

Misa a Ocho Voces (1832)

(Part 2 of 2)

Hilarión Eslava



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

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

CPE-199/2

Misa a Ocho Voces (1832)

(Part 2 of 2)

Hilarión Eslava

No.	Description	Page
5	<p>Quoniam</p> <p>Performance Time: ≈6.5 minutes</p> <p>Text: <i>Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.</i></p> <p>Voicing: Tenor Solo with Flute, Oboes, Bassoons, Horns in A, Trombone, Violin Obbligato, 1° Violins, 2° Violins, Violas, Violoncellos, Contrabasses</p>	3
6	<p>Cum Sancto Spiritu</p> <p>Performance Time: ≈3.0 minutes</p> <p>Text: <i>Cum Sancto Spiritu: in gloria Dei Patris. Amen.</i></p> <p>Voicing: Double Choir with Flute, Oboes, Bassoons, Horns in D, Trombone, 1° Violins, 2° Violins, Violas, Violoncellos, Contrabasses</p>	27
7	<p>Sanctus</p> <p>Performance Time: ≈2.0 minutes</p> <p>Text: <i>Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Hosanna in excelsis.</i></p> <p>Voicing: Double Choir with Flute, Oboes, Bassoons, Horns in D, Trombone, 1° Violins, 2° Violins, Violas, Violoncellos</p>	44
8	<p>Agnus Dei</p> <p>Performance Time: ≈2.5 minutes</p> <p>Text: <i>Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</i></p> <p>Voicing: Double choir with Flute, Oboes, Bassoons, Horns in F and D, Trombone, 1° Violins, 2° Violins, Violas, Violoncellos, Contrabasses</p>	54

Misa a Ocho Voces (1832)

3

(Part 2 of 2)

5. *Quoniam*

Hilarión Eslava

Allegro no mucho

Horns in A

Flute
Oboes
Bassoons
Horns in A
Trombone and/or Contrabassoon
Violin Obbligato
Violins 1
Violins 2
Violas
Violoncellos
Contrabasses
Tenor Solo
Keyboard Reduction

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6

Fl.

Ob.

Bsn.

A Hn.

Tbn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

The musical score page contains eight staves of music. The top three staves (Flute, Oboe, Bassoon) have measures 6 through 10. The next two staves (Alto Horn and Trombone) have measures 6 through 9, with measure 8 marked *p*. The bottom three staves (Violin, Violin 1, Violin 2) have measures 6 through 10, with measure 8 marked *dol.*. The Cello and Bass staves have measures 6 through 10, with measure 8 marked *p*. The Keyboard staff has measures 6 through 10, with measure 8 marked *dol.*

11

Fl.

Ob.

Bsn.

A Hn.

Tbn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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15

Fl.

Ob.

Bsn.

A Hn.

Tbn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

20

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

KB

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23

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

KB

27

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

KB

31

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

KB

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35

Fl.

Ob.

Bsn.

A Hn.

Tbn.

Vln.
Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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Musical score page 9, system 38. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Alto Horn (A Hn.), Trombone (Tbn.), Violin/Oboe (Vln. Obl.), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Violas (Vlas.), Voices (Vcs.), Cellos (Cbs.), and Keyboard (KB). The KB part features a unique rhythmic pattern of eighth-note pairs.

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41

Fl.

Ob.

Bsn.

A Hn.

Tbn.

Vln./Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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44

Fl.
Ob.
Bsn.
A Hn.
Tbn.
Vln.
Obl.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

Tenor Solo
KB

48

Vln.
Obl.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
T.
KB

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52

Vln. Obl. dol.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

T. nus, tu so - lus sanc - tus, tu so - lus

KB

56

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

T. Do - mi - nus, tu so - lus sanc - tus, tu so - lus

KB

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60

Bsn. *cres.*
p

Tbn. *cres.*
p

Vln. Obl. *cres.*
f

Vlns. 1 *cres.*
f

Vlns. 2 *cres.*
f

Vlas. *cres.*
f

Vcs. *cres.*
f

Cbs. *cres.*
f

T. *cres.*
Do - - mi-nus, tu so - - - - lus sanc - - - tus, tu so - - - - lus

KB *cres.*
f

62

*Violin solo
a piacere*

Bsn. ff

Tbn. ff

Vln. Obl. ff

Vlns. 1 ff

Vlns. 2 ff

Vlas. ff

Vcs. ff p

Cbs. ff

T. ff

Do-mi-nus

KB ff p

63 *a tempo*

Vln. Obl. dol.

Vlns. 1 p

Vlns. 2 p

Vlas. p

Vcs. p

T. Quo - ni-am tu so-lus sanc-tus, tu so-lus Do - - - - mi - nus,

KB dol.

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67

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs. *p*

T. quo - - - ni-am tu so - lus sanc - tus, tu so-lus Do - - - - - mi-

KB

70

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

T. nus, tu so - lus sanc - tus, tu so - lus Do - min-us, tu so - lus

KB

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73

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

T.

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

KB

77

despacio

a tempo

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

Do-mi-nus.

KB

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82

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

KB

Tu so - - - lus al - - - tis - - - si-mus, tu

87

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

pizz.

pizz.

pizz.

pizz.

pizz.

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

KB

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92

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

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

KB

95

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

lus Al - - - tis - - - si - mus,

KB

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98

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Ves.

Cbs.

T.

KB

arco

arco

arco

arco

arco

f ad libitum

Je - - - - su Chris - - - te, Je - - - su Chris - - -

101 *a tempo*

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Ves.

Cbs.

T.

KB

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

p

te, tu so - - - - lus sanc - tus, tu so - lus Do - - - - mi -

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105

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

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

KB

108

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

tis - - - si - mus, Je - - - - su Chris - - - te,

KB

arco

arco

arco

arco

arco

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111 *a tempo*

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

KB

ad libitum

Je - - - suChris - - - te.

116

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

T.

KB

Quo - - ni-am tu - so - lus Al - - - tis - - - si - mus,

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120

Fl.

Ob.

Bsn.

A Hn.

Tbn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

quo - ni-am tu so lus Al - - - tis - - - si - mus, tu

KB

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124

Fl.

Ob.

Bsn.

A Hn.

Tbn.

Vln. Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

T.

KB

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

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126

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

Je - - - - su, Je - - - - su Chris - - te,

p p p p

130

Fl.
A Hn.
Vln. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
KB

pp pp pp pp

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135

Fl.

Ob.

Bsn.

A Hn.

Tbn.

Vln./Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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140

Fl.

Ob.

Bsn.

A Hn.

Tbn.

Vln.
Obl.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

The musical score for 'Cum Sancto Spiritu' features a complex arrangement of instruments and voices. The instrumentation includes Flute, Oboes, Bassoons, Horns in D, Trombone and/or Contrabassoon, Violins 1, Violins 2, Violas, Violoncellos, Contrabasses, and a Choir with parts for Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The score is set in 3/4 time and includes dynamic markings such as 'dol.', '>', 'mf', and 'rf'. The vocal parts are primarily unison, though some parts like the Alto and Tenor may have slight variations. The keyboard reduction at the bottom provides a harmonic foundation with sustained chords.

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8

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

Cum Sancto Spiritu, cum Sancto Spiritu, cum Sancto Spiritu, cum Sancto Spiritu
Cum Sancto Spiritu, cum Sancto Spiritu, cum Sancto Spiritu, cum Sancto Spiritu
Cum Sancto Spiritu, cum Sancto Spiritu, cum Sancto Spiritu, cum Sancto Spiritu
Cum Sancto Spiritu, cum Sancto Spiritu, cum Sancto Spiritu, cum Sancto Spiritu
cum Sancto Spiritu
cum Sancto Spiritu
cum Sancto Spiritu
cum Sancto Spiritu

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15

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

in glo - ri - - a, cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, cum Sanc - to
 dol. > >
 in glo - ri - - a, cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, cum Sanc - to
 dol. > >
 in glo - ri - - a, cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, cum Sanc - to
 dol. > >
 in glo - ri - - a, cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, cum Sanc - to
 dol. > >
 in glo - ri - - a, cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, cum Sanc - to
 dol. > >
 in glo - ri - - a, cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, cum Sanc - to
 dol. > >

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22

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

Keyboard (KB)

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30

Fl.

Ob.

Bsn.

D Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
glo - ri - a, in glo - - ri - a.

A. 1
glo - ri - a, in glo - - ri - a.

T. 1
Spi - ri - tu, in glo - - ri - a.

B. 1
glo - ri - a, in glo - - ri - a.

KB

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38

Fl.

Ob.

Bsn.

D Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

A. 1

T. 1

KB

mf *rf*

In glo - ri-a De - - - i

In glo - ri-a De - - - i

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44

Fl.

Ob.

Bsn.

D Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

A. 1

T. 1

B. 1

KB

p

dol.

rf

rf

p

p

p

p

p

p

p

p

De - i Pa - - -

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

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

De - i Pa - - -

dol.

rf

rf

rf

rf

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51

Vlns. 1
Vlns. 2
Vcl.
Vcl.
Cbs.

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

59

Vlns. 1
Vlns. 2
Vcl.
Vcl.
Cbs.
KB

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72 *a tempo*

Cum Sancto Spiritu

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

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79

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

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

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86

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

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93

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

cum Sancto Spiritu, Sancto Spir-

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100

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

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

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107

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

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

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

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

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

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

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

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

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

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114

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1 tris, in glo - ri-a, in glo - - - ri - - a De - i

A. 1 tris, in glo - ri-a, in glo - - - ri - - a De - i

T. 1 tris, in glo - - - ri-a in glo - - - ri - - a De - i

B. 1 in glo - ri-a in glo - - - ri - - a De - i

S. 2 tris, in glo - - - ri - - a De - i

A. 2 tris, in glo - - - ri - - a De - i

T. 2 tris, in glo - - - ri - - a De - i

B. 2 i, in glo - - - ri - - a De - i

KB

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120

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

Pa - - - - tris, in glo-ri-a De-i Pa-tris, A - - - - - - men,
Pa - - - - tris, A - - - - - - men,
Pa - - - - tris, in glo-ri-a De-i Pa-tris, A - - - - - - men,
Pa - - - - tris, in glo-ri-a De-i Pa-tris, A - - - - - - men,
Pa - - - - tris, A - - - - men, in
Pa - - - - tris, A - - - - men, in
Pa - - - - tris, A - - - - men, in
Pa - - - - tris, A - - - - men, in

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129

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

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

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

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

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

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

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

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

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137

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

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

A. 1
A - - - - - men,

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

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

S. 2
A - - - - - men,

A. 2
A - - - - - men,

T. 2
A - - - - - men,

B. 2
A - - - - - men,

KB

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7. Sanctus

Hilarión Eslava, 1832

Andante, un poco despacio

Flute
Oboes
Bassoons
Horns in D
Trombone and/or Contrabassoon
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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Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

KB

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7

Fl. *ff* *dol*

Bsn. *ff* *(p)* *dol*

D Hn. *p*

Tbn. *f* *p*

Vlns. 1 *ff* *p*

Vlns. 2 *ff* *p*

Vlas. *ff* *p*

Vcs. *f* *p*

Cbs. *f* *p*

B. 1 *Sanc - - - tus, Sanc - - - tus, Sanc - - - tus,*

KB *ff* *dol*

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10

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

A. 1

T. 1

B. 1

KB

dol

f

f

p

f

p

f

p

f

p

f

p

f

p

f

dol.

p

Do - - mi - nus De - us,
De - - - us Sa - ba - oth,

Do - - mi - nus De - us
De - - - us Sa - ba - oth,

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

f

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13

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

ple - ni sunt cæ - li et ter - - ra,
Sa - ba - oth,

ple - ni sunt cæ - li et ter - - ra,

ple - ni sunt cæ - li et ter - - ra,

ple - ni sunt cæ - li et ter - - ra,

ple - ni sunt cæ - li et ter - - ra,

ple - ni sunt cæ - li et ter - - ra,

ple - ni sunt cæ - li et ter - - ra,

ple - ni sunt cæ - li et ter - - ra,

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17

Fl.

Ob.

Bsn.

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

ple - ni sunt,
ter - - - - - ra
glo - - - ri - a,
glo - - - ri - a
ter - - - - - ra,
glo - - - ri - a,
glo - - - ri - a
ple - ni sunt,
ple - ni sunt,

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19

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

ple-ni sunt, Ho - san - na in ex - cel - sis,
tu - - - - a, Ho - san - na in ex - cel - sis, in ex - cel - sis,
tu - - - f - - a, Ho - san - na in ex - cel - sis, in ex - cel - sis, Ho -
ple-ni sunt, Ho - - - san - na in ex - - - cel - - - sis,
ple-ni sunt, Ho - - - san - na in ex - - - cel - - - sis,
ple-ni sunt, Ho - san - na in ex - cel - sis, in ex - cel - sis,
ple-ni sunt, Ho - san - na in ex - cel - sis, in ex - cel - sis,
ple-ni sunt, Ho - - - san - na in ex - - - cel - - - sis,
dol.

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22

Fl. *cres.*
dol.

Ob.

Bsn.

D Hn. *cres.*
p

Tbn. *p cres.*
b2

Vlns. 1 *p cres.*
b2

Vlns. 2 *p*

Vlas. *cres.*
p cres.
b2

Vcs. *p cres.*
b2

Cbs. *b2 cres.*

S. 1 *p cres.*
Ho-san - na in ex - cel - sis, in ex - - cel - - - sis, Ho-

A. 1 *p cres.*
Ho-san - na in ex - cel - sis, in ex - - cel - - - sis, Ho-

T. 1 *cres.*
san - - - na in ex - - cel - - - sis, Ho-

B. 1 *p cres.*
Ho-san - na in ex - cel - sis, in ex - - cel - - - sis, Ho-

S. 2 *p*
in ex - cel - - - sis,

A. 2 *ff*
in ex - cel - - - sis,

T. 2 *ff*
in ex - cel - - - sis,

B. 2 *ff*
in ex - cel - - - sis,

KB *p cres.*
b2

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26

Fl. *cres.*
dol.

Ob.

Bsn.

D Hn. *cres.*

Tbn. *cres.*

Vlns. 1 *p cres.*

Vlns. 2 *p*

Vlas. *cres.*

Vcs. *p cres.*

Cbs. *cres.*

S. 1 *cres.*
san - na, Hosan - na, Ho - san - na in ex - cel - sis.

A. 1 *cres.*
san - na, Hosan - na, Ho - san - na in ex - cel - sis.

T. 1 *p cres.*
Ho - - - san - na in ex - cel - sis.

B. 1 *cres.*
san - na, Hosan - na, Ho - san - na in ex - cel - sis.

S. 2 *cres.*
in ex - cel - sis,

A. 2 *cres.*
in ex - cel - sis,

T. 2 *cres.*
in ex - cel - sis,

B. 2 *cres.*
in ex - cel - sis,

KB *cres.*

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8. *Agnus Dei*

Hilarión Eslava, 1832

Andante

Flute
Oboes
Bassoons
Horns in F
Trombone and/or Contrabassoon
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

To Horns in F

Ag-nus

f

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

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

dol. *f* *dol.* *f*

p *f* *p* *f* *#* *dol.* *f* *#*

p *f* *p* *f* *#* *dol.* *f* *#*

f

f

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

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6

Fl.

Ob.

Bsn.

F Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

Ag-nus De - i, qui tol - lis, mi-se-re-re,
De - i, qui tol - lis pec - ca - ta, qui tol - lis pec-ca - ta mun-di, p
De - i, qui tol - lis pec - ca - ta, qui tol - lis pec-ca - ta mun-di, mi-se-re-re,
Ag-nus De - i, qui tol - lis, mi-se - re - - - re, mi-se -
Ag-nus De - i, qui tol - lis,
Ag-nus De - i, qui tol - lis,
Ag-nus De - i, qui tol - lis,

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11

a tempo

Fl.

Ob.

Bsn.

F Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1

mi-se-re-re,
mi-se-re-re,
mi-se-re-re no - bis Ag-nus

A. 1

dol.
mi-se - re - - - re, mi-se - re - - re no - bis Ag-nus De - i, qui tol - lis pec -

T. 1

mi-se-re-re, Ag-nus De - i, qui tol - lis pec -

B. 1

re - - - re, mi-se-re-re, mi-se-re-re no - bis, Ag-nus

S. 2

Ag-nus

A. 2

Ag-nus

T. 2

Ag-nus

B. 2

Ag-nus

KB

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16

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

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

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21

Fl.

Ob.

F Hn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
mi - - - se - - re - - re,
mi - - se - - - - - -

A. 1
mi - - - se - - re - - re,
mi - - se - - - - - -

T. 1
re - re,
mi - - - se - - re - - re, mi - - se - - -

B. 1
re - re,
mi - - - se - - re - - re, mi - - se - - -

KB

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24

Fl.

Ob.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

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

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

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

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

KB

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27

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

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

Ag-nus De - i, pec - ca - ta

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

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

Ag-nus De - i,

Ag-nus De - i,

Ag-nus De - i,

Ag-nus De - i,

f

p

p

p

f

dol.

p

f

dol.

f

p

f

f

p

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32 **Allegretto**

Fl.

Bsn.

F Hn. *To Horns in D*

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1 *dol.*
mun-di, Do-na no - bis, do-na no - bis pa-cem, do-na no - bis, do-na no - bis

A. 1 *dol.*
mun-di, Do-na no - bis, do-na no - bis pa-cem, do-na no - bis, do-na no - bis

T. 1 *s.* mun-di,

B. 1 mun-di,

KB

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41

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

pa-cem, do-na no-bis,
no-bis pa-cem,
dona no - bis

pa-cem, do-na no-bis,
no-bis pa-cem,
dona no - bis

do-na no - bis

do-na no - bis pa - - -

do-na no-bis, do-na no-bis, do-na no - bis

do-na no-bis, do-na no-bis, do-na no - bis

do-na no-bis, do-na no-bis, do-na no - bis pa - - -

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48

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

pa-cem, do-na no - bis pa-cem,
do-na no - - - bis pa-cem,
pa-cem, do-na no - bis pa-cem,
do-na no - - - bis pa-cem,
pa-cem, do-na no - bis pa-cem,
do-na no - - - bis pa-cem,
pa-cem, do-na no - bis pa-cem,
do-na no - - - bis pa-cem,
pa-cem, do-na no - bis pa-cem,
do-na no - - - bis pa-cem,
pa-cem, do-na no - bis pa-cem,
do-na no - - - bis pa-cem,
pa-cem, do-na no - bis pa-cem,
do-na no - - - bis pa-cem,

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a tempo

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

do-na no - bis, do - na no - bis pa-cem, do-na no - bis, do - na no - bis
do-na no - bis, do - na no - bis pa-cem, do-na no - bis, do - na no - - bis
do-na no - bis, do - na no - bis pa-cem, do-na no - bis, do - na no - - bis
do-na no - bis, do - na no - bis pa-cem, do-na no - bis, do - na no - - bis
do-na no - bis, do - na no - bis pa-cem, do-na no - bis, do - na no - - bis

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63

65

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
pa-cem, do-na no-bis pa - - - cem, do-na no-bis

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

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

B. 1
pa-cem, do-na no-bis pa - - - cem, do-na no-bis

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

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

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

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

KB

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70

Fl.

Ob.

Bsn.

D Hn.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S. 1
pa - - - - cem.

A. 1
pa - - - - cem.

T. 1
pa - - - - cem.

B. 1
pa - - - - cem.

S. 2
pa - - - - cem.

A. 2
pa - - - - cem.

T. 2
pa - - - - cem.

B. 2
pa - - - - cem.

KB

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Flute

Misa a Ocho Voces (1832)
(Part 2 of 2)
5. Quoniam

Hilarión Eslava

Allegro no mucho

4 12 14 16

12 14 16

35 37 39

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2

42

17

[45-61]

62

*Violin solo
a piacere*

a tempo 15 *despacio* 23

[63-77] [78-100]

101

a tempo 11 *a tempo* 11

[101-111] [112-122]

f

125

128

p *pp*

cres.

139

ff

6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

4

[1-4] *mf*

rf

4

[9-12]

13

mf

rf

[17-20] *mf*

rf

23

dol.

2

[25-26] *dol.*

2

[29-30]

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32

40

mf rf

48 3 [49-51] dol. rf rf rf

57 15 [57-71] f a tempo

77

83

89

96

105

114 4 [122-125]

The musical score consists of ten staves of organ music. Staff 1 (measures 32-37) includes dynamics *f* and *dol.*. Staff 2 (measures 40-44) includes dynamics *mf* and *rf*. Staff 3 (measures 48-51) includes a measure repeat sign and dynamics *dol.*, *rf*, *rf*, and *rf*. Staff 4 (measures 57-61) includes a tempo change to *a tempo*, dynamics *f*, and a measure repeat sign. Staff 5 (measures 77-81) shows a continuous sequence of eighth-note patterns. Staff 6 (measures 83-87) shows a similar sequence. Staff 7 (measures 89-93) shows a sequence with a dynamic *#f*. Staff 8 (measures 96-100) shows a sequence with a dynamic *#f*. Staff 9 (measures 105-109) shows a sequence with a dynamic *#f*. Staff 10 (measures 114-118) shows a sequence with a dynamic *#f* and a measure repeat sign.

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4

126

134

4

[135-138]

7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio

f

tr

dol

cres.

dol

ff

f

10

dol

f

14

f

18

f

cres.

dol.

ff

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26 *cres.*
dol. *ff*

8. *Agnus Dei*

Hilarión Eslava, 1832

Andante
dol. *f* *dol.* *f* *f*

7 *f* *[10-13]* *a tempo* *f* *f*

18 *dol.*

23 *f*

28 *Allegretto*
p *[29-31]*

42 *f*

53 *a tempo*
dol. *f*

64

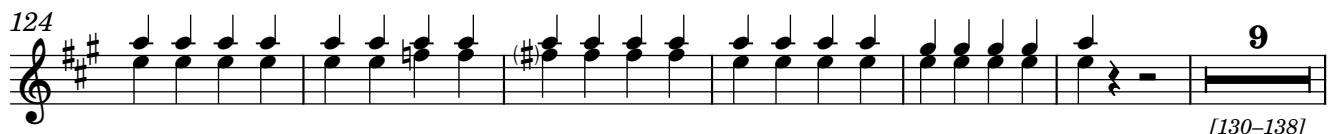
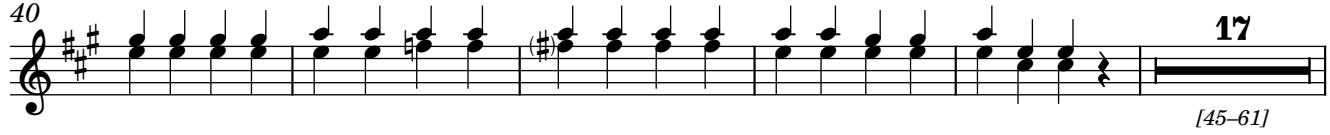
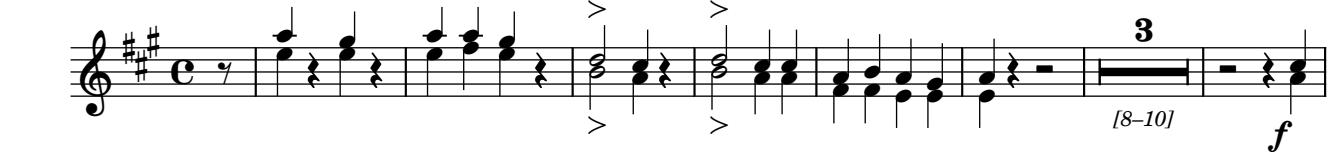
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Oboes

Misa a Ocho Voces (1832) (Part 2 of 2) 5. *Quoniam*

Hilarión Eslava

Allegro no mucho



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6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

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109

118 [122-125]

129 [135-138]

139

7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio

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8. *Agnus Dei*

Hilarión Eslava, 1832

Andante

9 **4** *a tempo*
[10-13]

19 **1°** **1°**
dol.

23

27 **3** **7** *Allegretto*
[29-31] [34-40] **p**

46 *a tempo*
f

56 **2** *[64-65]*

68 **2**
[68-69]

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Bassoons

Misa a Ocho Voces (1832) (Part 2 of 2) 5. *Quoniam*

Hilarión Eslava

Allegro no mucho

15
15
[20-34]

39
15
[45-59]

Violin solo
a piacere

a tempo
15
[63-77]

despacio 23 a tempo 11 a tempo 11

[78-100] [101-111] [112-122]

123 f

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6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai



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90

101

111

121
 $\frac{2+2}{4}$
 $\frac{3+3}{4}$

[122-125]

134
 $\frac{2+2}{4}$
 $\frac{3+3}{4}$

[135-138]

7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio

f

cres.

dol

ff

dol

(p)

f

(p)

f

7

10

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4

14

22

2 [22-23] ff 2 [26-27] ff

8. Agnus Dei

Hilarión Eslava, 1832

Andante

8

f

4 [10-13]

a tempo

18

[19-25] f [29-31] 3 1° p

Allegretto

35

45

f

55

a tempo

f

66

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Horns in A, D, & F

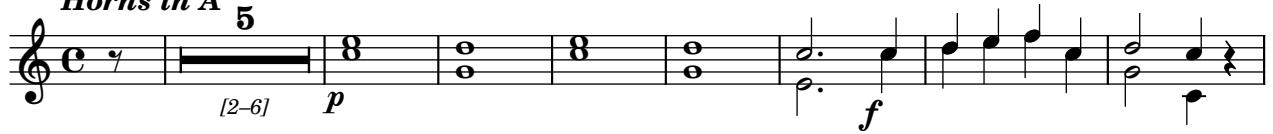
Misa a Ocho Voces (1832) (Part 2 of 2) 5. *Quoniam*

Hilarión Eslava

Allegro no mucho

Horns in A

5



14

3

[14-16] **ff**

15

[20-34] **f**

A musical score for Violin solo. The key signature is common C. The time signature is common time. The dynamic is *ff* for measure 14 and *f* for measure 15. The score shows a series of eighth-note chords.

39

17

[45-61]

A musical score for Violin solo. The key signature is common C. The time signature is common time. The dynamic is *f*. The score shows a series of eighth-note chords. Measure 39 ends with a fermata over the first two notes of the next measure, which is labeled 17.

62

Violin solo
a piacere

a tempo

15

despacio

23

[63-77]

[78-100]

A musical score for Violin solo. The key signature is common C. The time signature is common time. The dynamic is *p*. The score shows a series of eighth-note chords. The section starts with *a piacere*, then changes to *a tempo* at measure 15, and finally to *despacio* at measure 23.

101

a tempo **a tempo**

11 **11**

[101-111] [112-122]

f

A musical score for Violin solo. The key signature is common C. The time signature is common time. The dynamics are *f* and *pp*. The score shows a series of eighth-note chords.

129

p

pp

A musical score for Violin solo. The key signature is common C. The time signature is common time. The dynamics are *p* and *pp*. The score shows a series of eighth-note chords with grace notes.

139

cres.

f

ff

A musical score for Violin solo. The key signature is common C. The time signature is common time. The dynamics are *f* and *ff*. The score shows a series of eighth-note chords.

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6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

To Horns in D

The musical score consists of six staves of music. Staff 1 (measures 1-14) starts in 3/4 time with dynamic *dol.*, featuring eighth-note patterns and crescendos marked by greater-than signs (>). Measures 15-24 show a transition to 4/4 time, with dynamics *mf*, *rf*, *f*, and *p*. Staff 3 (measures 39-47) shows a melodic line with grace notes and a tempo change to *a tempo* at measure 49-51. Staff 5 (measures 74-82) features eighth-note patterns. Staff 6 (measures 83-91) shows a steady eighth-note pattern. Staff 7 (measures 102-110) features sixteenth-note patterns. Staff 8 (measures 112-120) shows a return to eighth-note patterns with a tempo of *3* and *4*. Staff 9 (measures 128-136) concludes the piece with a final eighth-note pattern.

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7. Sanctus

Hilarión Eslava, 1832

Andante, un poco despacio

8. Agnus Dei

Hilarión Eslava, 1832

Andante
To Horns in F

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Trombone and/or Contrabassoon

Misa a Ocho Voces (1832) (Part 2 of 2) 5. *Quoniam*

Hilarión Eslava

Allegro no mucho

3
[8-10] *f*

12

[20-34] *f*

16

[20-34] *f*

36

[25-34] *f*

41

[45-59] *p*

15 *cres.*

62

Violin solo
a piacere

a tempo 15 *despacio* 23

[63-77] [78-100]

101

a tempo 11 *a tempo* 11

[101-111] [112-122] *f*

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2

125

8 *cres.*

[130-137] **p**

139

ff

6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

4

[1-4] **mf**

[17-20] **mf**

rf

[9-12] **mf**

rf

15

4

[25-26] **dol.**

2

[29-71] **dol.**

43

72

a tempo

f

79

85

91

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100



109



119



131



7. *Sanctus*

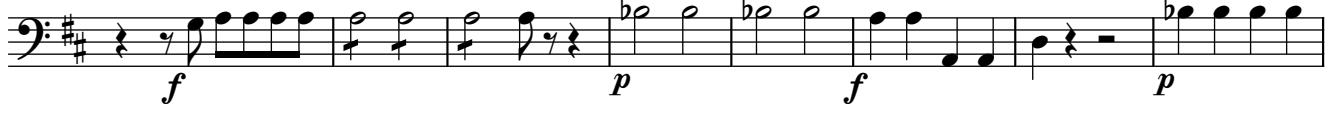
Hilarión Eslava, 1832

Andante, un poco despacio

11



19



27



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8. Agnus Dei

Hilarión Eslava, 1832

Andante

9

a tempo

4

[10-13] [19-25]

7

27

Allegretto

3

[29-31] [34-44]

11

f

45

f

55

a tempo

f

67

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Violin Obbligato

Misa a Ocho Voces (1832)

(Part 2 of 2)
5. *Quoniam*

Hilarión Eslava

Allegro no mucho

1
f

5

dol.

9

8

12

f

15

ff

20

dol.

23

tr

27

dol.

tr

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2

31

32

35

38

41

42

45

48

52

56

60

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*Violin solo
a piacere*

62 *ff* *tr*

63 *a tempo* *tr* *tr* *dol.*

66 *tr*

69

71

73 *dol.* *despacio*

76 *a tempo* **12**
[79-90]

91

96

98 *f*

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4

101 *a tempo* *p*

107

109

112 *a tempo* *3*
[112-114] *dol.*

119

123 *f*

126

130

136 *2*
[136-137] *cres.* *p*

141 *ff*

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6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

145 **Allegro assai** 71 72
[145-215] *[216-287]*

7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio 30
[1-30]

8. *Agnus Dei*

Hilarión Eslava, 1832

31 **Andante** 12 19 Allegretto 21 20
[32-43] *[44-62]* *[64-84]* *[85-104]*

Violins 1

Misa a Ocho Voces (1832)

(Part 2 of 2)
5. *Quoniam*

Hilarión Eslava

Allegro no mucho

5

9

12

15

21

27

35

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2

38

41

42

46

52

Violin solo
a piacere

60

cres.

63

a tempo

69

3

{75-77}

78

despacio a tempo

86

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94

99 *arco* *a tempo* *pizz.*

106 *arco*

111 *a tempo*

117

124

126

132 *cres.*

140 *ff*

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6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

6

12

19

25

31

39

45

51

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The musical score consists of ten staves of organ music, numbered 59 through 128. The key signature is mostly A major (no sharps or flats), indicated by a single sharp sign (#) in the treble clef. The time signature varies between common time and 2/4 time.

- Staff 59:** Dynamics: *rf*. Measures show eighth-note pairs with grace notes.
- Staff 68:** Dynamics: *rf*, *pp*, *f*. Performance instruction: *a tempo*. Measures show eighth-note pairs and sixteenth-note patterns.
- Staff 77:** Measures show eighth-note pairs and sixteenth-note patterns.
- Staff 83:** Measures show eighth-note pairs and sixteenth-note patterns.
- Staff 89:** Measures show eighth-note pairs and sixteenth-note patterns.
- Staff 97:** Measures show eighth-note pairs and sixteenth-note patterns.
- Staff 105:** Measures show eighth-note pairs and sixteenth-note patterns.
- Staff 114:** Measures show eighth-note pairs and sixteenth-note patterns.
- Staff 120:** Measures show eighth-note pairs and sixteenth-note patterns.
- Staff 128:** Measures show eighth-note pairs and sixteenth-note patterns.

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6

Musical score for Sanctus, page 6, measures 135-136. The key signature is A major (two sharps). The music consists of two staves. The top staff starts with a bass note followed by eighth-note pairs. The bottom staff begins with a bass note, followed by eighth-note pairs, then sixteenth-note pairs, and finally eighth-note pairs again.

7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio

Musical score for Sanctus, page 7, measure 13. The key signature is A major. The music is in common time. The tempo is Andante, un poco despacio. Dynamics include *f*, *p*, and *dol*. The vocal line features eighth-note pairs and sixteenth-note pairs.

Musical score for Sanctus, page 7, measure 14. The key signature is A major. The music is in common time. Dynamics include *ff*, *p*, *f*, and *p*. The vocal line consists of eighth-note pairs and sixteenth-note pairs.

Musical score for Sanctus, page 7, measure 15. The key signature is A major. The music is in common time. Dynamics include *f*, *p*, and *f*. The vocal line features eighth-note pairs and sixteenth-note pairs.

Musical score for Sanctus, page 7, measure 16. The key signature is A major. The music is in common time. Dynamics include *f*, *p*, and *p*. The vocal line consists of eighth-note pairs and sixteenth-note pairs.

Musical score for Sanctus, page 7, measure 17. The key signature is A major. The music is in common time. Dynamics include *ff*, *p*, *ff*, and *p*. The vocal line features eighth-note pairs and sixteenth-note pairs.

8. *Agnus Dei*

Hilarión Eslava, 1832

Musical score for Agnus Dei, page 8, measure 1. The key signature is C major. The music is in common time. The tempo is Andante. Dynamics include *dol.*, *f*, *dol.*, *f*, and *p*. The vocal line consists of eighth-note pairs and sixteenth-note pairs.

Musical score for Agnus Dei, page 8, measure 2. The key signature is C major. The music is in common time. Dynamics include *f*, *p*, *f*, *p*, and *p*. The vocal line features eighth-note pairs and sixteenth-note pairs.

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13

a tempo

19

24

p

f

p

30

Allegretto

p

41

f

51

dol.

f

a tempo

60

69

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Violins 2

Misa a Ocho Voces (1832) (Part 2 of 2) 5. *Quoniam*

Hilarión Eslava

Allegro no mucho

The musical score consists of eight staves of violin parts. Staff 1 starts with a forte dynamic (f) and a key signature of two sharps. Staff 2 begins at measure 8 with a dynamic of ff. Staff 3 begins at measure 13 with a dynamic of ff. Staff 4 begins at measure 19 with a dynamic of p. Staff 5 begins at measure 24. Staff 6 begins at measure 29. Staff 7 begins at measure 34 with a dynamic of f. Staff 8 begins at measure 43.

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2

49

Violin solo

54

55

cres.

a piacere

56

f

ff

a tempo

59

64

69

74

a tempo

despacio

[75-77]

p

86

pizz.

94

100

f

p

a tempo pizz.

107

arco

< f

p

a tempo

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113

119

126

138

cres.

6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

11

22

34

42

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4

49

61

a tempo

[61-67]

f

76

82

88

98

106

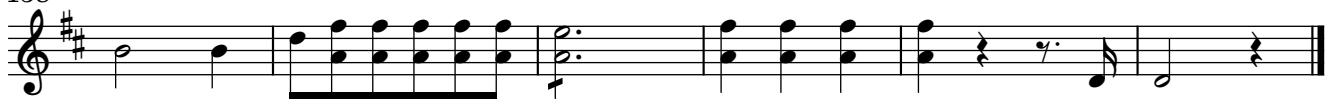
115

121

130

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138



7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio

6



12



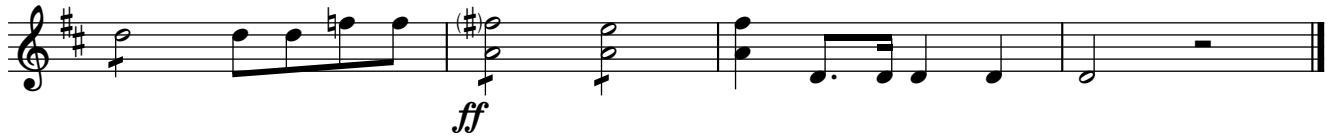
17



20



27



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8. Agnus Dei

Hilarión Eslava, 1832

Andante

7

Continuation of the musical score. The first staff continues with eighth-note patterns and dynamics. The second staff begins with a 'p' dynamic and a 'f' dynamic, followed by a series of eighth-note patterns and dynamics including 'p', 'f', and 'p'.

14

a tempo

Continuation of the musical score. The first staff shows eighth-note patterns with dynamics 'p' and 'f'. The second staff begins with a 'p' dynamic and a 'f' dynamic, followed by eighth-note patterns and dynamics including 'p', 'f', and 'p'.

20

Continuation of the musical score. Both staves show eighth-note patterns with various dynamics throughout the measure.

25

Continuation of the musical score. The first staff shows eighth-note patterns with dynamics 'p' and 'f'. The second staff begins with a 'p' dynamic and a 'f' dynamic, followed by eighth-note patterns and dynamics including 'p', 'f', and 'p'.

Allegretto

Continuation of the musical score. The first staff starts with a 'p' dynamic and a bass clef. The second staff begins with a 'p' dynamic and a 'f' dynamic, followed by eighth-note patterns and dynamics including 'p' and 'f'.

44

Continuation of the musical score. The first staff shows eighth-note patterns with dynamics 'p' and 'f'. The second staff begins with a 'p' dynamic and a 'f' dynamic, followed by eighth-note patterns and dynamics including 'p' and 'f'.

55

a tempo

Continuation of the musical score. The first staff shows eighth-note patterns with dynamics 'p' and 'f'. The second staff begins with a 'p' dynamic and a 'f' dynamic, followed by eighth-note patterns and dynamics including 'p' and 'f'.

66

Continuation of the musical score. The first staff shows eighth-note patterns with dynamics 'p' and 'f'. The second staff begins with a 'p' dynamic and a 'f' dynamic, followed by eighth-note patterns and dynamics including 'p' and 'f'.

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22

p f p

30

Allegretto

p

41

f

52

a tempo

65

Violas

Misa a Ocho Voces (1832) (Part 2 of 2) 5. *Quoniam*

Hilarión Eslava

Allegro no mucho

The musical score for the Violas part of the Mass consists of eight staves of music. The key signature is A major (three sharps). The tempo is Allegro no mucho. The score includes dynamic markings such as *f*, *p*, *ff*, and *>*. Measure numbers 1 through 44 are indicated on the left side of each staff.

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2

49

54

58

Violin solo

a piacere

a tempo

cres.

f

62

ff

66

71

[75-77]

78

despacio

a tempo

p

85

pizz.

93

99

arco

f

p

a tempo

pizz.

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106

111

117

123

137

6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

10

21

31

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4

40

47

59

11

a tempo

[61-71]

f

77

83

89

99

107

117

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126

134

7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio

8

15

20

25

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8. Agnus Dei

Hilarión Eslava, 1832

Andante

B-flat major, common time. Bassoon part.

8

B-flat major, 2/4 time. Bassoon part.

14

B-flat major, 3/4 time. Bassoon part.

23

B-flat major, 3/4 time. Bassoon part.

32

Allegretto

B-flat major, 3/8 time. Bassoon part.

52

B-flat major, 3/8 time. Bassoon part.

66

B-flat major, 3/8 time. Bassoon part.

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Violoncellos

Misa a Ocho Voces (1832) (Part 2 of 2) 5. *Quoniam*

Hilarión Eslava

Allegro no mucho

10

15

22

29

36

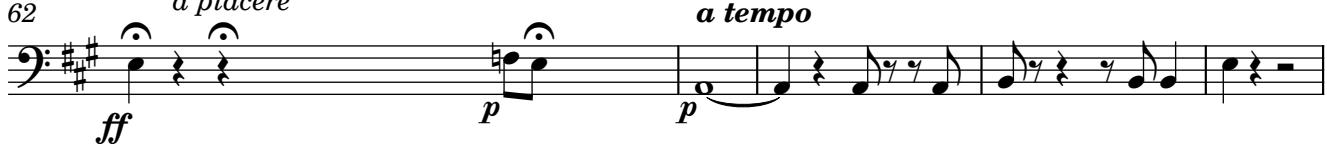
41

47

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2

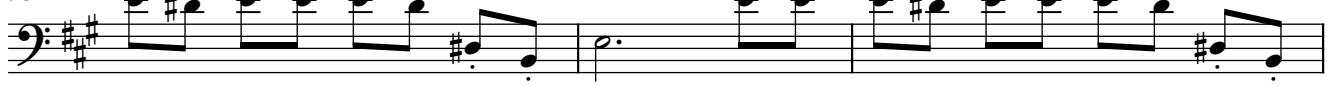
54

*Violin solo**a piacere*

67



75



85



89



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109

115

123

127

134

140

6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

10

21

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4

32

44

56

11

a tempo

[61-71]

f

76

83

90

101

112

123

134

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7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio



9



16



23



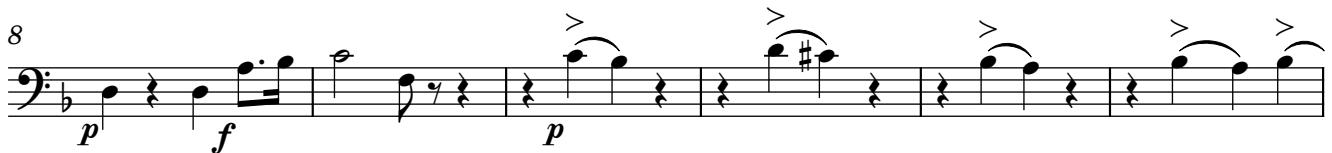
8. *Agnus Dei*

Hilarión Eslava, 1832

Andante



8



14



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6
22

30 **Allegretto**
p

41

52 *a tempo*
f

65

Contrabasses

Misa a Ocho Voces (1832) (Part 2 of 2) 5. *Quoniam*

Hilarión Eslava

Allegro no mucho

10

15

35

39

60

79

87

Violin solo
a piacere

a tempo 15 despacio a tempo

[63-77]

[20-34]

[45-59]

pizz.

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2
95

101 *a tempo* *pizz.*

108 *a tempo*

115 *7*
[116-122] *f*

125

135 *cres.*
pp *ff*

6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

10

21

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32

44

56

76

83

90

101

111

121

131

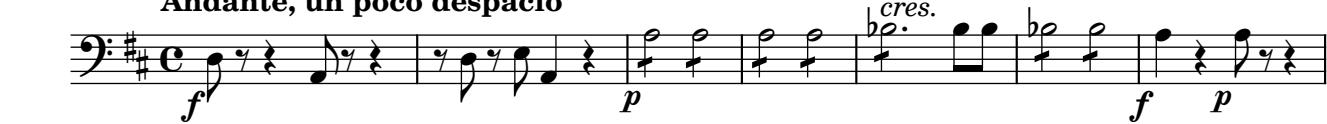
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7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio



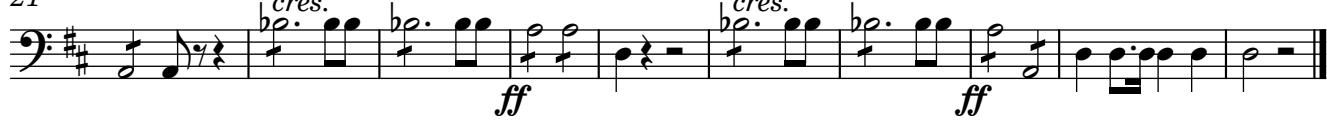
8



15



21



8. *Agnus Dei*

Hilarión Eslava, 1832

Andante



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Vocal Parts with Keyboard Reduction
Misa a Ocho Voces (1832)

(Part 2 of 2)

Hilarión Eslava



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

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

CPE-199/2

Misa a Ocho Voces (1832)

(Part 2 of 2)

5. Quoniam

Hilarión Eslava

Allegro no mucho

Tenor Solo

Keyboard Reduction

KB

KB

KB

KB

15

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KB

20

dol.

p

tr

23

tr

26

dol.

tr

29

dol.

tr

32

dol.

tr

35

f

37

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40

KB

42

KB

T. Solo

Quo - - - ni - am tu so - - lus sanc - tus, tu so - lus *tr*

dol.

p

47

T.

Do - - - - mi - nus, quo - - - ni - am tu so - lus

KB

50

T.

sanc - tus, tu so-lus Do - - - - - mi - nus, *tr*

KB

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53

T. - γ δ δ. δ - - - tu so - lus sanc - tus, tu so - lus
tr *tr*

KB {

56

T. - γ δ δ. δ - - - Do - mi-nus, tu so-lus sanc - tus,
tr

KB {

59

T. - γ δ δ. δ - - - tu so - lus Do - - mi-nus, tu so - - - lus
tr *cres.*

KB {

61

T. - γ δ δ. δ - - - - - sanc - - - - - tus, tu so - - - - - lus

KB { *f*

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6

62 *ff*

T. Do-mi-nus

KB *ff*

tr

p

63 *a tempo*

T. Quo - - - ni - am tu so - - lus sanc - - tus, tu so - lus

KB *dol.*

p

65

T. Do - - - - - mi - nus, quo - - - ni-am tu so - lus

KB

68

T. sanc - - - - - tus, tu so - lus Do - - - - - - - - - mi -

KB

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70

T. KB

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

72

T. KB

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

74

T. KB

Do - mi-nus, tu so - - lus

77

despacio a tempo

T. KB

Do - mi-nus.

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81

T.
KB

Tu so - - - lus al - -

86

T.
KB

tis - - - si - mus, tu so - - - lus Al - tis - - si - mus, Je - su_ Chris -

90

T.
KB

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

93

T.
KB

Do - - - - - mi - nus, tu so - - - - -

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96

T. - - - - - lus Al - - - tis - - - si - mus,

KB

98

T. Je - - - - su Chris - - - - te,

KB

100

ad libitum

T. Je - - - - su Chris - - - - te, tu so - - - - - lus

KB

103

T. sanc - tus, tu so-lus Do - - - - - mi - nus, tu so - - - -

KB

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10

106

T. lus Al

KB. tis - - - si - mus,

108

T. Je - - - - su

KB. tis - - - si - mus,

110

ad libitum

T. Chris - - - te,

KB. Je - - - su Chris - - - te.

arco

a tempo

113

T. Quo - - ni-am tu

KB. dol. tr.

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117

T. so - lus Al - - - tis - - - - si - mus,

KB

120

T. quo - - - ni-am tu so - lus Al - - - tis - - - - si -

KB

123

T. mus, tu so - - - - lus Al - - -

KB f

125

T. tis - - - si - mus, Je - - - - - su,

KB

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127

T. Je - - - su Chris - - - te,

KB

132

KB

136

KB

140

KB

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6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

The musical score consists of two systems of music. The top system shows eight vocal parts (Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, Bass 2) and a Keyboard Reduction part. The vocal parts are mostly silent, while the Keyboard Reduction part provides harmonic support. The bottom system shows the vocal parts (Soprano 1, Alto 1, Tenor 1, Bass 1) singing the text 'Cum Sancto Spiritu, cum Sancto Spiritu,' with dynamic markings like 'dol.' and 'mf'. The Keyboard Reduction part is also present here.

Soprano 1
Alto 1
Tenor 1
Bass 1
Soprano 2
Alto 2
Tenor 2
Bass 2
Keyboard Reduction

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

Cum Sancto Spiritu, cum Sancto Spiritu,

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13

S. 1 cum Sancto Spiritu in glori - a, cum Sancto Spiritu,

A. 1 cum Sancto Spiritu in glori - a, cum Sancto Spiritu,

T. 1 cum Sancto Spiritu in glori - a, cum Sancto Spiritu,

B. 1 cum Sancto Spiritu in glori - a, cum Sancto Spiritu,

S. 2 cum Sancto Spiritu in glori - a,

A. 2 cum Sancto Spiritu in glori - a,

T. 2 cum Sancto Spiritu in glori - a,

B. 2 cum Sancto Spiritu in glori - a,

KB *mf* *rf* *dol.*

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19

S. 1 cum Sancto Spiritu, cum Sancto Spiritu in gloriam,

A. 1 cum Sancto Spiritu, cum Sancto Spiritu in gloriam,

T. 1 cum Sancto Spiritu, cum Sancto Spiritu in gloriam,

B. 1 cum Sancto Spiritu, cum Sancto Spiritu in gloriam,

S. 2 cum Sancto Spiritu in gloriam,

A. 2 cum Sancto Spiritu in gloriam,

T. 2 cum Sancto Spiritu in gloriam,

B. 2 cum Sancto Spiritu in gloriam,

KB (Keyboard part)

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25

S. 1 dol. > in glo - ri - a, dol. > in glo - ri - a,

A. 1 dol. > in glo - ri - a, dol. > in glo - ri - a,

T. 1 dol. > in Spi - ri - tu, dol. > in Spi - ri - tu,

B. 1 dol. > in glo - ri - a, dol. > in glo - ri - a,

KB { dol. > mp dol. > dol. >

31

S. 1 in glo - - ri - a.

A. 1 in glo - - ri - a.

T. 1 in glo - - ri - a.

B. 1 in glo - - ri - a.

KB { > > > f dol.

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38

A. 1

T. 1

KB

44

S. 1

A. 1

T. 1

B. 1

KB

In glo - ri-a De - i

In glo - ri-a De - i

De - - i

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

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

De - - i

dol.

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50

S. 1

A. 1

T. 1

B. 1

KB

Pa - - - - tris

57

KB

66

KB

a tempo

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76

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

The musical score consists of eight staves, each with a key signature of one sharp (F#). The vocal parts (Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, Bass 2) sing in unison. The vocal entries begin at measure 76 with a forte dynamic (f). The basso continuo (KB) part is shown below the vocal staves, consisting of two staves: treble and bass. The vocal parts sing 'Cum Sancto Spiritu in gloria' in a rhythmic pattern of eighth and sixteenth notes. Measures 76 through 81 are shown, with the vocal parts silent in measures 82-85 while the KB continues. Measure 86 begins with a forte dynamic (f) and concludes with a half note followed by a fermata.

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82

S. 1 De - - i Pa - - - tris, cum Sanc - to Spi - - - - - ri -

A. 1 De - i Pa - - - tris, cum Sanc - to Spi - - - - - ri -

T. 1 De - - i Pa - - - tris, cum Sanc - to Spi - - - - - ri -

B. 1 De - i Pa - - - tris, cum Sanc - to Spi - - - - - ri -

S. 2 in glo - ri - a De - - - - i, cum Sanc - - to

A. 2 in glo - ri - a De - - - - i, cum Sanc - - to

T. 2 in glo - ri - a De - - - - i, cum Sanc - - to

B. 2 in glo - ri - a De - - - - i, cum Sanc - - to

KB

88

S. 1 tu in glo - ri - a De - i Pa - - - tris, cum Sanc - -

A. 1 tu in glo - ri - a De - - i Pa - - - tris, cum

T. 1 tu in glo - ri - a De - - i Pa - - - tris, cum

B. 1 tu in glo - ri - a De - i Pa - - - tris, cum Sanc - - -

S. 2 Spi - ri - tu in glo - ri - a De - - - i,

A. 2 Spi - ri - tu in glo - ri - a De - - - i,

T. 2 Spi - - ri - tu in glo - ri - a De - - - i,

B. 2 Spi - - ri - tu in glo - ri - a De - - - i, cum

KB

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94

S. 1 to Spi - ri - tu, Spi - ri - - tu, cum Sanc-to Spi - ri -

A. 1 Sanc - - - - to Spi - ri - - tu, cum Sanc - to Spi - ri -

T. 1 Sanc - - - - to Spi-ri - - tu, cum Sanc - - - to Spi - ri -

B. 1 to Spi - ri - tu, cum Sanc - - to Spi - ri - tu

S. 2 cum Sanc-to Spi - ri - - tu, cum Sanc - - - to Spi - ri -

A. 2 cum Sanc - - - to Spi - ri - - tu, cum Sanc - to Spi - ri -

T. 2 cum Sanc - - - to Spi - ri - tu, cum Sanc-to Spi - ri -

B. 2 Sanc - - - - to Spi - ri - - tu, cum Sanc - to Spi - ri -

KB

100

S. 1 tu in glo - - ri-a, in glo - ri-a De - - - i

A. 1 tu in glo - ri-a, in glo - ri-a De - - - i

T. 1 tu in glo - - ri-a, in glo - ri-a De - - - i

B. 1 in glo - ri-a, in glo - ri-a De - - - i

S. 2 tu in glo - - ri-a De - - - - i, De -

A. 2 tu in glo - - ri-a De - - - - i, De -

T. 2 tu in glo - - ri-a De - - - - i, De -

B. 2 tu in glo - - ri-a De - - - - i, De -

KB

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105

S. 1 Pa - - - - tris, in glo-ri - a De - - i Pa - - - -

A. 1 Pa - - - - tris, in glo - ri-a De - i Pa-tris, in

T. 1 Pa - - - - tris, in glo-ri - a De - i Pa - - - -

B. 1 Pa - - - - tris, in glo-ri - a De - i Pa - - tris,

S. 2 - - - - i Pa - - - - tris, in glo-ri - a De - i Pa - - - -

A. 2 - - - - i Pa - - - - tris, in glo - ri-a De - i Pa-tris, in

T. 2 - - - - i Pa - - - - tris, in glo-ri - a De - - i Pa - - - -

B. 2 - - - - i Pa - - - - tris, in glo-ri - a De - i Pa - - - -

KB

111

S. 1 tris, in glo - ri-a De - i Pa - - - - tris, in glo - - ri-a,

A. 1 glo - ri - a De - - - i Pa - - - - tris, in glo - ri-a,

T. 1 tris, in glo - - ri-a De - i Pa - - - tris, in glo - - ri-a

B. 1 in glo - ri - a De - i Pa - - - tris, in glo - ri-a

S. 2 tris, in glo - - ri-a De - i Pa - - - tris, in

A. 2 glo - ri - a De - - - i Pa - - - - tris, in

T. 2 tris, in glo - ri-a De - i Pa - - - - tris, in

B. 2 tris, in glo - ri - a De - - - - i, in

KB

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116

S. 1 in glo - ri - a De - i Pa - - - - tris,

A. 1 in glo - - ri - - a De - i Pa - - - - tris,

T. 1 in glo - - ri - - a De - i Pa - - - - tris,

B. 1 in glo - - ri - - a De - i Pa - - - - tris,

S. 2 glo - - - ri - a De - i Pa - - - - tris,

A. 2 glo - - ri - - a De - i Pa - - - - tris,

T. 2 glo - - ri - - a De - i Pa - - - - tris,

B. 2 glo - - - ri - a De - i Pa - - - - tris,

KB

122

S. 1 in glo - ri - a De - i Pa - tris, A - - - - - - - - men,

A. 1 - - - - - - - - men,

T. 1 in glo - ri - a De - i Pa - tris, A - - - - - - - - men,

B. 1 in glo - ri - a De - i Pa - tris, A - - - - - - - - men,

S. 2 - - - - - men, in - - - - -

A. 2 - - - - - men, in - - - - -

T. 2 - - - - - men, in - - - - -

B. 2 - - - - - men, in - - - - -

KB { Bassoon parts: bassoon 1 and bassoon 2 playing eighth-note chords and sixteenth-note patterns.

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129

S. 1 in glo - ri - a De - i Pa - - - tris, in

A. 1 in glo - ri - a De - i Pa - - - tris,

T. 1 in glo - ri - a De - i Pa - - - tris, in

B. 1 in glo - - ri - a De - i Pa - - - tris, in

S. 2 glo - - ri - a De - i Pa - - - tris,

A. 2 glo - ri - - a De - i Pa - - - tris,

T. 2 glo - - ri - - a De - i Pa - - - tris,

B. 2 glo - - ri - a De - i Pa - - - tris,

KB

136

S. 1 glo - ri - a De - i Pa - tris, A - - - - - - - men,

A. 1 A - - - - - - - men,

T. 1 glo - ri - a De - i Pa - tris, A - - - - - - - men,

B. 1 glo - ri - a De - i Pa - tris, A - - - - - - - men,

S. 2 A - - - - - - - men,

A. 2 A - - - - - - - men,

T. 2 A - - - - - - - men,

B. 2 A - - - - - - - men,

KB

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7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction

cres.

b6.

cres.

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7

B. 1

Sanc - - - tus, Sanc - - - tus

KB

ff *dol*

p

A. 1

9

Do - mi - nus De - us,

T. 1

Do - mi - nus De - us

B. 1

Sanc - - - tus, Do-mi-nus De - - - us,

KB

f *dol.*

12
S. 1 *f*
ple - ni sunt cæ - li et
A. 1 *f*
De - - - us Sa - ba - oth, ple - ni sunt cæ - li et
T. 1 *f*
De - - - us Sa - ba - oth, ple - ni sunt cæ - li et
B. 1 *f*
De-us Sa - ba - oth, ple - ni sunt cæ - li et
S. 2 *f*
ple - ni sunt cæ - li et
A. 2 *f*
ple - ni sunt cæ - li et
T. 2 *f*
ple - ni sunt cæ - li et
B. 2 *f*
ple - ni sunt cæ - li et
KB *f*
p

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15

S. 1 ter - - - - ra,

A. 1 ter - - - - ra, ple - - ni sunt cæ - - li et

T. 1 ter - - - - ra, ple - - ni sunt cæ - - li et

B. 1 ter - - - - ra,

S. 2 ter - - - - ra,

A. 2 ter - - - - ra,

T. 2 ter - - - - ra,

B. 2 ter - - - - ra,

KB

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17

S. 1 ple - ni sunt,

A. 1 ter - - - - - ra glo - ri - a, glo - ri - a

T. 1 ter - - - - - ra, glo - ri - a, glo - ri - a

B. 1 ple - ni sunt,

S. 2 ple - ni sunt,

A. 2 ple - ni sunt,

T. 2 ple - ni sunt,

B. 2 ple - ni sunt,

KB *f* *p*

19

S. 1 ple - ni sunt, Ho - - san - na in ex - - - -

A. 1 tu - - - - - a, Ho - san - na in ex - cel - sis, in ex -

T. 1 tu - - - - - a, Ho - san - na in ex - cel - sis, in ex -

B. 1 ple - ni sunt, Ho - - - san - - na in ex - - - -

S. 2 ple - ni sunt, Ho - - - san - - na in ex - - - -

A. 2 ple - ni sunt, Ho - san - na in ex - cel - sis, in ex -

T. 2 ple - ni sunt, Ho - san - na in ex - cel - sis, in ex -

B. 2 ple - ni sunt, Ho - - - san - - na in ex - - - -

KB f

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21

S. 1 cel - - - sis, Ho-san - - na in ex - cel - - sis, in ex -

A. 1 cel - - sis, Ho-san - - na in ex - cel - - sis, in ex -

T. 1 cel - - sis, Ho - san - - - - na in ex -

B. 1 cel - - - sis, Ho-san - - na in ex - cel - - sis, in ex -

S. 2 cel - - - sis,

A. 2 cel - - sis,

T. 2 cel - - sis,

B. 2 cel - - - sis,

KB *p* *cres.*

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24 *ff*

S. 1 cel - - - - sis, *p* *cres.* Ho - san - - na, Hosan - na, Ho-

A. 1 cel - - - - sis, *p* *cres.* Ho - san - - na, Hosan - na, Ho-

T. 1 cel - - - - sis, *p cres.* Ho - - - - san - na

B. 1 cel - - - - sis, *p* *cres.* Ho - san - - na, Hosan - na, Ho-

S. 2 in ex-cel - - - sis,

A. 2 in ex-cel - - - sis,

T. 2 in ex-cel - - - sis,

B. 2 in ex-cel - - - sis,

KB *ff* *p* *cres.* *p* *cres.*

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27

S. 1 san - - na in ex - - cel - - - sis.

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

T. 1 in ex - - - cel - - - sis.

B. 1 san - - na in ex - - cel - - - sis.

S. 2 in ex-cel - - - sis,

A. 2 in ex-cel - - - sis,

T. 2 in ex-cel - - - sis,

B. 2 in ex-cel - - - sis,

KB

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8. Agnus Dei

Hilarión Eslava, 1832

Andante

Soprano 1

Alto 1 *f*
Ag-nus

Tenor 1 *f*
Ag-nus

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction
dol. *f* *dol.* *f* *p*

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6

S. 1

f

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

A. 1

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

T. 1

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

B. 1

f

Ag-nus De - i, qui tol - lis, mi-se -

S. 2

f

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

A. 2

f

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

T. 2

f

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

B. 2

f

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

KB

f *p* *f*

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10

S. 1 *p*
 mi-se-re-re, mi-se-re-re, mi-se-re-re, mi-se-re-re

A. 1 *dol.*
 mi-se - re - - - re, mi-se - re - - - re

T. 1 *p*
 mi-se-re-re, mi-se-re-re,

B. 1 *p*
 re - - - re, mi-se - re - - - re, mi-se-re-re, mi-se-re-re

KB *p*

a tempo

S. 1 no - bis Ag-nus De - i, qui

A. 1 no - bis Ag-nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec-ca - ta

T. 1 Ag-nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec-ca - ta

B. 1 no - bis, Ag-nus De - i, qui

S. 2 Ag-nus De - i, qui

A. 2 Ag-nus De - i, qui

T. 2 Ag-nus De - i, qui

B. 2 Ag-nus De - i, qui

KB The piano accompaniment consists of two staves. The upper staff uses a treble clef and includes dynamic markings: *p*, *f*, *p*, and *f*. The lower staff uses a bass clef.

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18

S. 1 tol - lis, mi - - - se - - - re - - re,

A. 1 mun - di, mi - - - se - - - re - - re,

T. 1 mun - di, mi - - - se - - -

B. 1 tol - lis, mi - - - se - - - re - - re, mi - - se - - -

S. 2 tol - lis,

A. 2 tol - lis,

T. 2 tol - lis,

B. 2 tol - lis,

KB dol.

21

S. 1 mi - - - se - - - re - - re, mi - se - re - - -

A. 1 mi - - - se - - - re - - re, mi - se - re - - -

T. 1 re - re, mi - - - se - - - re - - re, mi - se - -

B. 1 re - re, mi - - - se - - - re - - re, mi - se - -

KB

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24

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

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

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

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

KB (Keyboard part showing sixteenth-note patterns)

27

S. 1 *p*
De - i, qui tol - lis pec - ca - ta, Ag-nus De-i, qui tol-lis

A. 1 *f*
Ag-nus De - i, *dol.* pec -

T. 1 *p*
De - i, qui tol - lis pec - ca - ta, Ag-nus De-i, qui tol-lis

B. 1 *f*
Ag-nus De - i, Ag-nus De - - - i, qui tol - lis

S. 2 *f*
Ag-nus De - i,

A. 2 *f*
Ag-nus De - i,

T. 2 *f*
Ag-nus De - i,

B. 2 *f*
Ag-nus De - i,

KB *f* *p*

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Allegretto
dol.

S. 1 pec-ca-ta mun-di, Do-na no - bis, do-na no - bis pa-cem, do-na

A. 1 ca - ta mun-di, Do-na no - bis, do-na no - bis pa-cem, do-na

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

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

KB { *VV* p { *VV*

38

S. 1 no - bis, do - na no - bis pa - cem, do - na no - bis, no-bis

A. 1 no - bis, do - na no - bis pa - cem, do - na no - bis, *p* no-bis

S. 2 - - - - - do-na no - bis,

A. 2 - - - - - do-na no - bis, *p*

T. 2 - - - - - do-na no - bis, *p*

B. 2 - - - - - do-na no - bis, *p*

KB { *VV*

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44

The musical score consists of six staves, each with a vocal part and a keyboard part (KB). The vocal parts are Soprano 1 (S. 1), Alto 1 (A. 1), Tenor 1 (T. 1), Bass 1 (B. 1), Soprano 2 (S. 2), and Alto 2 (A. 2). The KB part provides harmonic support with chords. The music is in common time, key signature of one sharp (F# major), and dynamic f (forte) is indicated throughout. The vocal parts sing "pa-cem," "dona no - bis," and "pa-cem, do-na no - bis" in a repeating pattern.

S. 1 pa-cem, dona no - bis pa-cem, do-na no - bis

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

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

B. 1 dona no - bis pa - - - cem, do-na no - bis

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

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

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

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

KB

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a tempo

50

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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56

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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63

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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69

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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Keyboard Reduction

Misa a Ocho Voces (1832) (Part 2 of 2) 5. Quoniam

Hilarión Eslava

Allegro no mucho

1
2
3
4
5
dol.
6
7
8
9
10
11
12
13
14

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2

16

20

dol.

p

tr

22

25

dol.

tr

tr

28

tr

31

dol.

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Musical score for organ, six staves, measures 33-45. The score consists of two systems of three staves each. The top staff (treble clef) contains melodic lines with various note heads and stems. The bottom staff (bass clef) contains harmonic or rhythmic patterns. Measure 33 starts with a melodic line followed by a bass line marked *dol.*. Measure 34 continues the melodic line with a bass line marked *f*. Measure 35 begins with a bass line marked *f*, followed by a melodic line. Measure 36 continues the melodic line with a bass line marked *f*. Measure 37 begins with a bass line, followed by a melodic line. Measure 38 continues the melodic line with a bass line marked *f*. Measure 39 begins with a bass line marked *(#)*, followed by a melodic line. Measure 40 continues the melodic line with a bass line marked *(#)*. Measure 41 begins with a bass line marked *(#)*, followed by a melodic line. Measure 42 continues the melodic line with a bass line marked *(#)*. Measure 43 begins with a bass line marked *(#)*, followed by a melodic line. Measure 44 continues the melodic line with a bass line marked *p*. Measure 45 concludes with a melodic line followed by a bass line marked *dol.*

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4

47

50

tr

tr

tr

tr

tr

tr

tr

tr

60

cres.

f

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*Violin solo
a piacere*

62 *ff* *tr* *p*

a tempo *dol.* *tr* *tr*

65

68

70

72

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6

74

dol.

77

despacio

a tempo

dol.

80

84

88

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Musical score for organ, featuring six staves of music. The score includes the following markings:

- Measure 92: Measures 1-4
- Measure 96: Measures 1-2
- Measure 98: Measures 1-2, followed by a dynamic marking *arco*.
- Measure 100: Measures 1-2, with dynamics *f* and *p*, and performance instruction *a tempo*.
- Measure 104: Measures 1-2
- Measure 107: Measures 1-2

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109

a tempo

arco

f

p

dol.

tr

f

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9

126

130

134

138

cres.

ff

142

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6. *Cum Sancto Spiritu*

Hilarión Eslava, 1832

Allegro assai

1 *dol.* *>* *>* *mf* *>*

6 *rf* *dol.* *>*

12 *mf* *rf* *dol.* *rf*

18 *mf* *rf*

24 *dol.* *>* *mp* *>* *dol.*

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30

36 dol.

mf rf

dol.

rf rf rf rf

53 p

rf rf rf rf rf rf

59

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12

68

a tempo

76

82

88

94

100

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105

111

117

123

130

136

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7. *Sanctus*

Hilarión Eslava, 1832

Andante, un poco despacio

The musical score for '7. Sanctus' by Hilarión Eslava, page 14, features eight staves of music for two voices (Soprano and Bass) and piano. The key signature is A major (two sharps). The tempo is Andante, un poco despacio. The score includes dynamic markings such as *f*, *p*, *dol*, *cres.*, *ff*, and *f*. Measure numbers 1 through 12 are indicated on the left side of the staves.

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Musical score page 15. Treble and bass staves. Key signature: two sharps. Measure 15 starts with a forte dynamic. Measures 16-17 show eighth-note patterns. Measure 18 begins with a piano dynamic.

Musical score page 18. Treble and bass staves. Key signature: two sharps. Measure 18 continues with eighth-note patterns. Measure 19 begins with a forte dynamic.

Musical score page 21. Treble and bass staves. Key signature: two sharps. Measure 21 shows sixteenth-note patterns. Measure 22 begins with a piano dynamic, followed by a crescendo.

Musical score page 24. Treble and bass staves. Key signature: two sharps. Measure 24 begins with a forte dynamic. Measures 25-26 show sixteenth-note patterns. Measure 27 begins with a piano dynamic, followed by a crescendo.

Musical score page 27. Treble and bass staves. Key signature: two sharps. Measures 27-28 show sixteenth-note patterns. Measure 29 begins with a forte dynamic.

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8. *Agnus Dei*

Hilarión Eslava, 1832

Andante

11 *a tempo*

17

21

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23

25

29

Allegretto

37

45

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Musical score page 18, measures 52-58. The score is for two voices (Soprano and Bass) and piano. The key signature is A major (two sharps). Measure 52 starts with a forte dynamic (f) in the piano part. Measure 53 begins with a piano dynamic (p). Measures 54-55 show eighth-note patterns in the bass line. Measure 56 starts with a piano dynamic (f). Measure 57 shows eighth-note patterns in the bass line. Measure 58 ends with a piano dynamic (f).

Musical score page 18, measures 59-64. The score continues for two voices and piano. Measure 59 shows eighth-note patterns in the bass line. Measure 60 shows eighth-note patterns in the bass line. Measure 61 shows eighth-note patterns in the bass line. Measure 62 shows eighth-note patterns in the bass line. Measure 63 shows eighth-note patterns in the bass line. Measure 64 ends with a piano dynamic (f).

Musical score page 18, measures 65-70. The score continues for two voices and piano. Measure 65 shows eighth-note patterns in the bass line. Measure 66 shows eighth-note patterns in the bass line. Measure 67 shows eighth-note patterns in the bass line. Measure 68 shows eighth-note patterns in the bass line. Measure 69 shows eighth-note patterns in the bass line. Measure 70 ends with a piano dynamic (f).