

Misa a Ocho Voces (1832) con Órgano Obligado

Hilarión Eslava



Double Choir with Chamber Orchestra and Organ Obligato
(Keyboard Reduction by Rebecca Rufin)

ART: "Las Santas Justa y Rufina", Stained glass window by
Juan Bautista de León, 1685; Chapel of San Antonio, Seville Cathedral

Misa a Ocho Voces (1832)

con Órgano Obligado

Hilarión Eslava

No.	Description	Page
1	Kyrie Performance Time: ≈ 4:00 Text: <i>Kyrie eléison, Christe eléison</i> Voicing: Double choir with 1° & 2° Oboes, Horns in Eb & C, Bajones, Organo Obligado, 1° & 2° Violins, Violoncellos, Contrabasses	3
2	Gloria Performance Time: ≈ 3:40 Text: <i>Et in terra pax hominibus bonae voluntatis</i> <i>Laudamus te, benedicimus te, adoramus te, glorificamus te.</i> <i>Gratias agimus tibi propter magnam gloriam tuam.</i> Voicing: Double choir with 1° & 2° Oboes, Horns in C & G, Bajones, Organo Obligado, 1° & 2° Violins, Violoncellos, Contrabasses	23
3	Domine Deus Performance Time: ≈ 3:00 Text: <i>Domine Deus, Rex caelestis, Deus Pater omnipotens.</i> <i>Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.</i> Voicing: Soprano/Tenor/Bass trio with Organo Obligado, 1° & 2° Violins, Violoncellos, Contrabasses	43
4	Qui Tollis Performance Time: ≈ 1:40 Text: <i>Qui tollis peccata mundi, miserere nobis;</i> <i>qui tollis peccata mundi, suscipe deprecationem nostram.</i> <i>Qui sedes ad dexteram Patris, miserere nobis.</i> Voicing: Double choir with 1° & 2° Oboes, Horns in A, Bajones, Organo Obligado, 1° & 2° Violins, Violoncellos, Contrabasses	50
5	Quoniam Performance Time: ≈ 2:30 Text: <i>Quoniam tu solus Sanctus, tu solus Dominus,</i> <i>tu solus Altissimus, Jesu Christe.</i> Voicing: Bass Solo with 1° & 2° Oboes, Horns in F, Organo Obligado, 1° & 2° Violins, Violoncellos, Contrabasses	56
6	Cum Sancto Spiritu Performance Time: ≈ 2:40 Text: <i>Cum Sancto Spiritu: in gloria Dei Patris. Amen.</i> Voicing: Double Choir with 1° & 2° Oboes, Horns in C, Bajones, Organo Obligado, 1° & 2° Violins, Violoncellos, Contrabasses	64
7	Sanctus Performance Time: ≈ 1:20 Text: <i>Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.</i> <i>Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.</i> Voicing: Double Choir with 1° & 2° Oboes, Horns in C, Bajones, Organo Obligado, 1° & 2° Violins, Violoncellos, Contrabasses	76
8	Agnus Dei Performance Time: ≈ 2:20 Text: <i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i> <i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i> <i>Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</i> Voicing: Double choir with 1° & 2° Oboes, Horns in Eb & C, Bajones, Organo Obligado, 1° & 2° Violins, Violoncellos, Contrabasses	83

Misa a Ocho Voces (1832)

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con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

Largo

Oboe 1
Oboe 2
Horn in Eb
Bajon
Organo Obligado
Violins 1
Violins 2
Violoncello
Contrabasses
Soprano 1
Alto 1
Tenor 1
Bass 1
Soprano 2
Alto 2
Tenor 2
Bass 2
Keyboard Reduction

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Ob. 1

Ob. 2

E♭ Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

Ky - ri - e e - lei -

Ky - ri - e e - lei - -

Ky - ri - e e - lei - -

Ky - ri - e e - lei - -

Ky - ri - e e - lei -

Ky - ri - e e - lei - -

Ky - ri - e e - lei - -

Ky - ri - e e - lei - -

Ky - ri - e e - lei - -

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9

Ob. 1

Ob. 2

E♭ Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

S. 2
son,

A. 2
son,

T. 2
son,

B. 2
son,

KB

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13

Ob. 1

Ob. 2

E♭ Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

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

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

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

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

KB

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Allegretto
To Horns in C

17

E♭ Hn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

KB

Score details: The score is for a piece titled 'Allegretto To Horns in C'. It features a variety of instruments: E♭ Horns, Organ, Violins 1 and 2, Viola, Cello, Bass, Soprano 1, Alto 1, Tenor 1, Bass 1, and Keyboard. The music is in 3/4 time and begins with a key signature of two flats (B♭ and E♭). The organ and keyboard parts include dynamic markings such as *p* (piano) and *f* (forte). The violin 1 part has a *dol.* (dolce) marking. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics 'lei - - - - son.' with a long note followed by a rest.

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23

Ob. 1 *f*

Ob. 2 *f*

C Hn. *f*

Org.

Vlns. 1 *f* *dol.*

Vlns. 2 *f* *p*

Vc. *f* *p*

Cbs. *f* *p*

S. 1 *dol.*
Chris - te e - - - - -

A. 1 *dol.*
Chris - - - - te e - - - -

T. 1 *dol.*
Chris - - - - te e - - - -

B. 1 *dol.*
Chris - - - - te e - - - -

KB *dol.*

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30

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

S. 2

A. 2

T. 2

B. 2

KB

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36

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

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

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

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

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

KB

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46

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

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

A. 1
e - - lei - -

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

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

KB

50

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

S. 1
son.

A. 1
son,

B. 1
son.

KB

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64

Vlns. 1

Vlns. 2

Vc.

Cbs.

B. 1

KB

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

71

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

KB

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

dol. Chris *p* - - te e - - - - - lei-son, Chris - - - te

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

Coro p Chris - te, Chris - te e - - - lei - - son, Chris - te,

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76

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

S. 2
Ky - - ri - - e

A. 2
Ky - - ri - - e

T. 2
Ky - - ri - - e

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

KB

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81

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1
e - lei - son, Ky -

A. 1
e - lei - son, Ky -

T. 1
e - lei - son,

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

S. 2
e - lei - son, Ky -

A. 2
e - lei - son, Ky -

T. 2
e - lei - son,

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

KB

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86

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1
ri - e - lei -

A. 1
ri - e - lei -

T. 1
Ky - ri - e - lei -

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

S. 2
ri - e - lei -

A. 2
ri - e - lei -

T. 2
Ky - ri - e - lei -

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

KB

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91 *a tempo*

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

A. 1
son, e -

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

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

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

A. 2
son, e -

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

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

KB

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97

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

A. 1
lei - - - son,

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

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

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

A. 2
lei - - - son,

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

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

KB

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101

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1
e e - - - lei - - -

A. 1
e - - - lei - - -

T. 1
e - - - lei - - -

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

S. 2
e e - - - lei - - -

A. 2
e - - - lei - - -

T. 2
e - - - lei - - -

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

KB

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108

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

A. 1
e - - - lei - - - - son.

T. 1
e - - - lei - - - - son.

B. 1
e - - - lei - - - - son.

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

A. 2
e - - - lei - - - - son.

T. 2
e - - - lei - - - - son.

B. 2
e - - - lei - - - - son.

KB

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Musical score for measures 6-9. The score includes parts for Ob. 1, Ob. 2, Org., Vlns. 1, Vlns. 2, Vc., Cbs., and KB. The organ part features a melodic line with a *p* dynamic marking. The string parts include a rhythmic pattern in the first violin and a steady bass line in the second violin, with *p* dynamics. The woodwinds and bassoon play sustained notes.

Musical score for measures 10-13. The score includes parts for Ob. 1, Ob. 2, Org., Vlns. 1, Vlns. 2, Vc., Cbs., and KB. The organ part continues with a melodic line. The string parts maintain their rhythmic patterns, with *p* dynamics. The woodwinds play sustained notes.

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14

Ob. 1 *f* *dol.*

Ob. 2 *f* *p*

C Hn. *p*

Org. *f* *p*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vc. *f* *p*

Cbs. *f* *p*

KB *f* *dol.*

Detailed description: This is a page of a musical score for measures 14 through 17. The score is arranged in a system with ten staves. The instruments are: Ob. 1, Ob. 2, C Hn., Org., Vlns. 1, Vlns. 2, Vc., Cbs., and KB. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 14 starts with a dynamic of *f*. Ob. 1 has a melodic line with a *dol.* (dolce) marking in measure 16. Ob. 2 has a simpler line, starting *f* and becoming *p* in measure 16. C Hn. is silent until measure 17, where it plays a sustained chord *p*. The Organ has a complex texture, starting *f* and becoming *p* in measure 16. Vlns. 1 and 2 have similar patterns, with Vlns. 1 starting *f* and becoming *p* in measure 16, and Vlns. 2 starting *f* and becoming *p* in measure 16. Vc. and Cbs. have a steady bass line, starting *f* and becoming *p* in measure 16. The Keyboard (KB) has a complex texture, starting *f* and becoming *dol.* in measure 16. The page number 25 is in the top right corner, and the measure number 14 is in the top left corner.

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23

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

ter - ra pax ho - mi-ni-bus, bo-næ, dol.

ter - ra pax ho - mi-ni-bus, bo-næ, dol.

ter - ra pax ho - mi-ni-bus, bo-næ, dol.

ter - ra pax ho - - mi-ni-bus, bo-næ, dol.

ter - ra pax ho - mi-ni-bus,

ter - ra pax ho - mi-ni-bus,

ter - ra pax ho - mi-ni-bus,

ter - ra pax ho - - mi-ni-bus,

dol.

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27

Ob. 1

Ob. 2

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

KB

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31

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

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

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

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

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

S. 2
bo - - - næ vo - - -

A. 2
bo - - - næ vo - - -

T. 2
bo - - - næ vo - - -

B. 2
bo - - - næ vo - - -

KB

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40

Ob. 1

Ob. 2

G Hrn. *To Horns in G*

Bjn. *p*

Org. *dol.*

Vlns. 1 *p*

Vlns. 2 *p*

Vc. *p*

Cbs. *p*

S. 1 *dol.*
Lau - da - muste, - lau - - da - muste,

T. 1 *dol.*
Lau - da - muste, - lau - - da - muste,

S. 2 *dol.*
lau -

A. 2 *dol.*
lau -

T. 2 *dol.*
lau -

B. 2 *dol.*
lau -

KB

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46

Ob. 1 *p* *f* *p*

Ob. 2 *p* *f* *p*

G. Hn. *p* *f* *dol.* *p.*

Bjn.

Org. *f* *dol.*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vc. *f* *p*

Cbs. *f* *p*

S. 1
be-ne - di - ci-mus, be-ne - di - ci-mus,

T. 1
be-ne - di - ci-mus, be-ne - di - ci-mus,

S. 2
da - mus te, be-ne - di - - ci - mus

A. 2
da - mus te, be-ne - di - - ci - mus

T. 2
da - mus te, be-ne - di - - ci - mus

B. 2
da - mus te, be-ne - di - - ci - mus

KB *f* *p* *dol.*

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51

Ob. 1 *f*

Ob. 2 *f*

G Hn. *f* *p*

Bjn.

Org. *f* *p*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

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

Cbs. *f* *p* *f* *p* *f*

S. 1
lau - da - muste, lau - da - muste, be-ne-

T. 1
lau - da - muste, lau - da - muste, be-ne-

S. 2
te, lau - da - muste, lau - da - muste,

A. 2
te, lau - da - muste, lau - da - muste,

T. 2
te, lau - da - muste, lau - da - muste,

B. 2
te, lau - da - muste, lau - da - muste,

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

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56

G Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

T. 1

S. 2

A. 2

T. 2

B. 2

KB

di - - ci-mus, be-ne - di - ci-mus te,

di - - ci-mus, be-ne - di - ci-mus te,

be - ne - di - - ci-mus, be-ne - di - ci-mus te,

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

be - ne - di - - ci-mus, be-ne - di - ci-mus te,

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

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60

Org. *f* *p*

Vlins. 1 *f* *p*

Vlins. 2

Vc. *f* *p*

Cbs. *f* *p*

S. 1 *dol.*
a - - - do - ra - - - mus

A. 1 *dol.*
a - - - do - ra - - mus, a - - - do - - - ra - - mus

T. 1 *dol.*
a - - - do - ra - mus, a - do - ra - - mus

B. 1 *dol.*
a - - - do -

KB *f* *p*

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Bsn. *f*
 Vlns. 1
 Vlns. 2
 Vc.
 Cbs.
 S. 1 *p* *dol.* *f*
 te, a - - - do - - - ra - mus te, glo - ri - - - fi - - - ca - muste, glo -
 A. 1 *p* *f*
 te, a - - - do - - - ra - mus te, glo -
 T. 1 *p* *dol.* *f*
 te, a - - - do - - - ra - mus te, glo - ri - - - fi - - - ca - muste, glo -
 B. 1 *p* *f*
 ra - - - - - mus te, glo -
 S. 2 *f*
 glo -
 A. 2 *f*
 glo -
 T. 2 *f*
 glo -
 B. 2 *f*
 glo -
 KB

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70

Ob. 1 *f* *p*

Ob. 2 *f*

G. Hn. **To Horns in C**

Bjn.

Org. *p*

Vlns. 1 *f* *p*

Vlns. 2 *f* *pp*

Vc. *f* *p*

Cbs. *f* *p*

S. 1
ri - - fi - ca - mus te.

A. 1
ri - - fi - ca - mus te.

T. 1
ri - - fi - ca - mus te.

B. 1
ri - - fi - ca - mus te.

S. 2
ri - - fi - ca - mus te.

A. 2
ri - - fi - ca - mus te.

T. 2
ri - - fi - ca - mus te.

B. 2
ri - - fi - ca - mus te.

KB *f* *p*

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76 *a tempo*

Ob. 1 *ff*

Ob. 2 *ff*

C Hn. *ff*

Bjn. *f*

Org. *f*

Vlms. 1 *ff*

Vlms. 2 *ff*

Vc. *f*

Cbs. *f*

S. 1 *ff*
Gra - ti - as a - gi - mus ti - - bi prop - ter

A. 1 *ff*
Gra - ti - as a - gi - mus ti - - bi prop - ter

T. 1 *ff*
Gra - ti - as a - gi - mus ti - - bi prop - ter

B. 1 *ff*
Gra - ti - as a - - gi-mus ti - - bi prop - ter

S. 2 *ff*
Gra - ti - as a - gi - mus ti - - bi prop - ter

A. 2 *ff*
Gra - ti - as a - gi - mus ti - - bi prop - ter

T. 2 *ff*
Gra - ti - as a - gi - mus ti - - bi prop - ter

B. 2 *ff*
Gra - ti - as a - - gi-mus ti - - bi prop - ter

KB *f*

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79

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

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

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

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

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

KB

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82

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

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

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

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

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

KB

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85

Ob. 1

Ob. 2

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

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

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

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

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

KB

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89

Ob. 1

Ob. 2

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

KB

Detailed description: This page of a musical score, numbered 42, contains measures 89 through 91. The score is arranged in a system with seven staves. The top two staves are for Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2), both in treble clef. The third staff is for Organ (Org.), with a grand staff (treble and bass clefs). The fourth and fifth staves are for Violins 1 (Vlns. 1) and Violins 2 (Vlns. 2), both in treble clef. The sixth staff is for Violoncello (Vc.) in bass clef. The seventh staff is for Contrabass (Cbs.) in bass clef. The eighth staff is for Keyboard (KB), with a grand staff. The music consists of three measures. In measure 89, the woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the organ and keyboard play chords. In measure 90, the woodwinds and strings continue their pattern, and the organ and keyboard play sustained chords. In measure 91, the woodwinds and strings play a final note, and the organ and keyboard play a final chord. The score is enclosed in a double bar line at the end of measure 91.

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3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto

Organo Obligado

Violins 1

Violins 2

Violoncello

Contrabasses

Soprano 1

Tenor 1

Bass 1

Keyboard Reduction

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

KB

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12

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

KB

p

dol.

Do - mi - ne De - us, Rex cae - - - les - tis,

18

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

KB

dol.

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

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23

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

B. 1

KB

dol.

Do - - mi-ne Fi - - li u - - - ni - -

28

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

B. 1

KB

dol.

gen - i-te, Je - - - su Chris - te, Je - - su Chris - - - te,

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33

Org.

Vlins. 1

Vlins. 2

Vc.

Cbs.

T. 1

dol.
Do - - mi - ne De - - us

KB

38

Org.

Vlins. 1

Vlins. 2

Vc.

Cbs.

T. 1

Ag - - - nus De - - i, Fi - - li - us Pa - - tris, Pa - - - - -

KB

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43

Org. *dol.*

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1
Do - mi - - ne De - - - us, Ag - - - nus De - - - i, Ag - nus De - - - -

T. 1
tris, Do - mi - - ne De - - - us, Ag - - - nus De - - - i, Ag - nus De - - - -

B. 1
Do - - mi - - - ne De - - - us, Ag - - - nus De - - - i, Ag - nus De - - - -

KB

49

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1
i, Do - mi-ne_ De - us_ Ag - - - - nus_ De - - i,

T. 1
i, Do - mi-ne_ De - - - us, Ag - - - nus De - - i,

B. 1
i, Do - mi-ne_ De-us, Ag-nus De - - i,

KB

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66

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

B. 1
us Pa - - - - tris, Pa - - - - - tris.

KB

Detailed description: This is a page of a musical score, page 49, starting at measure 66. The score is for a multi-instrument ensemble. At the top, the Organ (Org.) part is shown with a treble and bass clef. Below it are the Violin 1 (Vlns. 1) and Violin 2 (Vlns. 2) parts in treble clef. The Viola (Vc.) and Cello (Cbs.) parts are in bass clef. The vocal parts include Soprano 1 (S. 1), Tenor 1 (T. 1), and Bass 1 (B. 1). The Soprano and Tenor parts have lyrics: "tris, Fi - - li - - us Pa - - - tris, Pa - - - - tris." The Bass part has lyrics: "us Pa - - - - tris, Pa - - - - - tris." At the bottom is the Keyboard (KB) part in treble and bass clef. The score consists of six systems of staves, each containing six measures. The music is in a key with one sharp (F#) and a common time signature (C). The Organ part has rests in the first three measures, then enters in the fourth measure. The strings and keyboard provide accompaniment throughout. The vocal parts enter in the first measure of the system.

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4. Qui Tollis

Hilarión Eslava, 1832

Largo

Oboe 1

Oboe 2

To Horns in A

Horn in A

Bajon

Organo Obligado

Violins 1

Violins 2

Violoncello

Contrabasses

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction

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Ob. 1

Ob. 2

A Hn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

T. 1

B. 1

KB

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

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

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Ob. 1

Ob. 2

A Hn.

Bjn.

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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

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

mi-se-re-re, mi-se-re-re no - bis, qui tol - - lis pec - ca - - - ta

re-re, mi-se-re-re no - bis, qui tol - - lis pec - ca - - - - ta

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

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

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

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

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11

Ob. 1

Ob. 2

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1
mun - - - - di, sus - ci - pe de - pre -

A. 1
mun - - - - di, sus - ci - pe de - pre -

T. 1
mun - - - - di,

B. 1
mun - - - - di,

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

A. 2
mun - - - - di, sus - ci - pe, sus - ci - pe,

T. 2
mun - - - - di, sus - ci - pe, sus - ci - pe,

B. 2
mun - - - - di, sus - ci - pe, sus - ci - pe,

KB

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13

Ob. 1 *f*

Ob. 2 *f*

Bjn. *f*

Org. *f*

Vlms. 1 *f*

Vlms. 2 *f*

Vc. *f*

Cbs. *f*

S. 1 *pp*
ca - - ti - o - nem nos - tram. Qui se - des ad dex - te - ram Pa - tris,

A. 1 *pp*
ca - - ti - o - nem nos - tram. Qui se - des ad dex - te - ram Pa - tris,
(Editor suggests alternative notes in red font to replace half note)

T. 1 *pp*
Qui se - des ad dex - - te - ram Pa - - tris, *p*

B. 1 *p*
mi - se -

S. 2 *f*
sus - - ci - - - pe

A. 2 *f*
sus - - ci - - - pe

T. 2 *f*
sus - - ci - - - pe

B. 2 *f*
sus - - ci - - - pe

KB *f*
(Editor suggests alternative notes in red font to replace half note)

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16

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

KB

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

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

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

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

19

Ob. 1

Ob. 2

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

KB

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

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5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

Oboe 1
Oboe 2
Horn in F
Organo Obligado
Violins 1
Violins 2
Violoncello
Contrabasses
Bass 2
Keyboard Reduction

7

Ob. 1
Ob. 2
F Hn.
Org.
Vlns. 1
Vlns. 2
Vc.
Cbs.
KB

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11

Ob. 1 *cres.*

Ob. 2 *cres.* *ff*

F Hn. *cres.* *ff*

Org. *cres.* *f*

Vlns. 1 *cres.* *ff*

Vlns. 2 *cres.* *ff*

Vc. *cres.* *ff*

Cbs. *cres.* *ff*

KB *cres.* *ff*

15

Ob. 1 *f*

Ob. 2 *f*

F Hn. *f* *tr*

Org. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vc. *f*

Cbs. *f*

B. 1 *f*

KB *f* *tr*

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

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21

Ob. 1 *p*

Ob. 2 *p*

F Hn. *p*

Org. *dol.*

Vlns. 1 *p*

Vlns. 2 *p*

Vc. *p*

Cbs. *p*

B. 1 *dol.*

qu - - - ni - - am tu so - lus_ Do - - - mi - nus, tu

KB *dol.*

25

Ob. 1 *cres.*

Ob. 2 *cres.*

Org. *cres.*

Vlns. 1 *dol. cres.*

Vlns. 2 *cres.*

Vc. *cres.*

Cbs. *cres.*

B. 1 *cres.*

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

KB *cres.*

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28

Ob. 1 *ff*

Ob. 2 *ff*

F Hn. *p*

Org. *ff*

Vlns. 1 *ff* *dol.*

Vlns. 2 *ff* *p*

Vc. *ff* *p*

Cbs. *ff* *p*

B. 1 *ff*

KB *ff* *dol.*

si - mus, Je - su Chris - te,

31

F Hn. *p*

Org. *dol.*

Vlns. 1

Vlns. 2

Vc.

Cbs.

B. 1 *p*

KB *p*

Je - su

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33

Ob. 1

F Hn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

B. 1

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

KB

35

Ob. 1

F Hn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

B. 1

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

KB

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38 *a tempo*

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

B. 1

Chris - - - te, Je - - su Chris - te, Quo - - ni-am tuso - lus sanc - tus,

KB

42

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

B. 1

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

KB

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46

Ob. 1
dol.
f
ff

Ob. 2
f
ff

F Hn.
p
f

Org.
p
f

Vlns. 1
dol.
f
ff

Vlns. 2
p
f
ff

Vc.
p
ff

Cbs.
p
ff

B. 1
so - - lus Al - - - tis - simus, Je - - - su Chris - - - - - te, tu_

KB
dol.
f
ff

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50

Ob. 1 *dol.* *f* *ff*

Ob. 2 *f* *ff*

F Hn. *p* *f* *ff*

Org. *p* *f*

Vlns. 1 *dol.* *f* *ff*

Vlns. 2 *p* *f* *ff*

Vc. *p* *ff*

Cbs. *p* *ff*

B. 1 *ff*

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

KB *dol.* *f* *ff*

53

Ob. 1

Ob. 2

F Hn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

B. 1

te.

KB

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6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho

Oboe 1
dol. *f* *dol.* *f*

Oboe 2
p *f* *p* *f*

To Horns in C

Horn in C
dol. *dol.*

Bajon

Organo Obligado
 8

Violins 1
dol. *f* *dol.* *f*

Violins 2
p *f* *p* *f*

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

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

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

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

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a tempo

Ob. 1

Ob. 2

C Hn.

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

KB

7

8

p *rf* *rf* *rf* *p*

p *p* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

dol.

Cum Sanc-to,

Cum Sanc-to,

Cum Sanc-to,

f *f* *f* *p*

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13

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

f

p

dol.

f

cum Sanc-to Spi - ri-tu, cum Sanc-to, cum Sanc-to Spi - ri-tu, cum Sanc - -

cum Sanc-to Spi - ri-tu, cum Sanc-to, cum Sanc-to Spi - ri-tu, cum Sanc - - -

cum Sanc-to Spi - ri-tu, cum Sanc-to, cum Sanc-to Spi - ri-tu, cum Sanc - -

cum Sanc-to Spi - ri-tu, cum Sanc-to Spi - ri-tu, cum Sanc - - -

cum Sanc-to Spi - ri-tu, cum Sanc-to Spi - ri-tu, cum Sanc - -

cum Sanc-to Spi - ri-tu, cum Sanc-to Spi - ri-tu, cum Sanc - - -

cum Sanc-to Spi - ri-tu, cum Sanc-to Spi - ri-tu, cum Sanc - - -

cum Sanc-to Spi - ri-tu, cum Sanc-to Spi - ri-tu, cum Sanc - - -

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17

Ob. 1

Ob. 2

C Hn.

Bjn.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

B. 1
to Spi - ri - tu in glo - ri - a De - i, in glo - ri - a De - i

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

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

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

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

KB

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22

Ob. 1 *p*

Ob. 2 *p*

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

KB

28 *a tempo*

Ob. 1

Ob. 2

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

KB

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33

Ob. 1

Org. *dol.*

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

KB

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37

Ob. 1

Ob. 2

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

S. 2
cum

A. 2
cum

T. 2
cum

B. 2
cum

KB

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41

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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

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

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

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

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

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

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

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

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45

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

A. 1
Sanc - to Spi - - ri - tu in glo - - ri - a De - i Pa - - - tris,

T. 1
Sanc - to Spi - - ri - tu in glo - - ri - a De - i Pa - - - tris,

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

S. 2
Sanc - to Spi - - ri - tu in glo - - ri - a De - i Pa - - - tris, in glo - ri -

A. 2
Sanc - to Spi - - ri - tu in glo - - ri - a De - i Pa - - - tris,

T. 2
Sanc - to Spi - - ri - tu in glo - - ri - a De - i Pa - - - tris,

B. 2
Sanc - to Spi - - ri - tu in glo - - ri - a De - i Pa - - - tris, in

KB

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49

Ob. 1 *rf*

Ob. 2 *rf*

C Hn.

Bjn.

Org.

Vlns. 1 *rf*

Vlns. 2 *rf*

Vc.

Cbs.

S. 1
a De - i Pa - - - - -

A. 1 *rf*
in glo *rf* - - - ri - - - a *rf* De - - - i *rf* Pa - - - - -

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

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

S. 2
a De - i Pa - - - - -

A. 2 *rf*
in glo *rf* - - - ri - - - a *rf* De - - - i *rf* Pa - - - - -

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

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

KB *rf*

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53

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

tris, in glo - ri - a De - i

A. 1

tris, in glo *rf* - - ri - - - a *rf* De - - - i *rf*

T. 1

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

B. 1

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

S. 2

tris, in glo - ri - a De - i

A. 2

tris, in glo *rf* - - ri - - - a *rf* De - - - i *rf*

T. 2

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

B. 2

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

KB

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57

Ob. 1

Ob. 2

C. Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

A. 1
Pa - - - - - tris, A - - - - men, A - - - - men, A - - - - men.

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

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

S. 2
Pa - - - - - tris, A - - - - men, A - - - - men.

A. 2
Pa - - - - - tris, A - - - - men, A - - - - men.

T. 2
Pa - - - - - tris, A - - - - men, A - - - - men.

B. 2
Pa - - - - - tris, A - - - - men, A - - - - men.

KB

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7. Sanctus

Hilarión Eslava, 1832

Andante Moderato

Oboe 1
Oboe 2
Horn in C
Bajon
Organo Obligado
Violins 1
Violins 2
Violoncello
Contrabasses
Soprano 1
Alto 1
Tenor 1
Bass 1
Soprano 2
Alto 2
Tenor 2
Bass 2
Keyboard Reduction

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5

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

f

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

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

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

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

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

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

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

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

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8

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

p

dol.

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

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14

Ob. 1

Ob. 2

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

A. 2

KB

glo - ri - a, glo - ri - a tu - - - - a,

glo - ri - a, glo - ri - a tu - - - - a, Ho -

cæ - li et ter - - - ra glo - ri - a, glo - ri - a tu - - - - a,

cæ - li et ter - - - ra glo - ri - a, glo - ri - a tu - - - - a,

Ho -

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17

Ob. 1

Ob. 2

C Hn.

Bjn.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

Ho - - - san - - - na, Ho - - - san - - - na in ex - - cel - - sis,
 Ho - san - - - na, Ho - san - - - na, Ho - - san-na in ex-cel - - sis, Ho -
 Ho - - - san - - - na, Ho - - - san - - - na in ex - - cel - - sis,
 Ho - san - - - na, Ho - san - - - na, Ho - - san-na in ex-cel - - sis, Ho -
 Ho - - - san - - - na, Ho - - - san - - - na in ex - - cel - - sis,
 Ho - - - san - - - na, Ho - - - san - - - na in ex - - cel - - sis, Ho -

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8. Agnus Dei

Hilarión Eslava, 1832

Moderato

Oboe 1 *f*

Oboe 2 *f*

Horn in Eb *f* To Horn in Eb

Bajon

Organo Obligado *f*

Violins 1 *f*

Violins 2 *f*

Violoncello *f*

Contrabasses *f*

Soprano 1 *dol.*

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction *f*

Ag-nus De - - i - qui

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7

Ob. 1

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1
tol - - - lis_ pec - ca - - - ta mun - di, Ag - nus De - i qui tol - lis pec -

A. 1
dol.
Ag - nus De - - i_ qui_ tol - - - lis_

T. 1
dol.
Ag - nus De - - i_ qui_ tol - - - lis_

B. 1
dol.
Ag - nus De - i qui tol - lis pec -

KB

12

Ob. 1

Ob. 2

Bjn.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1
ca - - ta mun - - - di, mi-se - re - re, mi-se - re - re, mi-se - re - re-no - -

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

T. 1
pec - ca - - - ta mun - - - di, mi-se - re - re, mi-se - re - re, mi-se - re - re-no - -

B. 1
ca - - ta mun - - - di, mi-se - re - re, mi-se - re - re, mi-se - re - re-no - -

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

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

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

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

KB

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17

Ob. 1

Ob. 2

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

p

dol.

p

p

bis.

Ag-nus

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

bis.

bis.

bis.

bis.

bis.

p

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22

Ob. 1

Ob. 2

E♭ Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

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

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26

Ob. 1

Ob. 2

E♭ Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

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

T. 2
re - re, 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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31

Ob. 1

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

S. 1

A. 1

T. 1

B. 1

KB

p

p

p

p

p

p

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

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

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

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

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51

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlns. 1

Vlns. 2

Vc.

Cbs.

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

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

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

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

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

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

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

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

KB

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58

Ob. 1
dol.

Ob. 2
dol.

C Hn.

Bjn.

Org.
dol.

Vlns. 1
p

Vlns. 2
p

Vc.
p

Cbs.
p

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

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

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

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

S. 2
cem,

A. 2
cem,

T. 2
cem,

B. 2
cem,

KB
dol.

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65

Ob. 1

Ob. 2

C Hn.

Bjn.

Org.

Vlms. 1

Vlms. 2

Vc.

Cbs.

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

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

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

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

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

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

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

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

KB

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Oboe 1

Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

Largo

ff **p** **f**

9 **p** **f**

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

[19-22] [27-29]

31 **f**

41 **a tempo** **f**

11 7 15

[43-53] [55-61] [63-77]

78 **f**

84

91 **a tempo** **f**

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2
99

108

2. Gloria

Hilarión Eslava, 1832

Allegro moderato

f

7

p

14

f *dol.*

19

a tempo

f

25

p

33

f

36

p

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39 *a tempo*
dol. [44-45] 2

46 *p* *f* [48-49] *p* *f* [52-66] 15 *a tempo*

68 [68-69] *f* *p* 2

74 *a tempo* *ff*

79

84

89

3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto 71 [1-71]

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4. Qui Tollis

Hilarión Eslava, 1832

Largo

Musical score for 'Qui Tollis' in G major, common time. The score consists of three staves. The first staff starts with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff continues with a forte (*f*) dynamic. The third staff includes a five-measure rest marked [14-18] with a piano (*p*) dynamic.

5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

Musical score for 'Quoniam (Bass Solo)' in B-flat major, common time. The score consists of five staves. The first staff starts with a forte (*f*) dynamic. The second staff includes a piano (*p*) dynamic, a crescendo (*cres.*), and a fortissimo (*ff*) dynamic. The third staff includes a piano (*p*) dynamic and a crescendo (*cres.*). The fourth staff includes a fortissimo (*ff*) dynamic, a four-measure rest marked [30-33], and a piano (*p*) dynamic. The fifth staff includes a piano (*p*) dynamic and a two-measure rest marked [37-38].

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39 *a tempo*

46 *dol.* *f* *ff* *dol.*

51 *f* *ff*

6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho

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

6 *2* [9-10]

11 *a tempo* *f*

18 *2* [20-21] *p*

25 *a tempo*

32 *6* [34-39] *f*

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6

43

47

52

57

7. Sanctus

Hilarión Eslava, 1832

Andante Moderato

5

9

14

21

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8. Agnus Dei

Hilarión Eslava, 1832

Moderato

f [6-8] *dol.*

10

f

15

[18-24] *f*

28

p [31-32] *p*

Allegretto

36

[39-41] *f* *dol.*

48

f *ff*

58

dol. *f*

67

ff

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Oboe 2

Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

The musical score for Oboe 2 in the Kyrie section consists of eight staves of music. The first staff (measures 1-11) is marked **Largo** and begins with a **ff** dynamic. It features a 3/4 time signature and includes a 4-measure rest for measures 3-6. The second staff (measures 12-22) is marked **Allegretto** and begins with a **f** dynamic. It features a 3/4 time signature and includes a 4-measure rest for measures 19-22. The third staff (measures 25-30) is marked **p** and includes a 4-measure rest for measures 27-30. The fourth staff (measures 39-78) is marked **a tempo** and includes three rests: 11 measures (43-53), 7 measures (55-61), and 16 measures (63-78). The fifth staff (measures 79-85) begins with a **f** dynamic. The sixth staff (measures 86-92) continues the **f** dynamic. The seventh staff (measures 93-105) is marked **a tempo** and begins with a **f** dynamic. The eighth staff (measures 106-116) continues the **f** dynamic.

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2. Gloria

Hilarión Eslava, 1832

Allegro moderato



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67 *a tempo* **2** **3**

[68-69] *f* [72-74]

76 *a tempo*

ff

81

87

3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto **71**

[1-71]

4. Qui Tollis

Hilarión Eslava, 1832

Largo

p *f* *p*

7

f *f*

13 **5**

[14-18] *f* *p*

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5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

cres.



13



24



42



50



6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho



7



16



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26 *a tempo* **11**
p [29-39] *f*

44 *rf*

50 *rf rf rf rf rf*

57 *p f*

7. Sanctus

Hilarión Eslava, 1832

Andante Moderato

f *p*

5 *f*

9 *p f*

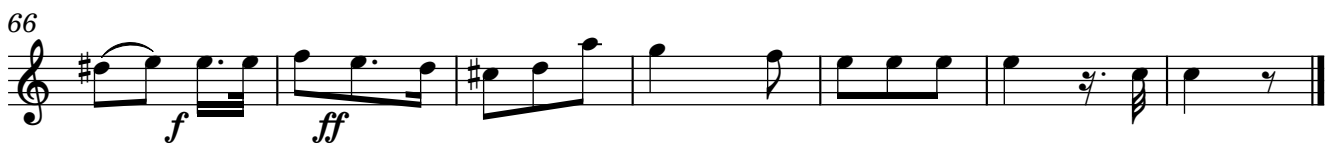
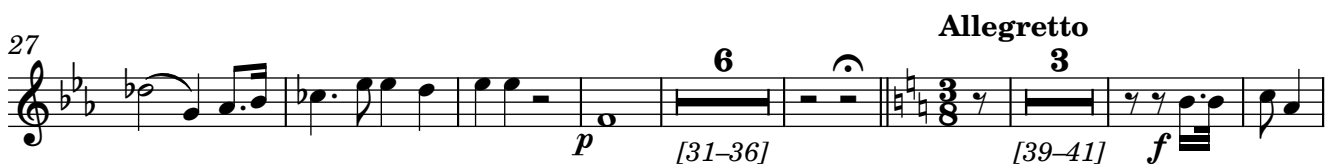
13 **3**
 [13-15] *f*

22

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8. Agnus Dei

Hilarión Eslava, 1832



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Horns in A, C, Eb, F, & G

Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

Largo

Horns in Eb

Allegretto

To Horns in C

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2. Gloria

Hilarión Eslava, 1832

Allegro moderato
Horns in C

11

19 *a tempo*

36 *a tempo*

40 **To Horns in G**

54 **To Horns in C** *a tempo*

78

[6-16] *p*

[25-33] *f*

[40-45] *p* *f* *dol.* *p.* *f* *pp*

[54-55] *p* [58-66] [68-74] *ff*

[83-91]

3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto

71

[1-71]

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4. Qui Tollis

Hilarión Eslava, 1832

Largo
To Horns in A

Musical score for 'Qui Tollis' in A major, Largo tempo. The score is written for Horns in A. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes, followed by a fortissimo (*f*) section. A triplet of eighth notes is marked with a '3' above it and '[4-6]' below it. The second staff starts at measure 7 with a fortissimo (*f*) dynamic, followed by a section marked with a '2' above it and '[11-12]' below it, and another section marked with an '8' above it and '[14-21]' below it.

5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato
To Horns in F

Musical score for 'Quoniam (Bass Solo)' in F major, Allegro Moderato tempo. The score is written for Horns in F. It consists of seven staves of music. The first staff begins with a fortissimo (*f*) dynamic, followed by a piano (*p*) section. The second staff starts at measure 11 with a *cres.* marking and a fortissimo (*ff*) dynamic. The third staff starts at measure 21 with a piano (*p*) dynamic and a section marked with a '5' above it and '[25-29]' below it. The fourth staff starts at measure 35 with a piano (*p*) dynamic and a section marked with a '2' above it and '[37-38]' below it, followed by a section marked with a '3' above it and '[43-45]' below it. The fifth staff starts at measure 46 with a piano (*p*) dynamic and a fortissimo (*f*) section. The sixth staff starts at measure 53 with a piano (*p*) dynamic and a fortissimo (*f*) section.

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6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho
To Horns in C

7. Sanctus

Hilarión Eslava, 1832

Andante Moderato
Horns in C

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8. Agnus Dei

Hilarión Eslava, 1832

Moderato

To Horn in E \flat

16
[6-21] *p*

26
2
[26-27] *f* 7
[30-36]

Allegretto

38 To Horns in C

38
3
[39-41] *f* 7
[47-53]

54
f 7
[59-65]

66
f

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Bajones - Bass brass or woodwind instrument(s)

Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

Largo

5 [2-6] *f* 4 [10-13]

15 *f* **Allegretto** 16 [19-34]

40 *a tempo* 11 [43-53] 23 [55-77] *f*

83 *a tempo*

94 *f*

101 4 [110-113]

Detailed description: This block contains five staves of musical notation for a Bass brass or woodwind instrument. The first staff begins with a 5-measure rest (measures 2-6) and a 4-measure rest (measures 10-13), both marked with a forte (*f*) dynamic. The tempo is marked **Largo**. The second staff starts at measure 15 with a forte (*f*) dynamic and continues through measure 16, where the tempo changes to **Allegretto** (measures 19-34). The third staff begins at measure 40 with a forte (*f*) dynamic and includes a 11-measure rest (measures 43-53) and a 23-measure rest (measures 55-77), both marked with a forte (*f*) dynamic. The tempo is marked *a tempo*. The fourth staff starts at measure 83 with a forte (*f*) dynamic and continues through measure 94. The fifth staff begins at measure 101 with a forte (*f*) dynamic and includes a 4-measure rest (measures 110-113) marked with a forte (*f*) dynamic. The tempo remains *a tempo*.

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2. Gloria

Hilarión Eslava, 1832

Allegro moderato 17 *a tempo*

[2-18] *f*

23 [25-32] *f* [37-38]

39 *a tempo* 5 *p* [40-44]

52

60 7 *a tempo* *f* 3 *a tempo* *f* [60-66] [72-74]

77

83 3 [89-91]

3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto 71

[1-71]

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4. Qui Tollis

Hilarión Eslava, 1832

Largo

2
[3-4] *f*

11 *p* *f* 7
[14-20]

5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato 39 **a tempo** 17

[1-39] [40-56]

6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho 9 **a tempo**

9 *f* *f* *f*

18 8 11 *f*

[2-10] [20-27] [29-39]

44

53 *p* *f*

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7. Sanctus

Hilarión Eslava, 1832

Andante Moderato

Musical score for Sanctus, measures 1-24. The score is written in bass clef with a common time signature (C). It features a 3-measure rest at the beginning, followed by a series of eighth and quarter notes. Dynamics include *f* (forte) and *f* (forte). Measure numbers 3, 8, and 21 are indicated above the staff. Measure ranges [2-4], [9-16], and [18-24] are shown below the staff.

8. Agnus Dei

Hilarión Eslava, 1832

Moderato

Musical score for Agnus Dei, measures 1-72. The score is written in bass clef with a common time signature (C). It features a 11-measure rest at the beginning, followed by a series of eighth and quarter notes. Dynamics include *f* (forte). Measure numbers 11, 25, 38, and 57 are indicated above the staff. Measure ranges [2-12], [18-24], [30-36], [39-41], [47-53], [59-65], and [71-72] are shown below the staff. The tempo is marked Moderato, and the final section is marked Allegretto.

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Órgano obligado (Organ Obbligato)

Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

Largo

ff *p*

4

7 *f* *p*

11

14 *f* *p*

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2 **Allegretto**

19 **3**
[19-21] *f*
[19-21]

27 **7**
[27-33] *f*
[27-33]

38

43 *p*

48

51

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53 *a tempo* **3**

[55-57] **3**

[55-57]

59 **f** **15**

[63-77] **15**

[63-77]

78 **f**

82

87

92 *a tempo* **3** **f**

[94-96] **3**

[94-96]

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100

102

107

2. Gloria

Hilarión Eslava, 1832

Allegro moderato

f

4

p

9

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14 *f* *p*

17 *a tempo* *mf* *f*

21

26 *p*

31 *f*

35

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6

38 *a tempo*

5 [40-44] *dol.* *f*

[40-44]

49

dol. *f* *p*

55

60 *a tempo*

6 3 *f* [61-66] [68-70] *p*

6 3 [61-66] [68-70]

73 *a tempo*

f *a tempo*

77

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80

84

88

3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto

3

[1-3] *dol.*

[1-3]

9

[15-16] 2

[15-16]

17

p

[19-20] 2 *dol.*

[19-20]

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24

3

2

2

[26-27]

2

[30-31]

2 *dol.*

[26-27]

[30-31]

33

2

[37-38]

2

[37-38]

41

2

[41-42]

2 *dol.*

[41-42]

49

2

14

[51-52]

2

[55-68]

14

[51-52]

[55-68]

69

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4. Qui Tollis

Hilarión Eslava, 1832

Largo

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

5

10

14

[14-17] [14-17]

20

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5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

Musical score for "5. Quoniam (Bass Solo)" by Hilarión Eslava, 1832. The score is in bass clef, 2/4 time, and consists of six systems of music. It features various musical notations including dynamics (*f*, *ff*, *dol.*, *cres.*), trills (*tr*), and fingerings (2). Measure numbers 6, 11, 18, 24, and 28 are indicated at the start of their respective systems.

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33

35

40 *a tempo*

47

51

54

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6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho

7 8 *a tempo*

16 12 6 *dol.*

37 *f*

41

45

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49

53

57

2

[59-60]

2

[59-60]

f

7. Sanctus

Hilarión Eslava, 1832

Andante Moderato

1

f

5

10

dol.

f

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14

14 *p* [17-20] 4

21 *f*

8. Agnus Dei

Hilarión Eslava, 1832

Moderato

15 *f* [6-20] 15 *dol.*

22 *f*

27 *p* [27-30] 3

31 *p*

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Allegretto

35 *p* **3** *f* [39-41] **3** [39-41]

45 *dol.*

53 *f* *dol.*

62 *f*

69

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Violins 1

Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

The musical score for Violins 1 is written in a single system with eight staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked **Largo** at the beginning. The score includes various dynamics: *ff* (fortissimo), *dol.* (dolcissimo), *f* (forte), and *p* (piano). The piece concludes with a double bar line and a final chord. The tempo changes to **Allegretto** at measure 19. The score is written in treble clef.

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2 *a tempo*

49 **3** *dol.*

[51-53]

58 *f* *p*

66

72

78 *f*

85

92 *a tempo* *f*

98

104

108

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2. Gloria

Hilarión Eslava, 1832

Allegro moderato

5 *dol.*

9

13 *f* *p*

18 *a tempo* *f*

24 *dol.*

28

32 *f*

36 *p*

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4
39 *a tempo*

dol. *p*

46 *f* *p* *f* *p*

53

60 *f* *p*

64 *a tempo*

69 *f* *p*

74 *a tempo* *ff*

80

86

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3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto



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4. Qui Tollis

Hilarión Eslava, 1832

Largo

The musical score for 'Qui Tollis' is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Largo'. The score consists of five staves of music. The first staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic and a *dol.* (dolente) marking. The second staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic and another piano (*p*) dynamic. The third staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The fourth staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and includes a first ending bracket labeled '2' for measures [14-15]. The fifth staff continues with a piano (*p*) dynamic.

5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

The musical score for 'Quoniam (Bass Solo)' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Allegro Moderato'. The score consists of three staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts with a *dol.* (dolente) marking and ends with a *cres.* (crescendo) marking. The third staff begins with a fortissimo (*ff*) dynamic, followed by a forte (*f*) dynamic.

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6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho

Musical score for "6. Cum Sancto Spiritu" by Hilarión Eslava, 1832. The score is in 6/8 time and consists of eight staves of music. The tempo is "Allegro no mucho". The key signature has one sharp (F#). The score includes dynamic markings such as "dol.", "f", "p", and "rf", and tempo markings "a tempo". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Staff 1: *dol.* *f* *dol.* *f*
 Staff 7: *p* *rf* *rf* *rf* *p* *a tempo*
 Staff 13: *f* *p* *f*
 Staff 19: *p*
 Staff 26: *a tempo*
 Staff 37: *f*
 Staff 41: *f*

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7. Sanctus

Hilarión Eslava, 1832

Andante Moderato



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8. Agnus Dei

Hilarión Eslava, 1832

Moderato

7

13

20

27

Allegretto

34

43

54

63

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Violins 2

Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

Largo



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2

55 *a tempo*

Musical staff 1: Treble clef, starting with a piano (*p*) dynamic and a forte (*f*) dynamic. The music consists of chords and eighth notes.

65

Musical staff 2: Treble clef, continuing the melodic line with eighth notes and quarter notes.

73

Musical staff 3: Treble clef, featuring a forte (*f*) dynamic and a key signature change to one flat.

79

Musical staff 4: Treble clef, featuring a series of sixteenth-note runs.

85

Musical staff 5: Treble clef, continuing the sixteenth-note runs.

92

Musical staff 6: Treble clef, starting with a forte (*f*) dynamic and a key signature change to one sharp. The tempo is marked *a tempo*.

98

Musical staff 7: Treble clef, featuring sixteenth-note runs and a key signature change to two sharps.

103

Musical staff 8: Treble clef, featuring sixteenth-note runs.

108

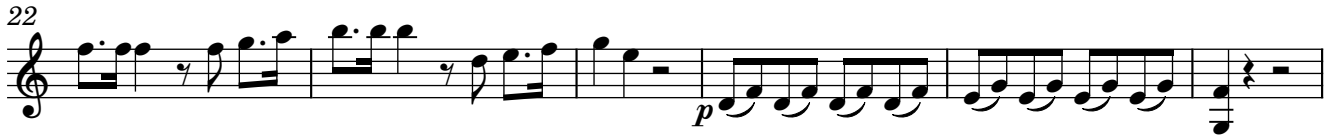
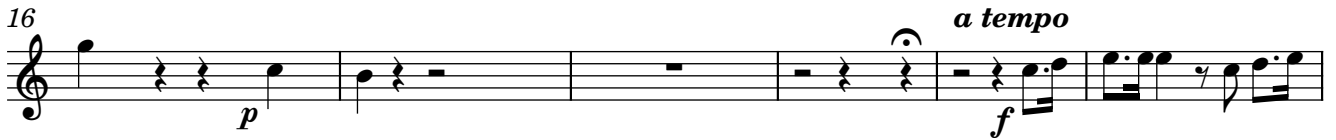
Musical staff 9: Treble clef, concluding the piece with a double bar line.

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2. Gloria

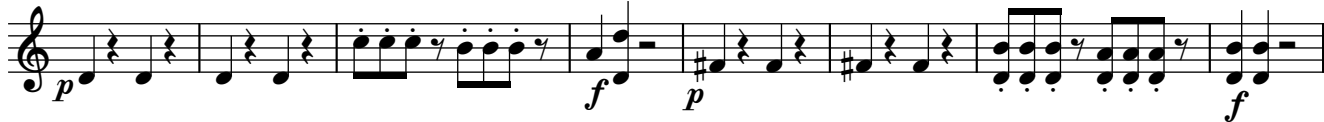
Hilarión Eslava, 1832

Allegro moderato



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4
44




52



60



65 *a tempo*



71



76 *a tempo*



81



87

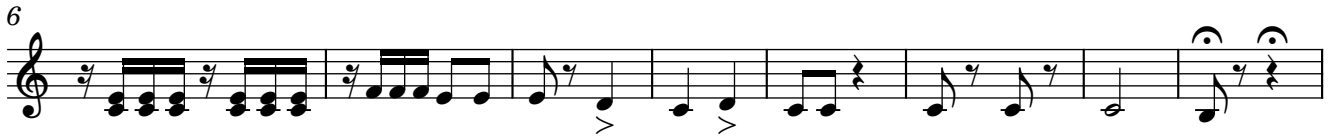


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3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto



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6
50

58

67

4. Qui Tollis

Hilarión Eslava, 1832

Largo

6

11

18

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5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

8

16

23

30

36

40 *a tempo*

44

51

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6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho



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49

55

61

7. Sanctus

Hilarión Eslava, 1832

Andante Moderato

1

5

9

12

16

22

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8. Agnus Dei

Hilarión Eslava, 1832

Moderato



Allegretto



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Violoncellos

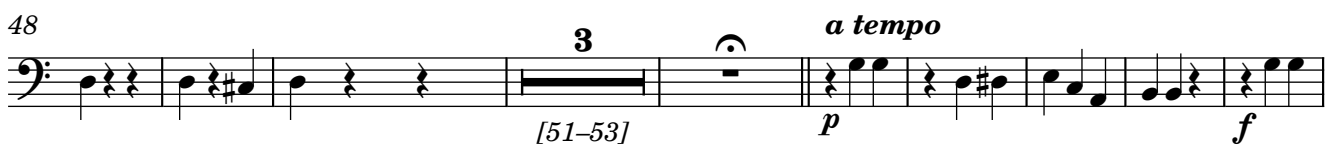
Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

Largo



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2

84

a tempo
f

95

102

2. Gloria

Hilarión Eslava, 1832

Allegro moderato

f *p*

11

f *p*

17

a tempo
f *p*

27

f

36

a tempo
p *p*

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43



51



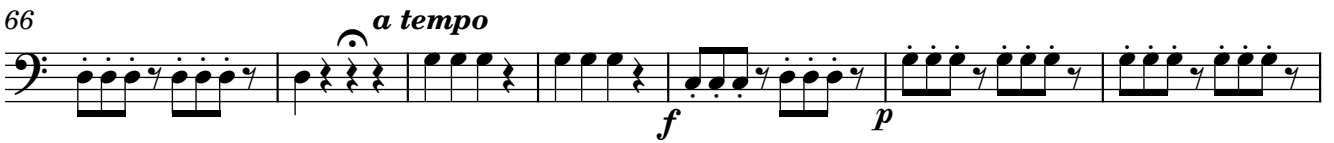
56



61



66



73



82



88



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3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto

10



20



30



40



50



59



67



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4. Qui Tollis

Hilarión Eslava, 1832

Largo

6

11

17

5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

7

15

22

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6

30

38

45

52

6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho

10

17

25

34

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43



50



57



7. Sanctus

Hilarión Eslava, 1832

Andante Moderato



5



11



17



22



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8. Agnus Dei

Hilarión Eslava, 1832

Moderato



38 Allegretto



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Contrabasses

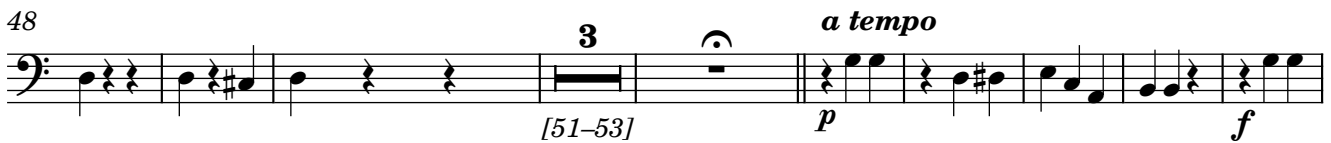
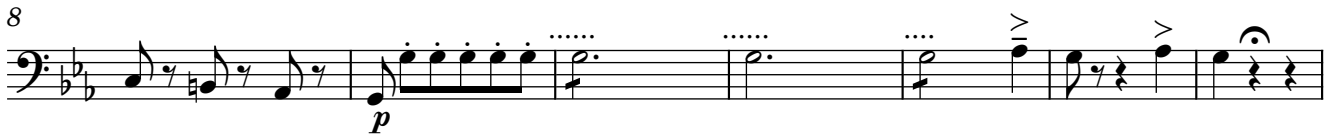
Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

Largo



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2
84 *a tempo*


95


102


2. Gloria

Hilarión Eslava, 1832

Allegro moderato



12


17 *a tempo*


27


36 *a tempo*


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3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto



11



22



33



44



55



65



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4. Qui Tollis

Hilarión Eslava, 1832

Largo

7

12

18

5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

8

17

24

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6

30

38

45

52

6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho

10

17

25

34

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43



50



57



7. Sanctus

Hilarión Eslava, 1832

Andante Moderato



5



11



17



22



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8. Agnus Dei

Hilarión Eslava, 1832

Moderato



38 Allegretto



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

Hilarión Eslava



Double Choir with Chamber Orchestra and Organ Obligato
(Keyboard Reduction by Rebecca Rufin)

ART: "Las Santas Justa y Rufina", Stained glass window by
Juan Bautista de León, 1685; Chapel of San Antonio, Seville Cathedral

Misa a Ocho Voces (1832)

con Órgano Obligado

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

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8 *f* *dol.*

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

A. 1 *f* *dol.*

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

T. 1 *f* *dol.*

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

B. 1 *f* *dol.*

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

S. 2 *f*

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

A. 2 *f*

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

T. 2 *f*

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

B. 2 *f*

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

KB *p*

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12

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

A. 1
e e - - - lei - - - son.

T. 1
e e - - - lei - - - son.

B. 1
e e - - - lei - - - son.

KB

15

S. 1
f Ky - ri - e e - lei - son, *pp* e - - - - lei - - - - son.

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

T. 1
f Ky - ri - e e - lei - son, *pp* e - - - - lei - - - - son.

B. 1
f Ky - ri - e e - lei - son, *pp* e - - - - lei - - - - son.

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

19 **Allegretto**

KB

dol.

f

5

25

S. 1

dol.

Chris - te e - lei - son,

A. 1

dol.

Chris - te e - lei - son,

T. 1

dol.

Chris - te e - lei - son,

B. 1

dol.

Chris - te e - lei - son,

KB

dol.

31

S. 1

Chris - te e - lei - son,

A. 1

Chris - te e - lei - son,

T. 1

Chris - te e - lei - son,

B. 1

Chris - te e - lei - son,

KB

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35 *f*

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

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

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

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

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

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

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

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

KB
f

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49

S. 1
e - lei - - - son.

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

B. 1
e - lei - - - son.

KB

52

KB

a tempo

55

KB
dol.

59

KB
f

Solo.

63

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

KB
p

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68

S. 1
Chris - te, Chris - te

A. 1
dol.
Chris - - - te e - - - - -

T. 1
p
Chris - te, Chris - te

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

KB

73

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

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

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

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

KB

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77

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

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

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

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

S. 2
f Ky - - - ri - - - e

A. 2
f Ky - - - ri - - - e

T. 2
f Ky - - - ri - - -

B. 2
f Ky - ri - - - e e - - - lei - - -

KB

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85

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

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

T. 1 *f* Ky - - - - - ri - - - - - e

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

S. 2 Ky - - - - - ri - - - - - e e - - -

A. 2 *f* Ky - - ri - - e e - - - - -

T. 2 *f* Ky - - - - - ri - - - - - e

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

KB

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89 *a tempo*

S. 1
lei - son,

A. 1
lei - son,

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

B. 1
e e - lei - son,

S. 2
lei - son,

A. 2
lei - son,

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

B. 2
e e - lei - son,

KB

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94 *f*

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

A. 1
e - lei - - - - -

T. 1
e e - - - - -

B. 1
f Ky - ri - e, Ky - ri - e, Ky - ri - e e - - - - -

S. 2
f Ky - - - ri - - - e e - - - - - lei - - - - -

A. 2
e - lei - - - - -

T. 2
e e - - - - -

B. 2
f Ky - ri - e, Ky - ri - e, Ky - ri - e e - - - - -

KB
f

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98

S. 1
son, Ky - ri - e

A. 1
son,

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

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

S. 2
son, Ky - ri - e

A. 2
son,

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

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

KB

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102

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

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

T. 1
- - - - - lei - - - - son,

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

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

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

T. 2
- - - - - lei - - - - son,

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

KB

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106

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

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

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

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

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

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

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

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

KB

111

KB

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2. Gloria

Hilarión Eslava, 1832

Allegro moderato

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction

5

KB

dol.

8

KB

11

KB

f

15

KB

dol.

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18 *a tempo* *f*

S. 1 et in ter - ra pax ho -

A. 1 et in ter - ra pax ho -

T. 1 et in ter - ra pax ho -

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

S. 2 et in ter - ra pax ho -

A. 2 et in ter - ra pax ho -

T. 2 et in ter - ra pax ho -

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

KB *mf* *f*

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22

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

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

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

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

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

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

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

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

KB
dol.

25

S. 1
dol.
bo - næ, bo - næ vo - lun - -

A. 1
dol.
bo - næ, bo - næ vo - lun - -

T. 1
dol.
bo - næ, bo - næ vo - lun - -

B. 1
dol.
bo - næ, bo - næ vo - lun - -

KB

28

S. 1 ta - - - - tis, bo - - - -

A. 1 ta - - - - tis, bo - - - -

T. 1 ta - - - - tis, bo - - - -

B. 1 ta - - - - tis, bo - - - -

KB

31

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

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

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

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

S. 2 - - - - - bo - - - - - *f*

A. 2 - - - - - bo - - - - - *f*

T. 2 - - - - - bo - - - - - *f*

B. 2 - - - - - bo - - - - - *f*

KB

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34

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

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

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

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

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

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

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

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

KB

37

KB

p

a tempo

dol.

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42

S. 1 *dol.*
Lau - da - muste, lau - - da - muste,

T. 1 *dol.*
Lau - da - muste, lau - - da - muste, *dol.*

S. 2
lau - da - mus

A. 2 *dol.*
lau - da - mus

T. 2 *dol.*
lau - da - mus

B. 2 *dol.*
lau - da - mus

KB

47

S. 1
be-ne - di - ci-mus, be-ne - di - ci-mus,

T. 1
be-ne - di - ci-mus, be-ne - di - ci-mus,

S. 2
te, be-ne - di - - - ci - - mus

A. 2
te, be-ne - di - - - ci - - mus

T. 2
te, be-ne - di - - - ci - - mus

B. 2
te, be-ne - di - - - ci - - mus

KB
f *p* *dol.*

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51

S. 1
lau - da - muste, lau - da - muste,

T. 1
lau - da - muste, lau - da - muste,

S. 2
te, lau - da - muste, lau -

A. 2
te, lau - da - muste, lau -

T. 2
te, lau - da - muste, lau -

B. 2
te, lau - da - muste, lau -

KB
f *p* *f* *p*

55

S. 1
be - ne - di - - - ci - mus, be - ne - di - ci - muste,

T. 1
be - ne - di - - - ci - mus, be - ne - di - ci - muste,

S. 2
da - muste, be - ne -

A. 2
da - muste, lau -

T. 2
da - muste, be - ne -

B. 2
da - muste, lau -

KB
f *p* *f*

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58

A. 1 *dol.*
a - - - do -

S. 2
di - - ci-mus, be - ne - di - ci-mus te,

A. 2
da - mus te, lau - - da - mus te,

T. 2
di - - ci-mus, be - ne - di - ci-mus te,

B. 2
da - mus te, lau - - da - mus te,

KB
p *f* *p*

62

S. 1 *dol.* *p*
a - - - do - - ra - - - - mus te, a - - -

A. 1 *p*
ra - - mus, a - - - do - - - - ra - - - mus te, a - - -

T. 1 *dol.* *p*
a - - - do - ra-mus, a - do - - ra - - - mus te, a - - -

B. 1 *dol.*
a - - - do - - ra - - - - -

KB

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66 *a tempo*

S. 1 *dol.* *f*
do - - - - ra - - mus te, glo - ri - - - - fi - - - ca - muste, glo -

A. 1 *f*
do - - - - ra - - mus te, glo -

T. 1 *dol.* *f*
do - - - - ra - - mus te, glo - ri - - - - fi - - - ca - muste, glo -

B. 1 *p* *f*
- - - - - mus te, glo -

S. 2 *f*
glo -

A. 2 *f*
glo -

T. 2 *f*
glo -

B. 2 *f*
glo -

KB

70

S. 1
ri - - - fi - ca - - mus te.

A. 1
ri - - - fi - ca - - mus te.

T. 1
ri - - - fi - ca - - mus te.

B. 1
ri - - - fi - ca - - mus te.

S. 2
ri - - - fi - ca - - mus te.

A. 2
ri - - - fi - ca - - mus te.

T. 2
ri - - - fi - ca - - mus te.

B. 2
ri - - - fi - ca - - mus te.

KB
f
p

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74 *a tempo* *ff*

S. 1 Gra - ti - as a - gi - mus

A. 1 Gra - ti - as a - gi - mus

T. 1 Gra - ti - as a - gi - mus

B. 1 Gra - ti - as a - - gi-mus

S. 2 Gra - ti - as a - gi - mus

A. 2 Gra - ti - as a - gi - mus

T. 2 Gra - ti - as a - gi - mus

B. 2 Gra - ti - as a - - gi-mus

KB

78

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

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

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

B. 1
ti - - bi prop - ter mag - nam glo - ri - am tu - am, prop - ter,

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

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

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

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

KB

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81

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

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

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

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

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

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

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

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

KB

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84

S. 1
— mag - nam, prop - ter — mag - nam, prop - ter — mag - nam glo - ri -

A. 1
— mag - nam, prop - ter — mag - nam, prop - ter — mag - nam glo - ri -

T. 1
— mag - nam, prop - ter — mag - nam, prop - ter — mag - nam glo - ri -

B. 1
prop - ter mag - nam, prop - ter mag - nam, glo - - - - ri - am

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

A. 2
— mag - nam, prop - ter — mag - nam, prop - ter — mag - nam glo - ri -

T. 2
— mag - nam, prop - ter — mag - nam, prop - ter — mag - nam glo - ri -

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

KB

87

S. 1
am tu - - - - am.

A. 1
am tu - - - - am.

T. 1
am tu - - - - am.

B. 1
tu - - - - - am.

S. 2
am tu - - - - am.

A. 2
am tu - - - - am.

T. 2
am tu - - - - am.

B. 2
tu - - - - - am.

KB

3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto

Soprano 1

Tenor 1

Bass 1

Keyboard Reduction

5

KB

10

S. 1

KB

15

S. 1

KB

dol.

dol.

dol.

dol.

Do - - mi - ne

De - - - us, Rex cæ - - - les - - tis, De - - - us

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19

S. 1

Pa - - ter_ om - ni-po - tens,

KB

dol.

24

B. 1

dol.

Do - mi-ne_ Fi - li_ u - - - ni - - gen - i-te,

KB

29

B. 1

Je - - - su_ Chris - te,_ Je - su Chris - - - te,

KB

34

T. 1

dol.

Do - - - mi - ne_ De - - - us_

KB

38

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

KB

42

S. 1
Do - mi - - ne De - - - us, Ag - - - nus De - - -

T. 1
Pa - - - tris, Do - mi - - ne De - - - us, Ag - - - nus De - - -

B. 1
Do - - mi - - - ne De - - - us, Ag - - - nus De - - -

KB

47

S. 1
i, Ag - nus De - - - - - i, Do - mi-ne De - us

T. 1
i, Ag - nus De - - - - - i, Do - mi-ne De - - - us,

B. 1
i, Ag - nus De - - - - - i, Do - mi-ne

KB

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52

S. 1
Ag - - - nus De - i, Do - mi-ne

T. 1
Ag - - - nus De - i, Do - mi-ne De - us Ag - - - nus

B. 1
De-us, Ag-nus De - - i, Do - mi-ne De - us, Ag -

KB

57

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

T. 1
De - - i, Do - - mi - ne De - - - us, Ag - - - nus. De - i, Fi - li -

B. 1
- - - - nus De - - - i, Fi - li - us Pa - - - - - tris, Fi - li - us

KB

62

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

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

B. 1
Pa - - - - - tris, Pa - - - tris, Fi - - - li - us Pa - - -

KB

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67

S. 1
us Pa - - - tris, Pa - - - - tris.

T. 1
us Pa - - - tris, Pa - - - - tris.

B. 1
tris, Pa - - - - - tris.

KB

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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

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

5

T. 1

B. 1

KB

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

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

p *f*

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8

S. 1 *f*
qui tol - lis pec - ca - ta

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

T. 1 *f*
mi-se-re-re, mi-se - re - re no - bis, qui tol - lis pec - ca - ta

B. 1 *f*
re-re, mi-se - re - re no - bis, qui tol - lis pec - ca - - - ta

S. 2 *f*
qui tol - lis pec - ca - ta

A. 2 *f*
qui tol - lis pec - ca - ta

T. 2 *f*
qui tol - lis pec - ca - ta

B. 2 *f*
qui tol - lis pec - ca - - - ta

KB *p* *f*

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11

S. 1
mun - - - - di, sus-ci - pe de-pre -

A. 1
mun - - - - di, sus - ci - pe de-pre -

T. 1
mun - - - - di,

B. 1
mun - - - - di,

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

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

T. 2
mun - - - - di, *p* sus - ci-pe, sus - ci-pe,

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

KB
p

13

S. 1 *pp*
ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram Pa - tris,

A. 1 *pp*
ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram Pa - tris,

T. 1 *pp*
Qui se - des ad dex - te - ram Pa - tris,
(Editor suggests alternative notes in red font to replace half note)

B. 1 *p*
mi - se -

S. 2 *f*
sus - ci - - - pe

A. 2 *f*
sus - ci - - - pe

T. 2 *f*
sus - ci - - - pe

B. 2 *f*
sus - ci - - - pe

KB *f*
(Editor suggests alternative notes in red font to replace half note)

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16

p

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

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

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

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

KB

18

S. 1
re-re no - bis.

A. 1
no - - - bis.

T. 1
no - - - bis.

B. 1
no - - - bis.

KB

21

KB

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5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

Bass 2

Keyboard Reduction

6

KB

10

KB

13

B. 1

KB

18

B. 1

KB

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

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

f

tr

dbl.

cres.

f

ff

dol.

tr

dol.

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22

B. 1
am tu so - lus_ Do - - - - mi - - nus, tu

KB

25

B. 1
cres. so - lus Al - - - tis - si-mus, *f* Al - - - tis - - -

KB
cres.
ff

28

B. 1
- si - mus, Je - su Chris - - - te,

KB
ff *dol.* *p*

31

B. 1
Je - - - - - su

KB

33

B. 1
Chris - - - te, Je - - - su

KB

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35

B. 1
Chris - - - - te, Je - - - - su

KB

37 *a piacere*

B. 1
Chris - - - te, Je - - - su Chris - - - te, Je - - - su Chris - - te,

KB

40 *a tempo*

B. 1
Quo - ni-am tu so-lus sanc - tus, quo - ni-am tu so-lus

KB

44

B. 1
sanc - - - tus, tu so - - - lus Al - - -

KB

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47

B. 1

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

KB

f *ff*

50

B. 1

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

KB

dol. *f*

52

B. 1

Chris - - - - - te.

KB

ff

6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction

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

7 *p* *rf* *rf* *rf*

KB

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a tempo

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

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

A. 1 *dol.* *f* *dol.*
Cum Sanc-to, cum Sanc - to Spi - ri - tu, cum Sanc-to,

T. 1 *dol.* *f* *dol.*
Cum____ Sanc-to, cum Sanc - to Spi - ri - tu, cum____ Sanc-to,

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

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

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

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

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

KB *p* *f* *p*

15 *f*

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

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

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

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

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

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

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

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

KB
f

19

S. 1
a De - i, *p* in

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

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

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

S. 2
a De - i,

A. 2
a De - i,

T. 2
a De - i,

B. 2
a De - - i,

KB

23

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

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

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

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

KB

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28 *a tempo*

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

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

KB

33 *p*

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

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

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

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

KB

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37

S. 1
glo - - - - - ri - - - a De - - - i Pa - - tris, cum *f*

A. 1
glo - - - - - ri - - - a De - - - i Pa - - tris, cum *f*

T. 1
glo - - - - - ri - - - a De - - - i Pa - - tris, cum *f*

B. 1
glo - - - - - ri - - - a De - - - i Pa - - tris, cum *f*

S. 2
cum *f*

A. 2
cum *f*

T. 2
cum *f*

B. 2
cum *f*

KB
f

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41

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

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

T. 1
Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris, cum *f*

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

S. 2
Sanc-to Spi - ri - tu in glo - ri - a De - i Pa - tris, cum

A. 2
Sanc-to Spi - ri - tu in glo - ri - a De - i Pa - tris, cum

T. 2
Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris, cum *f*

B. 2
Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris, cum *f*

KB

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45

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

A. 1
Sanc-to Spi - - ri - tu in glo - - ri - a De-i Pa - - - tris,

T. 1
Sanc - to Spi - ri - - tu in glo - ri - - a De-i Pa - - - tris,

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

S. 2
Sanc-to Spi - - ri - tu in glo - - ri - a De-i Pa - - - tris, in glo - ri -

A. 2
Sanc-to Spi - - ri - tu in glo - - ri - a De-i Pa - - - tris,

T. 2
Sanc - to Spi - ri - - tu in glo - ri - - a De-i Pa - - - tris,

B. 2
Sanc - to Spi - ri - - tu in glo - ri - - a De-i Pa - - - tris, in

KB

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49

S. 1
a De-i Pa - - - - -

A. 1
rf in glo - - - ri - - - a De - - - - i Pa - - - - -

T. 1
rf in glo - - - ri - - - a De - - - - i Pa - - - - -

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

S. 2
a De-i Pa - - - - -

A. 2
rf in glo - - - ri - - - a De - - - - i Pa - - - - -

T. 2
rf in glo - - - ri - - - a De - - - - i Pa - - - - -

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

KB
rf

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53

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

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

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

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

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

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57

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

A. 1 Pa - - - - - tris, A - - men, A - - men, A - men.

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

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

S. 2 Pa - - - - - tris, A - - men, A - men.

A. 2 Pa - - - - - tris, A - - men, A - men.

T. 2 Pa - - - - - tris, A - - men, A - men.

B. 2 Pa - - - - - tris, A - - men, A - men.

KB

The musical score consists of eight vocal staves and a keyboard part. The vocal parts are arranged in four pairs (Soprano, Alto, Tenor, Bass) for two different groups (1 and 2). The lyrics are 'Pa - - - - - tris, A - - men, A - - men, A - men.' The dynamics are marked as *p* (piano) and *f* (forte). The keyboard part provides accompaniment with chords and moving lines in both hands.

7. Sanctus

Hilarión Eslava, 1832

Andante Moderato

The score consists of eight vocal staves and a keyboard reduction. The vocal parts are labeled Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. Each vocal staff contains a whole rest in each of the three measures. The keyboard reduction is written for piano and features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The tempo is marked 'Andante Moderato'.

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction

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S. 1 *f* Sanc - - - - tus, Sanc - - - - tus, Sanc-tus,

A. 1 *f* Sanc - - - - tus, Sanc - - - - tus, Sanc-tus,

T. 1 *f* Sanc - - - - tus, Sanc - - - - tus, Sanc-tus,

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

S. 2 *f* Sanc - - - - tus, Sanc - - - - tus, Sanc-tus,

A. 2 *f* Sanc - - - - tus, Sanc - - - - tus, Sanc-tus,

T. 2 *f* Sanc - - - - tus, Sanc - - - - tus, Sanc-tus,

B. 2 *f* Sanc - - - - tus, Sanc - - - - tus, Sanc-tus,

KB *p* *f*

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7

S. 1
Do - - - mi - nus De - - - us Sa - ba - oth.

A. 1
Do - - - mi - nus De - - - us Sa - ba - oth.

T. 1
Do - - - mi - nus De - - - us Sa - ba - oth.

B. 1
Do - - - mi - nus De - - - us Sa - ba - oth.

S. 2
Do - - - mi - nus De - - - us Sa - ba - oth.

A. 2
Do - - - mi - nus De - - - us Sa - ba - oth.

T. 2
Do - - - mi - nus De - - - us Sa - ba - oth.

B. 2
Do - - - mi - nus De - - - us Sa - ba - oth.

KB

10

KB

13

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

B. 1
p
Ple - ni - sunt cæ - - - li, cæ - - li et ter - - - ra

KB
p

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15 *p*

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

A. 1
p glo - - - ri - - - a, glo - - - ri - - - a tu - - - - - a, *f* Ho - -

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

B. 1
glo - - - ri - - - a, glo - - - ri - - - a tu - - - - - a, *f*

A. 2
Ho - -

KB
f

17 *f*

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

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

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

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

S. 2
Ho - - - san - - - na, Ho - - - san - - - na in ex - cel - -

A. 2
f san - - - na, Ho - san - - - na, Ho - - san-na in ex-cel - -

T. 2
Ho - - - san - - - na, Ho - - - san - - - na in ex - cel - -

B. 2
f Ho - - - san - - - na, Ho - - - san - - - na in ex - cel - -

KB

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20

S. 1
sis, Ho - - - - san - - - - na, Ho - - - - - san - - - - - na

A. 1
sis, Ho - - san - - - - na, Ho - san - - - - na, Ho - -

T. 1
sis, Ho - - - - san - - - - na, Ho - - - - - san - - - - - na

B. 1
sis, Ho - - san - - - - - na, Ho - - - - - san - - - - - na

S. 2
sis, Ho - - - - san - - - - na, Ho - - - - - san - - - - - na

A. 2
sis, Ho - - san - - - - na, Ho - san - - - - na, Ho - -

T. 2
sis, Ho - - - - san - - - - na, Ho - - - - - san - - - - - na

B. 2
sis, Ho - - san - - - - - na, Ho - - - - - san - - - - - na

KB

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23

S. 1
in ex - - - cel - - - - sis,

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

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

B. 1
in ex - - - cel - - - - sis,

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

A. 2
san - na 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

Moderato

dol.

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

Ag-nus De - i qui

7

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

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

dol.
Ag-nus De - - - i qui

dol.
Ag-nus De - - - i qui

dol.
Ag - nus De - i qui

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11

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

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

T. 1
tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se -

B. 1
tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se -

S. 2
mi - se - re - re, mi - se -

A. 2
mi - se - re - re, mi - se -

T. 2
mi - se - re - re, mi - se -

B. 2
mi - se - re - re, mi - se -

KB

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15

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

A. 1
dol.
Ag-nus De - - i qui tol - - - lis

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

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

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

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

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

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

KB
p

20

S. 1
Ag-nus De - - - - i qui

A. 1
pec - ca - - - - ta mun - - - di, Ag-nus De - - - - i qui

T. 1
dol.
Ag - - nus De - - i qui

B. 1
dol.
Ag - - nus De - - i qui

KB

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23

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

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

T. 1
tol - - - lis pec - - ca - - - ta mun - - - di, mi-se - re - re, mi-se -

B. 1
tol - - - lis pec - - ca - - - ta mun - - - di, mi-se - re - re, mi-se -

S. 2
mi-se - re - re, mi-se -

A. 2
mi-se - re - re, mi-se -

T. 2
mi-se - re - re, mi-se -

B. 2
mi-se - re - re, mi-se -

KB

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27

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

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

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

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

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

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

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

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

KB
dol.

31

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

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

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

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

KB
p

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35 **Allegretto**

S. 1
mun-di,

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

T. 1
mun-di,

B. 1
mun-di,

KB

41 *f* *p*

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

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

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

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

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

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

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

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

KB
f *rf* *dol.*

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48

S. 1
no-bis do - na no-bis do - na no-bis

A. 1
no-bis do - na no-bis do - na no-bis

T. 1
no-bis do - na no-bis do - na no-bis

B. 1
no-bis do - na no-bis do - na no-bis

KB

53

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

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

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

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

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

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

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

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

KB
dol.

60

S. 1 no-bis do - na no-bis do - na no-bis

A. 1 no-bis do - na no-bis do - na no-bis

T. 1 no-bis do - na no-bis do - na no-bis

B. 1 no-bis do - na no-bis do - na no-bis

KB

65

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

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

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

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

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

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

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

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

KB

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Keyboard Reduction

Misa a Ocho Voces (1832)

con Órgano Obligado

1. Kyrie

Hilarión Eslava, 1832

Largo

ff

p

4

7

f

p

11

14

f

p

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2
19 **Allegretto**

dol. *f*

This system contains measures 19 through 23. The music is in 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *dol.* (dolce) and *f* (forte).

24

dol.

This system contains measures 24 through 29. The right hand continues with melodic patterns, including some chromatic movement. The left hand maintains the eighth-note accompaniment. A *dol.* dynamic marking is present.

30

This system contains measures 30 through 34. The right hand has a more active melodic line with sixteenth-note passages. The left hand continues with eighth notes.

35

f *f*

This system contains measures 35 through 39. The right hand features a complex texture with sixteenth-note runs and chords. The left hand continues with eighth notes. Dynamics include *f* (forte).

40

dol.

This system contains measures 40 through 43. The right hand has a melodic line with slurs. The left hand continues with eighth notes. A *dol.* dynamic marking is present.

44

This system contains measures 44 through 47. The right hand features a dense texture with sixteenth-note patterns and slurs. The left hand continues with eighth notes.

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48 3

51

53 *a tempo*

57

61

67

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72

76

80

83

87

92

a tempo

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97

Musical score for measures 97-100. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex texture of chords and arpeggios, primarily in the right hand, with some notes in the left hand. The bass staff contains a simple, rhythmic accompaniment of eighth notes.

100

Musical score for measures 100-103. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex texture of chords and arpeggios, primarily in the right hand, with some notes in the left hand. The bass staff contains a simple, rhythmic accompaniment of eighth notes.

103

Musical score for measures 103-106. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex texture of chords and arpeggios, primarily in the right hand, with some notes in the left hand. The bass staff contains a simple, rhythmic accompaniment of eighth notes.

106

Musical score for measures 106-110. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex texture of chords and arpeggios, primarily in the right hand, with some notes in the left hand. The bass staff contains a simple, rhythmic accompaniment of eighth notes.

110

Musical score for measures 110-114. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex texture of chords and arpeggios, primarily in the right hand, with some notes in the left hand. The bass staff contains a simple, rhythmic accompaniment of eighth notes.

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2. Gloria

Hilarión Eslava, 1832

Allegro moderato

f

dol.

f

dol.

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20 *a tempo*

mf *f*

24

dol.

27

30

33

f

36 *a tempo*

p *dol.*

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40

Musical score for measures 40-45. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and fortissimo (*f*).

46

Musical score for measures 46-50. The right hand has chords with accents and slurs. The left hand continues with eighth notes. Dynamics include fortissimo (*f*), piano (*p*), and dolcissimo (*dol.*).

51

Musical score for measures 51-54. The right hand has chords with accents and slurs. The left hand continues with eighth notes. Dynamics include fortissimo (*f*) and piano (*p*).

55

Musical score for measures 55-58. The right hand has chords with accents and slurs. The left hand continues with eighth notes. Dynamics include fortissimo (*f*) and piano (*p*).

59

Musical score for measures 59-62. The right hand has chords with accents and slurs. The left hand continues with eighth notes. Dynamics include fortissimo (*f*) and piano (*p*).

63

Musical score for measures 63-65. The right hand has chords with accents and slurs. The left hand continues with eighth notes. Dynamics include fortissimo (*f*) and piano (*p*).

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66 *a tempo*

Musical score for measures 66-70. Treble clef has chords and eighth notes. Bass clef has eighth notes. Dynamics include *f*.

71 *p*

Musical score for measures 71-74. Treble clef has chords and eighth notes. Bass clef has eighth notes. Dynamics include *p*.

75 *a tempo*

Musical score for measures 75-78. Treble clef has chords and eighth notes. Bass clef has eighth notes. Dynamics include *f*.

79

Musical score for measures 79-82. Treble clef has chords and eighth notes. Bass clef has eighth notes.

83

Musical score for measures 83-87. Treble clef has chords and eighth notes. Bass clef has eighth notes.

88

Musical score for measures 88-91. Treble clef has chords and eighth notes. Bass clef has eighth notes.

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3. Domine Deus (a 3)

Hilarión Eslava, 1832

Allegretto

dol.

5

9

14

dol.

19

dol.

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23

28

33

37

41

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12

Musical score for measures 46-50. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 46 starts with a treble staff containing a half note chord (F#4, A4) and a bass staff with a half note chord (C3, F#2). The piece continues with various rhythmic patterns and chord changes, including sixteenth notes and eighth notes in the treble, and quarter notes and eighth notes in the bass. Measure 50 ends with a treble staff chord (F#4, A4) and a bass staff chord (C3, F#2).

51

Musical score for measures 51-57. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 51 starts with a treble staff containing a half note chord (F#4, A4) and a bass staff with a half note chord (C3, F#2). The piece continues with various rhythmic patterns and chord changes, including sixteenth notes and eighth notes in the treble, and quarter notes and eighth notes in the bass. Measure 57 ends with a treble staff chord (F#4, A4) and a bass staff chord (C3, F#2).

58

Musical score for measures 58-64. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 58 starts with a treble staff containing a half note chord (F#4, A4) and a bass staff with a half note chord (C3, F#2). The piece continues with various rhythmic patterns and chord changes, including sixteenth notes and eighth notes in the treble, and quarter notes and eighth notes in the bass. Measure 64 ends with a treble staff chord (F#4, A4) and a bass staff chord (C3, F#2).

65

Musical score for measures 65-68. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 65 starts with a treble staff containing a half note chord (F#4, A4) and a bass staff with a half note chord (C3, F#2). The piece continues with various rhythmic patterns and chord changes, including sixteenth notes and eighth notes in the treble, and quarter notes and eighth notes in the bass. Measure 68 ends with a treble staff chord (F#4, A4) and a bass staff chord (C3, F#2).

69

Musical score for measures 69-72. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 69 starts with a treble staff containing a half note chord (F#4, A4) and a bass staff with a half note chord (C3, F#2). The piece continues with various rhythmic patterns and chord changes, including sixteenth notes and eighth notes in the treble, and quarter notes and eighth notes in the bass. Measure 72 ends with a treble staff chord (F#4, A4) and a bass staff chord (C3, F#2).

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4. Qui Tollis

Hilarión Eslava, 1832

Largo

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

5 *p* *f* *p*

9 *f* *p*

13 *f* *p*

(Editor suggests alternative notes in red font to replace half note)

18

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5. Quoniam (Bass Solo)

Hilarión Eslava, 1832

Allegro Moderato

Musical score for "5. Quoniam (Bass Solo)" by Hilarión Eslava, 1832. The score is in bass clef, 2/4 time, and B-flat major. It consists of six systems of two staves each (treble and bass clef). The first system starts with a forte (*f*) dynamic and includes a trill (*tr*) in the right hand. The second system starts at measure 6 and includes a trill (*tr*) in the right hand and a double bar line (*dbl.*) in the left hand. The third system starts at measure 10 and includes a crescendo (*cres.*) marking. The fourth system starts at measure 13 and includes a fortissimo (*ff*) dynamic and a trill (*tr*) in the right hand. The fifth system starts at measure 18 and includes a trill (*tr*) in the right hand and a double bar line (*dbl.*) in the left hand. The sixth system starts at measure 22. The score concludes with a final chord in the right hand.

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25 *cres.* **f** 15

28 *ff* *dol.* *p*

31

33

35

37 *a tempo*

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41

45

48

51

53

6. Cum Sancto Spiritu

Hilarión Eslava, 1832

Allegro no mucho

6

11

17

21

25

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

rf *p* *rf*

rf *a tempo* *p* *f* *p* *f*

p *>*

> *a tempo*

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30

34

37

41

45

49

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7. Sanctus

Hilarión Eslava, 1832

Andante Moderato

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11

f

13

p

15

f

18

21

23

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8. Agnus Dei

Hilarión Eslava, 1832

Moderato

6

10

14

18

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22

26

31

34

38 Allegretto

47

53 23

53 *f* *dol.*

This system contains measures 53 through 60. The music is written for piano in a key with two sharps (F# and C#). The right hand features a complex texture of chords and melodic lines, while the left hand provides a steady accompaniment. Dynamic markings include *f* (forte) and *dol.* (dolce). A fermata is placed over the final measure (60).

61

61 *f*

This system contains measures 61 through 67. The musical texture continues with similar chordal and melodic patterns. A dynamic marking of *f* (forte) is present. A fermata is placed over the final measure (67).

68

68

This system contains measures 68 through 74. The music concludes with a final cadence in the right hand and a sustained accompaniment in the left hand. A fermata is placed over the final measure (74).

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