mi - ni - - bus bo-næ vo - lun -

A. 2 ter - - ra pax ho - - - mi - ni - - bus bo-næ vo - lun -

T. 2 ter - - ra pax ho - - - mi - ni - - bus bo-næ vo - lun -

B. 2 pax, in ter-ra_ pax, ho - - - mi - ni - - bus bo-næ vo - lun -

KB

83

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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3. *Laudamus*

Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

Soprano 1

Soprano 2

Keyboard Reduction

dol.

p

rf

rf

S. 1

Lau - da - mus, lau - da - mus te, be-ne - di - ci - mus

KB

S. 1

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

KB

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41

S. 1

te, a-do-ra - - mus, a-do-ra - - mus, a-do-ra-mus te.

S. 2

te, a-do-ra - - mus, a-do-ra - mus te, a-do-ra - mus te, a-do-ra-mus te.

KB

46

S. 1

Glo - ri - fi - ca-mus te, glo-ri-fi-

S. 2

Glo - ri - fi - ca-mus te, glo-ri-fi-

KB

52

S. 1 ca - - - mus tle, a - do-ra - - - - mus, a - do-ra - - -

S. 2 ca - - - mus te, a - do-ra - - - mus, a - do-ra - - mus te, a - do-ra - - mus

KB

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56

S. 1 mus, a - do-ra - mus te.

S. 2 te, a - do-ra - mus te.

KB

60

S. 1 Gra - - - - ti -

S. 2 Gra - - - - ti -

KB

63

S. 1 as a - gi-mus ti - - - - bi, prop-ter

S. 2 as a - gi-mus ti - - - - bi, prop-ter

KB

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66

S. 1 mag - - - nam, mag - - - nam, prop - - - ter

S. 2 mag - - - nam, mag - - - nam,

KB

69

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

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

KB

72

S. 1 glo - - - ri - - am tu - - - am, Do - - - mi-ne De - us, Rex. cæ -

S. 2 glo - - - ri - - am tu - - - am, Do - - - mi-ne De - us, Rex. cæ -

KB

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S. 1

81

De - us Pa - - - - ter om - ni - - po - tens, om - ni - po - tens,

S. 2

ter om - ni - - po - tens, De - us Pa - - - - ter om - ni - po - tens,

KB

85

S. 1
Do - - - - mi - ne Fi - li, Fi - li u - - - - ni - -

S. 2
Do - - - - mi - ne Fi - li, u - ni -

KB

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88

S. 1 ge - ni-te, Je - su, Je - - - su _____ Chris - te, Do - - - mi - ne

S. 2 gen - - - ni-te Je - - - su _____ Chris - te, Do -

KB

92

S. 1 De - - us, Ag - - nus De - i, Ag - - - nus. De - i, Fi -

S. 2 mi - - ne De-us Ag - nus De - i, Ag-nus De - i, Fi -

KB

97

S. 1 li - us Pa - - - tris.

S. 2 li - us Pa - - - tris.

KB

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101

KB

4. *Qui Tollis*

Hilarión Eslava, 1832

Largo

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction

4

KB

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6

KB

8

10

12

A. 1

Qui -

KB

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14

S. 1

A. 1

B. 1

KB

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

16

S. 1

A. 1

B. 1

KB

re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;
re - - - - - re no - - - - - bis; qui -
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

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18

S. 1

A. 1

B. 1

KB

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

20

S. 1

A. 1

T. 1

B. 1

KB

re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;
re - - - - - re no - - - - - bis;
qui
re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

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22

S. 1 mi - se -

A. 1 *f* qui tol - lis, qui tol - - lis pec - ca - ta mun - di,

T. 1 tol - - lis, qui tol - - lis pec - ca - ta mun - di,

B. 1 mi - se -

KB *f* *p* dol.

24

S. 1 re - re, mi - se-re - re, mi - se - re - re no - - bis;

T. 1 mi - - - se - re - re no - - - - bis; qui -

B. 1 re - re, mi - se-re - re, mi - se - re - re no - - bis;

KB

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26

S. 1

A. 1

T. 1

KB

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

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

28

S. 1

A. 1

T. 1

KB

re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

re - - - re, mi - se-re - - - re, mi - se - re - re no - - - bis;

re - - - - - re no - - - - - bis;

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30

T. 1

B. 1

qui tol - - - lis pec - ca - - ta

qui tol - - - lis, qui tol - - - lis pec -

KB

f f p

32

A. 1

T. 1

mi - se - re - - - re, mi - se-re - - - re, mi - se -

mun - - - di, - - - mi - se - re - - - re, mi - se-re - - - re, mi - se -

B. 1

ca - ta mun - di, mi - - se - re - - - - - re

KB

p

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60

34

S. 1

A. 1

T. 1

B. 1

KB

qui tol - - lis, qui tol - - lis pec -

re - re no - - bis;

re - re no - - bis;

no - - - - - bis; qui tol - - lis pec - ca - ta

f

p

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38

S. 1 no - - - - bis;

A. 1 re - re no - - bis;

T. 1 re - re no - - bis;

B. 1 no - - - - bis;

KB ... dol.

40

KB dol.

42

KB

44

B. 1 qui tol - - - - lis, qui tol - -

KB

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46

B. 1 lis pec-ca - ta mun - - - di, pec-ca - ta

KB dol.

47

S. 1 qui

B. 1 mun - di, sus - ci-pe, sus - ci - pe

KB

49

S. 1 tol - - - - lis, qui tol - - lis pec-ca - ta mun-di, qui

A. 1 qui tol - - - - lis, qui tol - - -

T. 1 qui tol - - -

B. 1 qui tol - - - - lis, qui tol - - -

KB

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51

S. 1 tol - - - lis, quitol - - lis, qui tol - - - - lis, qui tol - - -

A. 1 lis pec - - - - ca - - ta mun - - di, pec - ca - - - ta,

T. 1 lis, qui tol - - - lis pec - - - ca - - - ta mun - - -

B. 1 lis pec - ca - ta mun - - di, qui tol - - - lis pec - ca - - - -

KB

53

S. 1 lis pec - ca - - ta mun - - - - di, sus - - ci - pe, sus - ci -

A. 1 pec - - - ca - - - ta mun - - - di, sus - ci -

T. 1 di, pec - - - ca - - ta mun - - - di, sus - ci -

B. 1 ta mun - - - - di, sus - - ci - pe, sus - ci -

KB

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55

S. 1 pe dep - re - ca - - ti - o - -

A. 1 pe, di, sus - ci -

T. 1 pe, di, sus - ci -

B. 1 pe dep - re - ca - ti - o - -

S. 2 *p* sus - - - ci-pe, sus - ci - pe,

A. 2 *p* sus - ci - pe,

T. 2 *p>* sus - ci - pe,

B. 2 *p* sus - - - ci-pe, sus - ci - pe,

KB

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57

S. 1 nem sus-ci - pe,

A. 1 pe, dep-re - ca - ti - o - - - nem

T. 1 pe, sus-ci - pe,

B. 1 nem, dep-re - ca - ti - o - - - nem,

S. 2 sus - ci - pe, sus-ci -

A. 2 nos - - - - tram, nos - - - -

T. 2 nos - - - - tram, sus-ci -

B. 2 sus - ci - pe, nos - - - -

KB

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60

S. 1 *p* sus-ci-pe, sus-ci - pe.

A. 1 *p* sus-ci-pe, sus-ci - pe. Qui

T. 1 *p* sus-ci-pe, sus-ci - pe.

B. 1 *p* sus-ci-pe, sus-ci - pe.

S. 2 pe,

A. 2 tram, Qui

T. 2 pe,

B. 2 tram,

despacio (slowly) a tempo

Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others. The editor considers them optional for performance.

KB

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63 *f*

S. 1 Qui se - - des ad dex-te-ram Pa - tris, mi - se -

A. 1 dol.
se - - des addex - te-ram Pa - - - - tris, mi - - - se -

T. 1 dol.
Qui se - - des mi - se-re - re,

B. 1 dol.
Qui se - - des ad dex-te-ram Pa - tris, mi - se -

S. 2 dol.
Qui se - - des ad dex-te-ram Pa - tris, mi - se -

A. 2 dol.
se - - des addex - te-ram Pa - - - - tris, mi - - - se -

T. 2 dol.
Qui se - - des mi - se-re - re,

B. 2 dol.
Qui se - - des ad dex-te-ram Pa - tris, mi - se -

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

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65

S. 1 re - - - - re, mi - se-re - - - re, mi - se - re - re no - - bis,

A. 1 re - - - - - re no - - - - bis, Qui

T. 1 mi - se-re - re, mi - se-re - re, no - - - - bis,

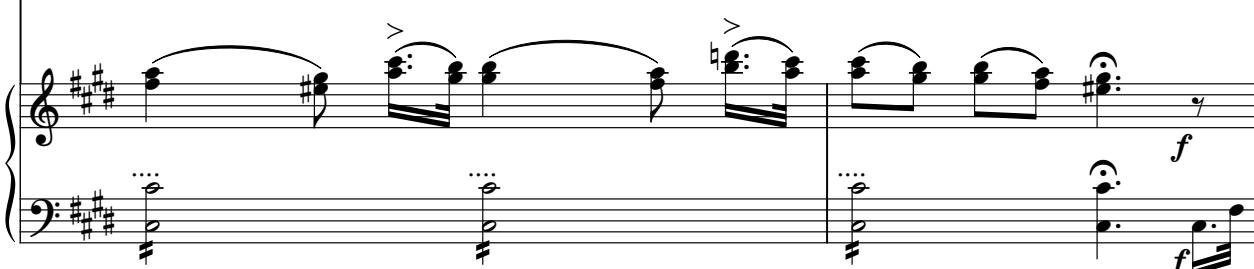
B. 1 re - - - - re, mi - se-re - - - re, mi - se - re - re no - - bis,

S. 2 re - - - - re, mi - se-re - - - re, mi - se - re - re no - - bis,

A. 2 re - - - - - re no - - - - bis, Qui

T. 2 mi - se-re - re, mi - se-re - re, no - - - - bis,

B. 2 re - - - - re, mi - se-re - - - re, mi - se - re - re no - - bis,

KB 

67 *f*

S. 1 Qui se - - des ad dex-te-ram Pa - - - tris, mi - se -

A. 1 *dol.*
se - - des ad dex - te-ram Pa - - - - tris, mi - se -

T. 1 *f*
Qui se - - des mi - se -

B. 1 *f*
Qui se - - des ad dex-te-ram Pa - - tris, mi - se-re - re,
dol.

S. 2 *f*
Qui se - - des ad dex-te-ram Pa - - - tris, mi - se -

A. 2 *dol.*
se - - des ad dex - te-ram Pa - - - - tris, mi - se -

T. 2 *f*
Qui se - - des mi - se -

B. 2 *f*
Qui se - - des ad dex-te-ram Pa - - tris, mi - se-re - re,
dol.

KB *p*

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69

S. 1 re - - - - re, mi - se-re - - - re, mi - se - re - re no - - bis,

A. 1 re - - - - re, mi - se-re - - - re, mi - se - re - re no - - bis,

T. 1 dol. dol. ff
re - re, mi - se-re - re, mi - se - re - re, no - - bis, mi-se -

B. 1 mi - se-re - re, mi - se-re - re, no - - - - - bis,

S. 2 re - - - - re, mi - se-re - - - re, mi - se - re - re no - - bis,

A. 2 re - - - - re, mi - se-re - - - re, mi - se - re - re no - - bis,

T. 2 dol. dol. ff
re - re, mi - se-re - re, mi - se - re - re, no - - bis, mi-se -

B. 2 mi - se-re - re, mi - se-re - re, no - - - - - bis,

KB f

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71

S. 1 *f* *p* *p*

A. 1 *f* *p* *p*

T. 1 *p* *ff*

B. 1 *f* *p* *p*

S. 2 *f* *p* *p*

A. 2 *f* *p* *p*

T. 2 *p* *ff*

B. 2 *f* *p* *p*

KB *dol.* 6 *p*

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73

S. 1 *f* mi - - - se - - - re - - - re no - - - bis,

A. 1 *f* mi - - - se - - - re - - - re no - - - bis, Qui

T. 1 *p* re - - - re, mi - - - se - - - re - re no - bis,

B. 1 *f* mi - - - se - - - re - - - re no - - - bis,

S. 2 *f* mi - - - se - - - re - - - re no - - - bis,

A. 2 *f* mi - - - se - - - re - - - re no - - - bis, Qui

T. 2 *p* re - - - re, mi - - - se - - - re - re no - bis,

B. 2 *f* mi - - - se - - - re - - - re no - - - bis,

KB dol. 6 *p*

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75

S. 1 *f*
qui se - - - des, qui se - - - des ad dex - te-ram

A. 1 *3*
se - - - des, qui se - - - des, qui se - - - des ad dex - te-ram

T. 1 *f*
qui se - - - des, qui se - - - des ad dex - te-ram

B. 1 *f*
Qui se - - - des, qui se - - - des, ad dex - te-ram

S. 2 *f*
qui se - - - des ad dex - te-ram Pa - -

A. 2 *3* *f*
se - - - des, qui se - - - des ad dex - te-ram Pa - -

T. 2 *f*
qui se - - - des ad dex - te-ram Pa - -

B. 2 *f*
qui se - - - des, ad dex - te-ram Pa - -

KB *f*

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79

S. 1 re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, no - - - -

A. 1 re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, no - - - -

T. 1 - mi - se - re - re, no - - - -

B. 1 re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, no - - - -

S. 2 - mi - se - re - re, no - - - -

A. 2 - mi - se - re - re, no - - - -

T. 2 - mi - se - re - re, no - - - -

B. 2 - mi - se - re - re, no - - - -

KB - cres. f ff

82 *f*

S. 1 bis, qui se - - - des, qui se - - - des ad dex - te-ram

A. 1 bis, qui se - - - des, qui se - - - des ad dex - te-ram

T. 1 bis, qui se - - - des, qui se - - - des ad dex - te-ram

B. 1 bis, Qui se - - - des, qui se - - - des, ad dex - te-ram

S. 2 bis, qui se - - - des ad dex - te-ram Pa - - -

A. 2 bis, qui se - - - des ad dex - te-ram Pa - - -

T. 2 bis, qui se - - - des ad dex - te-ram Pa - - -

B. 2 bis, qui se - - - des ad dex - te-ram Pa - - -

KB *f*

84

S. 1 *p*
Pa - tris, mi - se-re - re no-bis, mi-se-re - re, mi-se - re-re, mi-se-re - re, mi-se -

A. 1 *p*
Pa - tris, mi - se-re - re no-bis, mi-se-re - re, mi-se - re-re, mi-se-re - re, mi-se -

T. 1
Pa - tris,

B. 1 *p*
Pa-tris, mi - se-re - re no-bis, mi-se-re - re, mi-se - re-re, mi-se-re - re, mi-se -

S. 2
- - tris,

A. 2
- - tris,

T. 2
- - tris,

B. 2
- - tris,

KB *p*

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Measure 91 was crossed out in many of the particellas. Editor preferred to keep it.

The image shows two staves of musical notation for a keyboard instrument. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. The music consists of eighth-note patterns. Measure 1 starts with a quarter note followed by a dotted half note. Measure 2 starts with a quarter note followed by a dotted half note. Measures 3-4 start with a quarter note followed by a dotted half note. Measures 5-6 start with a quarter note followed by a dotted half note. Measures 7-8 start with a quarter note followed by a dotted half note. Measures 9-10 start with a quarter note followed by a dotted half note. Measures 11-12 start with a quarter note followed by a dotted half note. Measures 13-14 start with a quarter note followed by a dotted half note. Measures 15-16 start with a quarter note followed by a dotted half note. Measures 17-18 start with a quarter note followed by a dotted half note. Measures 19-20 start with a quarter note followed by a dotted half note. Measures 21-22 start with a quarter note followed by a dotted half note. Measures 23-24 start with a quarter note followed by a dotted half note. Measures 25-26 start with a quarter note followed by a dotted half note. Measures 27-28 start with a quarter note followed by a dotted half note. Measures 29-30 start with a quarter note followed by a dotted half note. Measures 31-32 start with a quarter note followed by a dotted half note. Measures 33-34 start with a quarter note followed by a dotted half note. Measures 35-36 start with a quarter note followed by a dotted half note. Measures 37-38 start with a quarter note followed by a dotted half note. Measures 39-40 start with a quarter note followed by a dotted half note. Measures 41-42 start with a quarter note followed by a dotted half note. Measures 43-44 start with a quarter note followed by a dotted half note. Measures 45-46 start with a quarter note followed by a dotted half note. Measures 47-48 start with a quarter note followed by a dotted half note. Measures 49-50 start with a quarter note followed by a dotted half note. Measures 51-52 start with a quarter note followed by a dotted half note. Measures 53-54 start with a quarter note followed by a dotted half note. Measures 55-56 start with a quarter note followed by a dotted half note. Measures 57-58 start with a quarter note followed by a dotted half note. Measures 59-60 start with a quarter note followed by a dotted half note. Measures 61-62 start with a quarter note followed by a dotted half note. Measures 63-64 start with a quarter note followed by a dotted half note. Measures 65-66 start with a quarter note followed by a dotted half note. Measures 67-68 start with a quarter note followed by a dotted half note. Measures 69-70 start with a quarter note followed by a dotted half note. Measures 71-72 start with a quarter note followed by a dotted half note. Measures 73-74 start with a quarter note followed by a dotted half note. Measures 75-76 start with a quarter note followed by a dotted half note. Measures 77-78 start with a quarter note followed by a dotted half note. Measures 79-80 start with a quarter note followed by a dotted half note. Measures 81-82 start with a quarter note followed by a dotted half note. Measures 83-84 start with a quarter note followed by a dotted half note. Measures 85-86 start with a quarter note followed by a dotted half note. Measures 87-88 start with a quarter note followed by a dotted half note. Measures 89-90 start with a quarter note followed by a dotted half note. Measures 91-92 start with a quarter note followed by a dotted half note.

Keyboard Reduction

Misa a Ocho Voces (Part 1 of 2)

1. Kyrie

Hilarión Eslava, 1832

Largo

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

dol.

p

(h)

f

ff

dol.

p

r^f

r^f

r^f

sf

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2

15

dol.

17

p f p

20

f p

23

f p dol.

26

(b)

29

f ff dol.

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Musical score for organ, featuring six staves of music. The score includes dynamic markings such as *p*, *dol*, and *p*; articulations like *>* and *b>*; and performance instructions like *1º*. The music consists of six measures, numbered 31 through 44.

Measure 31: Treble and bass staves. Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs. Dynamics: *p*, *>*, *p*.

Measure 33: Treble and bass staves. Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs. Dynamics: *p*, *>*, *p*.

Measure 36: Treble and bass staves. Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs. Dynamics: *p*, *>*, *p*.

Measure 39: Treble and bass staves. Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs. Dynamics: *p*, *>*, *p*.

Measure 41: Treble and bass staves. Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs. Dynamics: *p*, *>*, *p*.

Measure 44: Treble and bass staves. Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs. Dynamics: *dol*, *>*.

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4

47

dol.

49

51

f

p

53

55

ritardando

p

58

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Moderato
Fugeta cantabile

60

dol.

rf

rf

64

f

68

p

72

76

81

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6

88

94

99

104

109

un poco mosso

114

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118

121

125

f

128

130

132

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8

134

Morendo

136

139

150

155

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2. *Gloria*

Hilarión Eslava, 1832

Allegro no mucho

1

4

7

10

13

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10

Musical score page 10, measures 16-20. 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 with a key signature of one sharp. Measure 16 starts with a forte dynamic (f) in the treble staff. Measures 17 and 18 show dynamic changes from fortissimo (ff) to piano (p). Measure 20 concludes with a trill instruction over a sustained note.

21

Musical score page 10, measures 21-25. The score continues with two staves. The treble staff features eighth-note patterns with grace notes. The bass staff provides harmonic support with sustained notes. Measures 21-24 show a repeating pattern of eighth-note chords. Measure 25 introduces a melodic line in the treble staff with sixteenth-note patterns.

24

Musical score page 10, measures 26-30. The treble staff continues its sixteenth-note melodic line. The bass staff provides harmonic support with sustained notes. Measures 26-29 show a repeating pattern of eighth-note chords. Measure 30 concludes with a melodic line in the treble staff followed by a fermata.

29

Musical score page 10, measures 31-35. The treble staff begins with a forte dynamic (f). Measures 32 and 34 feature dynamic changes from fortissimo (ff) to forte (f). Measures 33 and 35 show eighth-note patterns with grace notes. The bass staff provides harmonic support with sustained notes.

33

Musical score page 10, measures 36-40. The treble staff begins with a forte dynamic (f). Measures 37 and 39 feature dynamic changes from fortissimo (ff) to forte (f). Measures 38 and 40 show eighth-note patterns with grace notes. The bass staff provides harmonic support with sustained notes.

36

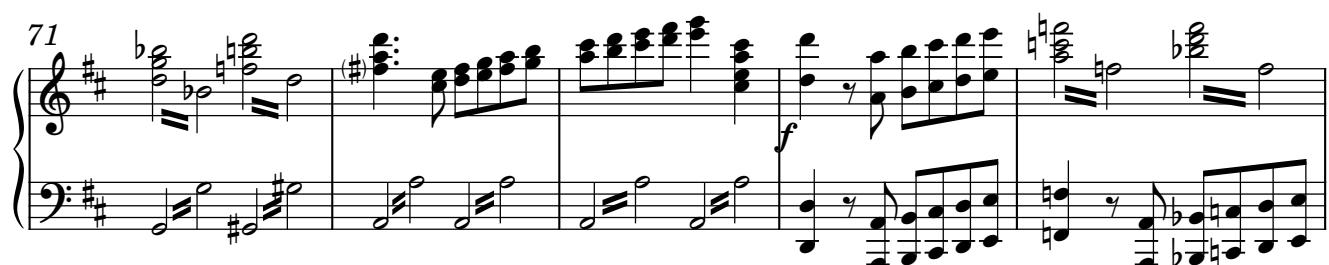
Musical score page 10, measures 41-45. The treble staff begins with a dynamic instruction 'dol.' (dolcissimo). Measures 42 and 44 show eighth-note patterns with grace notes. The bass staff provides harmonic support with sustained notes.

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The musical score consists of five staves of organ music, numbered 40 through 57. The key signature is mostly A major (no sharps or flats), with some changes in measure 45 and 57. Measure 40 starts with a treble clef, a bass clef, and a key signature of two sharps. Measures 41-42 show a transition with different note patterns and dynamics. Measure 43 begins with a treble clef and a key signature of one sharp. Measure 44 continues with a treble clef and one sharp. Measure 45 starts with a treble clef and a key signature of one flat, followed by dynamic markings *ff*, *b.d.*, and *bd*. Measures 46-47 continue with the same key signature and dynamic patterns. Measure 48 starts with a treble clef and a key signature of one sharp, followed by dynamic markings *f*, *ff*, and *f*. Measures 49-50 continue with the same key signature and dynamic patterns. Measure 51 starts with a treble clef and a key signature of one sharp, followed by dynamic markings *ff*, *p*, and *tr.* Measures 52-53 continue with the same key signature and dynamic patterns. Measure 54 starts with a treble clef and a key signature of one sharp, followed by dynamic markings *ff*, *f*, and *f*. Measures 55-56 continue with the same key signature and dynamic patterns. Measure 57 starts with a treble clef and a key signature of one sharp, followed by dynamic markings *f* and *f*.

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12



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3. *Laudamus*
Duo de Tiples (Soprano Duet)

Hilarión Eslava, 1832

Andantino Innocente

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14

30

36

43

50

58

61

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65

69

73

79

85

90

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16

96

100

103

dim.

pp

ppp

4. *Qui Tollis*

Hilarión Eslava, 1832

Largo

f

p

p

3

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5

f

p

7

p

9

f

11

dol.

f

p

13

dol.

f

p

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Musical score page 18, measures 15-16. The score is for two voices and basso continuo. The vocal parts sing eighth-note chords. The basso continuo part consists of a bassoon and a harpsichord. Measure 15 ends with a dynamic 'p'. Measure 16 begins with a bassoon solo.

Musical score page 17, measures 17-18. The score is for two voices and basso continuo. The vocal parts sing eighth-note chords. The basso continuo part consists of a bassoon and a harpsichord. Measure 17 ends with a dynamic 'f'. Measure 18 begins with a bassoon solo.

Musical score page 19, measures 19-20. The score is for two voices and basso continuo. The vocal parts sing eighth-note chords. The basso continuo part consists of a bassoon and a harpsichord. Measure 19 ends with a dynamic 'p'. Measure 20 begins with a bassoon solo.

Musical score page 21, measures 21-22. The score is for two voices and basso continuo. The vocal parts sing eighth-note chords. The basso continuo part consists of a bassoon and a harpsichord. Measure 21 ends with a dynamic 'p'. Measure 22 begins with a bassoon solo.

Musical score page 24, measures 24-25. The score is for two voices and basso continuo. The vocal parts sing eighth-note chords. The basso continuo part consists of a bassoon and a harpsichord. Measure 24 ends with a dynamic 'p'. Measure 25 begins with a bassoon solo.

Musical score page 26, measures 26-27. The score is for two voices and basso continuo. The vocal parts sing eighth-note chords. The basso continuo part consists of a bassoon and a harpsichord. Measure 26 ends with a dynamic 'p'. Measure 27 begins with a bassoon solo.

28

30

f

p

32

p

34

f

p

37

dol.

39

dol.

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20

Musical score page 20, measures 41-42. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. Measure 41 starts with a forte dynamic. Measure 42 begins with a half note followed by eighth-note pairs.

43

Musical score page 20, measure 43. The score continues with two staves. The treble clef staff features a sustained note with a grace note above it, followed by eighth-note pairs. The bass clef staff has a sustained note with a grace note below it.

45

Musical score page 20, measure 45. The treble clef staff shows eighth-note pairs. The bass clef staff includes a dynamic marking "dol." (dolcissimo) over a sustained note.

47

Musical score page 20, measure 47. The score returns to the pattern established in measures 41 and 43, with eighth-note pairs in both staves.

49

Musical score page 20, measure 49. The treble clef staff begins with a piano dynamic ("p"). The bass clef staff features eighth-note pairs.

52

Musical score page 20, measure 52. The treble clef staff has eighth-note pairs. The bass clef staff includes a dynamic marking "dol." (dolcissimo) over a sustained note.

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despacio (slowly) *a tempo*

Notes in red, including time to play them, were crossed out of conductor's score and some particellas, but retained in others.
The editor considers them optional for performance.

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22

69

71

73

75

78

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80

83

86

89

*Measure 91 was crossed out in many of
the particellas. Editor preferred to keep it.*

91