

Te Deum Laudamus

*Composed in Celebration of the Birth
of Her Royal Highness the Princess of Asturias*

Hilarión Eslava



SATBB with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: *El bautizo de la Infanta Isabel, Princesa de Asturias en la capilla real del Palacio Real de Madrid,*
By Rafael Benjumea, ca. 1851

CPE-325

Te Deum Laudamus

Al Natalicio de la Princesa de Asturias

Hilarión Eslava, ca. 1851

Allegro Moderato

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboes
- C Clarinets
- Bassoons
- C Trumpets
- Horns in C
- Ophicleide Or Tuba
- Soprano
- Alto
- Tenor
- Bass
- Bass Chorus
- Violins I
- Violins II
- Violas
- Violoncellos
- Contrabasses
- Keyboard Reduction

The score includes dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The vocal parts (Soprano, Alto, Tenor, Bass, and Bass Chorus) are currently silent. The Bass Chorus part includes the lyrics: "Te De - um lau - da - - - mus, Te Do-mi-num".

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10

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

mf Te æ - - ter - - num Pa - - - trem Te æ -

mf Te æ - ter-num, æ-ter-num Pa - - - trem, te æ -

mf Te æ - - ter - num Pa-trem Te æ - ter-num

mf Te æ - - ter - - num Pa - - - trem, te æ -

con - fi - te - - - mur.

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19

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

ter - - num Pa - - - trem, om - nis ter - ra, om - nis ter - ra ve - ne - ra - tur, ve - ne -
 ter - - num Pa - - - trem om - nis ter - ra ve - ne - ra - tur, ve - ne - ra - -
 æ - ter - num Pa - - - trem, om - nis ter - ra ve - ne - ra - tur, ve - ne - ra - -
 ter - - num Pa - - - trem om - nis ter - ra ve - ne - ra - tur, ve - ne - ra - -
 om - nis ter - ra ve - ne - ra - tur, ve - ne - ra - -

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28

cresc. y accel. un poco

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.
ra - - - tur. *p* Ti - bi om - nes in - - - ces - - - sa - - -

A.
- - - tur. *p* Ti - - bi om - nes, om - nes an - ge-li, ti - bi cæ - li,

T.
- - - tur. *p* Ti - - bi om - nes om - nes an - ge-li, ti - bi cæ - li,

B.
- - - tur. *p* om - nes an - ge-li, ti - - bi cæ - li, et u-ni-

B. Ch.
- - - tur. *p* om - nes an - ge-li, ti - - bi cæ - li, et u-ni-

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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35

Fl. *f* *ff*

Ob. *f* *ff*

C Cl. *f* *ff*

Bsn. *f* *ff*

C Tpt. *f* *ff*

C Hn. *f* *ff*

Oph./Tuba *f* *ff*

S. *f* *ff*
 - - bi - - li, in - - ces - - - - - sa - - - - - bi - - li

A. *f* *ff*
 et u-ni-ver-sæ-po-tes-ta-tes, Ti - - - - bi Che - ru-bim, et Se - - - ra -

T. *f* *ff*
 et u-ni-ver-sæ-po-tes-ta-tes, Ti - - - - bi Che - ru-bim, et Se - - - ra -

B. *f* *ff*
 ver - sæ po - - tes - ta - tes, Ti - - - bi Che - ru-bim, et Se - - - ra -

B. Ch. *f* *ff*
 ver - sæ po - - tes - ta - tes, Ti - - - bi Che - ru-bim, et Se - - - ra -

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

KB Red. *f* *ff*

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41 **Allegro Moderato**

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

con decision

con decision

con decision

con decision

con decision

con decision

con decision

vo - ce pro - - cla - mant. Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us

phim pro - - - cla - mant. Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us

phim pro - - - cla - mant. Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us

phim pro - - - cla - mant. Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us

phim pro - - - cla - mant. Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us

con decision

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49

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

Sa - ba - oth, Ple - nisunt cæ - li et ter - ra ma - jes - ta - tis glo - ri - æ tu - æ,
Sa - ba - oth, Ple - nisunt cæ - li et ter - ra ma - jes - ta - tis glo - ri - æ tu - æ,
Sa - ba - oth, Ple - nisunt cæ - li et ter - ra ma - jes - ta - tis glo - ri - æ tu - æ, ma - jes -
Sa - ba - oth, Ple - nisunt cæ - li et ter - ra ma - jes - ta - tis glo - ri - æ tu - æ, ma - jes -
Sa - ba - oth, Ple - nisunt cæ - li et ter - ra ma - jes - ta - tis glo - ri - æ tu - æ,

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59

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.
p ma - jes - ta - - tis glo - ri - æ tu - - æ, glo - ri - æ, glo - ri - æ

A.
p ma - jes - ta - - tis glo - ri - æ tu - - æ, glo - ri - æ, glo - ri - æ

T.
ta - - tis glo - ri - æ tu - - æ, ma - jes ta - - tis glo - ri - æ

B.
ta - - tis glo - ri - æ tu - - æ, ma - jes ta - - tis glo - ri - æ

B. Ch.

Vln. I
p

Vln. II
p

Vla.

Vc.

Cb.

KB
Red.

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65

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.
tu - - - - - æ.

A.
tu - - - - - æ.

T.
tu - - - - - æ.

B.
tu - - - - - æ.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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76

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.

T.

B.

cho-rus, Te Pro-phe - ta - rum lau - da - bi-lis nu-me-rus, Te Mar-ty-rum can-di-

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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84

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

mf

Solo

Te per or - - - - bem per

Solo

Te per or-bem ter - ra - rum,

da-tus lau - dat, lau-dat e - xer - ci - tus. Te per or-bem ter -

pizz.

pizz.

pizz.

pizz.

pizz.

mf

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90

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

or - - - bem ter - ra - rum Sanc - - - ta con - - - fi - - - te - - - tur Ec -
te per or - bem ter - ra - rum Sanc - ta con - fi - te - tur Ec - - - - -
ra - - - - - rum Sanc - ta con - fi - te - tur Ec - -

arco *pizz.*

arco *pizz.*

arco *pizz.*

arco *pizz.*

arco *pizz.*

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95

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.
cle - si - a, Pa - - trem im - - - men - sæ ma - - - - jes -

T.
cle - si - a, Pa - trem im - men - sæ ma - - - - - jes - - - - ta - - - - -

B.
cle - si - a, Pa - trem im - men - sæ ma - jes - ta - - - -

B. Ch.

Vln. I *arco* *pizz.*

Vln. II *arco* *pizz.*

Vla. *arco* *pizz.*

Vc. *arco* *pizz.*

Cb. *arco* *pizz.*

KB
Red.

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110

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

Fi - li - um. Sanc - tum quo - que Pa - ra - cli - tum Spi - ri - tum. Sanc - tum

Sanc - - tum quo - - - - - que Pa - ra - - - cli - tum, Pa - ra - - cli -

um. Sanc - - tum quo - que Pa - ra - - - cli - tum, Pa - - ra - - cli -

Fi - li - um. Sanc - tum. quo - - - - - que Pa - - - - -

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116

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

quo - que Pa - ra - cli - tum Spi - ri - tum. *f* Tu Rex glo - - - ri - æ

tum Spi - - ri - tum. *f* Tu Rex glo - - - ri - æ

tum Spi - - ri - tum. *f* Tu Rex glo - - - ri - æ

ra - cli - tum Spi - - ri - tum. *f* Tu Rex glo - ri - æ Chris - - - - -

Tu Rex glo - ri - æ Chris - - - - -

122

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

Chris-te. Tu Pa-tris sem-pi-ter-nus es Fi-li-us. Tu ad-li-be-
te. Tu Pa-tris sem-pi-ter-nus es Fi-li-us. Tu,
te. Tu Pa-tris sem-pi-ter-nus es Fi-li-us. Tu,
te. Tu Pa-tris sem-pi-ter-nus es Fi-li-us. Tu,

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128

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

ran - - - dum sus-cep - tu-rus ho - - - mi - nem, non hor - - - ru -
 Tu ad li-be-ran - - - dum sus - cep - tu-rus ho - - - mi-nem non hor - ru -
 ran - - - dum sus-cep - tu-rus ho - - - mi-nem, non hor - - ru - is - - - - -
 Tu ad li-be-ran - - - dum sus-cep - - tu-rus ho - - - mi-nem non hor - ru -
 tu tu tu non hor - - ru - is - - - - -

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133

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

C Cl. *cresc.* *ff*

Bsn. *ff*

C Tpt. *cresc.* *ff*

E Hn. *cresc.* *ff*

Oph./Tuba *cresc.* *ff*

S. *ff*
is - - - ti Vir - gi - nis u - - - te - rum. Tu, de - vic - - - to

A. *ff*
is - - - ti Vir - gi - nis u - - - te - rum. Tu, de - vic - - - to

T. *ff*
ti Vir - gi - nis u - - - te - rum. Tu, de - vic - - - to

B. *ff*
is - - - ti Vir - gi - nis u - - - te - rum. Tu, de - vic - - - to

B. Ch. *ff*
ti Vir - gi - nis u - - - te - rum. Tu, de - vic - - - to

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

KB Red. *cresc.* *ff*

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139

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

mor - - - tis a - cu - le - o, a pe - ruis - ti cre - den - - - ti - bus reg - - - na cæ-

mor - - - tis a - cu - le - o, a pe - ruis - ti cre - den - - - ti - bus reg - - - na cæ-

mor - - - tis a - cu - le - o, a pe - ruis - ti cre - den - - - ti - bus reg - - - na cæ-

mor - - - tis a - cu - le - o, a pe - ruis - ti cre - den - - - ti - bus reg - - - na cæ-

mor - - - tis a - cu - le - o, a pe - ruis - ti cre - den - - - ti - bus reg - - - na cæ-

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144

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

lo-rum. Tu ad dex-te-ram De-i se-des in glo-ri-a

lo-rum. Tu ad dex-te-ram De - i se - des in glo - - ri-a

lo-rum. Tu ad dex-te-ram De - i se - des in glo - - ri-a

lo-rum. Tu ad dex-te-ram De - i se - des in glo - - ri-a

lo-rum. Tu ad dex-te-ram De - i se - des in glo - - ri-a

151

Fl.

Ob. *1° Ob.*

C Cl. *1° Cl.*

Bsn. *p*

C Tpt.

E Hn.

Oph./Tuba

S. *p*

A. *p*

T. *p*

B. *p*

B. Ch. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB Red. *p*

Pa - - - - tris. Ju - dex cre - de - ris es - se ven - tu - rus,

Pa - - - - tris. Ju - dex cre - de - ris es - se ven - tu - rus,

Pa - - - - tris. Ju - dex cre - de - ris es - se ven - tu - rus,

Pa - - - - tris. Ju - dex cre - de - ris es - se ven - tu - rus,

Pa - - - - tris.

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158

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

E Hn.

Oph./
Tuba

S.
ven - - tu - - - - rus.

A.
ven - - tu - - - - rus.

T.
ven - - tu - - - - rus.

B.
ven - - tu - - - - rus.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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Te Ergo

Andante Sostenuto

Flute

Oboes

C Clarinets

Bassoons

C Trumpets

Horn in C
To Horn in C

Ophicleide
Or Tuba

Soprano
p
Te er-go quæ-su-mus, te er-go quæ-su-mus, tu-is fa-mu-lis sub-ve-

Alto
p
Te er-go quæ-su-mus, te er-go quæ-su-mus, tu-is fa-mu-lis sub-ve-

Tenor
p
Te er-go quæ-su-mus, te er-go quæ-su-mus, tu-is fa-mu-lis sub-ve-

Bass
p
Te er-go quæ-su-mus, te er-go quæ-su-mus, tu-is fa-mu-lis sub-ve-

Bass Chorus

Violins I

Violins II

Violas

Violoncellos

Contrabasses

Keyboard Reduction

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8

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.
ni, quos pre-ti - o - - - so San - - - - gui - ne re - de - mis - - ti, re - de - mis - -

A.
ni, quos pre-ti - o - so San - gui - - ne re - de - mis - - - - -

T.
ni, quos pre-ti - o - so San - gui - - ne re - de - mis - - - - -

B.
ni, quos pre-ti - o - so San - gui - - ne re - de - mis - - - - -

B. Ch.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

KB
Red.
p

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23

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

ti, quos pre-ti - o - - so pre-ti - o - so San - gui-ne re - de - mis -

ti, quos pre-ti - o - - so, pre-ti - o - so San - gui-ne re - de - mis -

ti, quos pre-ti - o - - so, pre-ti - o - so San - gui-ne re - de - mis -

sti, quos pre-ti - o - - so, pre-ti-o-so San - gui-ne re - - de - mi - - - -

sti, quos pre-ti - o - - so, pre-ti-o-so San - gui-ne re - - de - mi - - - -

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30

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.
ti, re - - de - mis - - - ti, re - - de - mis - - - - ti.

A.
ti, re - - de - mis - - - ti, re - - de - mis - - - - ti.

T.
ti, re - - de - mis - - - ti, re - - de - mis - - - - ti.

B.
ti, re - - de - mis - - - - - ti, re - - de - mis - - - - - ti.

B. Ch.
ti,

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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36 Allegro Moderato

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

ff *mf* *f*

Æ - ter-na fac cum sanc-tis tu - - is in glo-ri-a

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45

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S. *mf* Sal - vum fac po - pu - lum tu - um, Do - mi - ne,

A. *mf* Sal - vum fac po - pu - lum tu - um, Do - mi - ne,

T. *mf* Sal - vum fac po - pu - lum tu - - - um, et be - ne -

B. *mf* Sal - vum fac po - pu - lum tu - um, Do - mi - ne,

B. Ch. nu - me - ra - - - ri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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53

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.
et be-ne - dic hæ - re - di - ta - ti tu - æ. Et re - ge e - - - - os us - que in æ -

A.
et be - ne - dic hæ - re - di - ta - ti tu - æ. et ex - tol - le il - los us - que in æ -

T.
dic hæ - - re - di - ta - ti tu - - - æ. et ex - tol - le il - los us - que in æ -

B.
et be - ne - dic hæ - re - di - ta - ti tu - æ. et ex - tol - le il - los us - que in æ

B. Ch.
et ex - tol - le il - los us - que in æ

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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60

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

ter - num. Per sin - gu - los di - - es be - ne - di - ci - mus te. *p* Et lau -
 ter - num. Per sin - gu - los di - - es be - ne - di - ci - mus te. *p* Et lau - da - mus
 ter - num. Per sin - gu - los di - - es be - ne - di - ci - mus te. *p* Et lau - da - mus
 ter - num. Per sin - gu - los di - - es be - ne - di - ci - mus te. *p* Et lau -
 ter - num. Per sin - gu - los di - - es be - ne - di - ci - mus te.

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66 **cresc. y accel. un poco**

Fl. *f* *ff*

Ob. *f* *ff*

C Cl. *f* *ff*

Bsn. *f* *ff*

C Tpt. *ff*

C Hn. *ff*

Oph./
Tuba *ff*

S. *ff*
da - mus no - men tu - um in sæ - - - cu-lum et in sæ-cu-lum sæ-cu -

A. *ff*
no - men tu - um in sæ - cu-lum et in sæ-cu-lum sæ-cu -

T. *ff*
no - men tu - um in sæ - cu-lum et in sæ-cu-lum sæ-cu -

B. *ff*
da - mus no - men tu - um in sæ - cu-lum, et in sæ-cu-lum sæ-cu -

B. Ch.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

KB
Red. *ff*

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73 **Allegro Moderato**

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

li.

li.

li.

li.

Dig-na-re, Do-mi-ne, di-e_ isto si-ne pec-ca-to nos cus-to-di-re. Mi-se-

p

mf

f

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82

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

mf Mi - se - re - re *f* nos - - - tri, Do-mi-ne, *ff* mi - se - re - re, mi - se - re - re,
 Mi - se - re - re nos - - - tri, Do-mi-ne, mi - se - re - re, mi - - se - re - - re,
 Mi - se - re - re nos - - - tri, Do-mi-ne, mi - se - re - re, mi - - se - re - - re,
 re-re nos - tri, Do-mi-ne, mi - - - se - re-re, mi - se - re-re mi - - -

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90 **Allegro no mucho**

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.
mi - se - re - re nos - tri. Fi-at mi - se - ri - cor - di - a tu - a, Do-mi-ne, su -

A.
mi - se - re - re nos - tri. Fi-at mi - se - - - ri -

T.
mi - se - re - re nos - tri.

B.
mi - se - re - re nos - tri.

B. Ch.
se - - - re - re nos - tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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101

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

per nos mi - se - - - ri - - cor - - di - a tu - - a, -
cor - - - di - a tu - a Do - mi - ne, su - - - - per nos, su - per
Fi - at mi - se - - - ri - cor - - - di - a tu - a, Do - mi - ne, su -
Fi - at mi - se - - - ri -

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107

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

Do - - - mi - - ne, que - mad - - - - mo - num spe - - ra - - - - vi -
 nos, que - - - - - mad - - - - - mo - - dum spe - - - - ra - - - - vi -
 - - - - per nos que - mad - - - - - mo - dum spe - ra - - - - - vi -
 cor - - - di - a tu - a, Do - mi - ne, su - per nos que - mad - mo - dum spe -

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112

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

mus in te, in te.

mus, spe - ra - - - vi-mus in te. Fi - - at mi - -

mus spe - ra - - - vi-mus in te.

ra - - - vi - mus in te, in te. Fi-at mi-se-re -

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118

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

f

f

f

f

f

Fi - at mi - - se - - ri - - cor - - di - -

se - - ri - - cor - - di - - a tu - - a, Do - - mi-ne,

Fi-at mi-se-re - cor-di-a tu-a, Do-mi-ne, su-per

cor-di-a tu-a, Do-mi-ne, su-per nos mi-se-ri - cor-di - a tu - - - -

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123

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

a que - mad - - mo-dum spe - - - ra - - - - vi - mus in

Fi - at mi - se - ri - - cor - - di - a que - mad - - mo-dum spe - - -

nos que - mad - mo-dum spe -

a, que - mad - mo-dum spe - - - ra - - - - - vi - mus,

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126

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

te spe - - - ra - - - vi-mus in te spe - - - ra - - - vi-mus in

ra - - - vi-mus in te spe - - - ra - - - vi-mus in te, spe - -

ra - - - vi-mus, que-mad-mo-dum spe - ra - - - vi-mus, spe-ra - vi-mus in

que-mad-mo-dum spe - ra - - - vi-mus, spe-ra - vi-mus in te,

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130

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

te, in te Do-mi-ne spe-ra - - - - vi, in
ra - - - - vi-mus in te, in te, in te,
te, in te, in te Do-mi-ne spe -
spe-ra - vi-mus-in te, spe - - - ra - - - vi-mus in te, in
In te Do - - - - mi - - - ne spe - - - -

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134

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.
te, in te, non con - fun - - dar in æ - ter - - - - num, non con -

A.
in te Do-mi - ne spe - ra - - - vi, non con -

T.
ra - - - - - vi, in te, non, non con -

B.
te, in te, non, non con - fun - dar in æ - ter - - - - num,

B. Ch.
ra - - - - - vi, non con - fun - - - - dar

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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140

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.

A.

T.

B.

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

fun - dar, non con - - fun - - dar in æ - ter - - - - num,

fun - - dar in æ - ter - - - - - num, in æ - ter - - - - - num,

fun - dar in æ - ter - - - - - num, in æ - - ter - - - - - num,

in æ - - - - - ter - - - - - num, non con -

in æ - - - - - ter - - - - - num,

p

p

p

p

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146_s

Fl.

Ob.

C Cl.

Bsn.

C Tpt.

C Hn.

Oph./
Tuba

S.
non, non con-fun-dar in æ-ter-num, in æ-ter-

A.
non con-fun-dar. in æ-ter-num, in æ-ter-

T.
non con-fun-dar. in æ-ter-num, in æ-ter-

B.
fun-dar in æ-ter-num, non con-fun-dar in æ-ter-

B. Ch.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KB
Red.

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154 *Menos*

Fl. *pp* *p*

Ob. *pp* *p*

C Cl. *pp* *p*

Bsn. *pp* *p*

C Tpt. *pp*

C Hn. *pp*

Oph./Tuba *pp*

S. *pp*
num, non con - - - fun - - - - dar in æ - - - - ter - - - -

A. *pp*
num, non con - - - fun - - - - dar in æ - - - - ter - - - -

T. *pp*
num, non con - - - fun - - - - dar in æ - - - - ter - - - -

B. *pp*
num non con - - - fun - - - - dar in æ - - - - ter - - - -

B. Ch. *pp*
non con - - - fun - - - - dar in æ - - - - ter - - - -

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p*

Cb. *f* *pp*

KB Red. *f* *pp*

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162 **Allegro**

Fl. *cresc.*

Ob. *cresc.*

C Cl. *cresc.*

Bsn. *cresc.*

C Tpt. *cresc.*

C Hn. *cresc.*

Oph./Tuba *cresc.*

S. *mf* *cresc.* *ff*
 num. in æ - ter - - - - - num, in æ -

A. *mf* *ff*
 num, in æ - ter - - - - - num, in æ -

T. *mf* *ff*
 num, in æ - ter - - - - - num, in æ -

B. *mf* *ff*
 num, in æ - ter - - - - - num, in æ -

B. Ch. *mf* *ff*
 num, in æ - ter - - - - - num, in æ -

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

KB Red.

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165

Fl. *ff*

Ob. *ff*

C Cl. *ff*

Bsn. *ff*

C Tpt. *ff*

C Hn. *ff*

Oph./
Tuba *ff*

S.
ter - - - - - num.

A.
ter - - - - - num.

T.
ter - - - - - num.

B.
ter - - - - - num.

B. Ch.
ter - - - - - num.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

KB
Red. *ff*

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Flute

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato
ff [8-9]

11 [14-20] *f*

28 **cresc. y accel. un poco**
4 [31-34] *f* *ff*

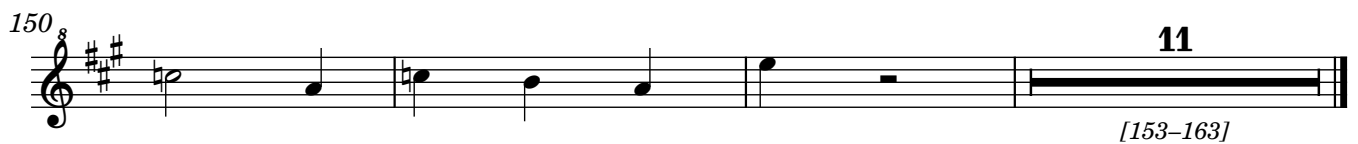
42 **Allegro Moderato**
2 [44-45] [48-49] 2 [52-68] 17

69 **Allegro Moderato**
34 [69-102] *mf*

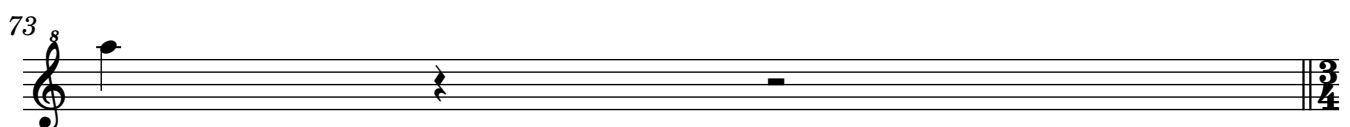
111 *f*

120

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Te Ergo



74 **Allegro Moderato**

14
[74-87] **ff**

96 **Allegro no mucho**

mf

105

115 **f**

5
[118-122]

126 **3**

[131-133]

135 **ff**

145 **Menos movido** **Menos**

9
[146-154] **pp**

162 **Allegro**

cresc.
ff

2
[169-170]

Oboes

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

Musical notation for measures 1-10. The piece is in common time (C) and begins with a fortissimo (*ff*) dynamic. The first measure contains a half note G4, followed by a quarter rest, a quarter note A4, and a quarter note B4. Measures 2-4 consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 5 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 6 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 7 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 8 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 9 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 10 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. There are accents (>) above the notes in measures 2, 4, 6, 8, and 10. A fermata is placed over measures 8-9, with the number 2 written above it. The measure numbers [8-9] are written below the staff.

Musical notation for measures 11-21. The piece continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 12 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 13 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 14 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 15 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 16 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 17 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 18 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 19 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 20 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 21 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. There are accents (>) above the notes in measures 11, 13, 15, 17, 19, and 21. A fermata is placed over measures 14-21, with the number 8 written above it. The measure numbers [14-21] and a fortissimo (*f*) dynamic are written below the staff.

Musical notation for measures 28-34. The piece continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 29 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 30 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 31 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 32 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 33 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 34 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. There are accents (>) above the notes in measures 28, 30, 32, 34, and 35. A fermata is placed over measures 31-34, with the number 4 written above it. The text **cresc. y accel. un poco** is written above the staff. The measure numbers [31-34], a fortissimo (*f*) dynamic, and a fortissimo (*ff*) dynamic are written below the staff.

Musical notation for measures 42-43. Measure 42 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 43 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Musical notation for measures 44-68. The piece continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 45 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 46 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 47 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 48 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 49 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 50 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 51 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 52 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 53 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 54 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 55 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 56 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 57 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 58 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 59 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 60 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 61 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 62 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 63 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 64 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 65 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 66 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 67 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 68 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. There are accents (>) above the notes in measures 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, and 68. A fermata is placed over measures 44-45, with the number 2 written above it. A fermata is placed over measures 48-49, with the number 2 written above it. A fermata is placed over measures 52-68, with the number 17 written above it. The measure numbers [44-45], [48-49], and [52-68] are written below the staff.

Musical notation for measures 69-87. The piece continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 70 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 71 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 72 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 73 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 74 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 75 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 76 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 77 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 78 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 79 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 80 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 81 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 82 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 83 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 84 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 85 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 86 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 87 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. There are accents (>) above the notes in measures 69, 71, 73, 75, 77, 79, 81, 83, 85, and 87. A fermata is placed over measures 69-87, with the number 19 written above it. The text **Allegro Moderato** is written above the staff. The measure numbers [69-87] and a mezzo-forte (*mf*) dynamic are written below the staff.

Musical notation for measures 97-105. The piece continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 98 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 99 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 100 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 101 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 102 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 103 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 104 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 105 has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. There are accents (>) above the notes in measures 97, 99, 101, 103, 105, and 106. A fermata is placed over measures 104-105, with the number 2 written above it. The measure numbers [104-105] and a mezzo-forte (*mf*) dynamic are written below the staff.

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108

f

120

128

cresc.

135

ff

142

151

p

3 1° Ob.

[153-155]

Te Ergo

Allegro Moderato

Andante Sostenuto

35

ff

mf

[1-35]

[43-44]

45

f

[49-56]

cresc. y accel. un poco

Allegro Moderato

62 **4** **14**
 [66-69] *f* *ff* [74-87] *ff*

89 **Allegro no mucho** **3**
 [96-98] *mf*

101

111 **2**
 [118-119] *f*

122

128 **3** **2**
 [131-133] [137-138] *ff*

140 **Menos movido** **Menos** **9**
 [146-154] *pp* *p*

160 **Allegro** **cresc.**
ff

Clarinets in C

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

ff [8-9]

10 [14-20] **f**

25 **cresc. y accel. un poco** **4** [31-34] **f**

38 **Allegro Moderato** **2** [44-45] **ff** [48-49]

51 **Allegro Moderato** **17** [52-68] **ff** *tr tr tr*

72 **18** [73-90] **2** [93-94]

100

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103

mf

A A A A A A A A A A A A A A A A

111

f

122

129

cresc.

136

ff

143

152

3 *1° Cl.*

[153-155] *p*

Te Ergo

Andante Sostenuto

16 *p* *mf* *f* *p* *mf* *f*

Allegro Moderato

36 *ff* *mf* *f*

46 *f*

cresc. y accel. un poco

61 *f* *ff*

73 *ff*

Allegro Moderato

74 *p* *mf* *f* *ff*

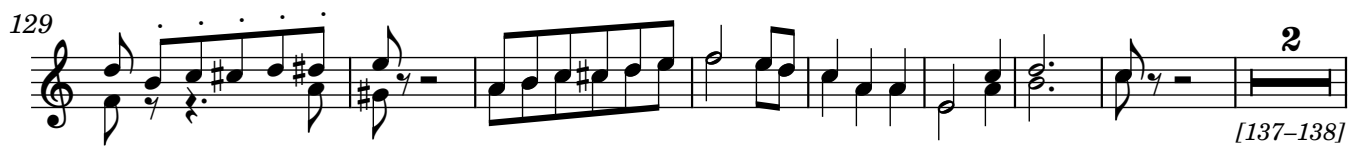
Allegro no mucho

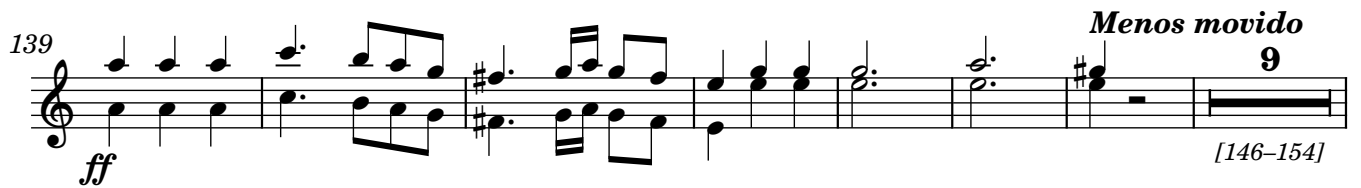
89 *f*

109 *f*

116 

124 

129 

139 

155 

164 

Bassoons

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

ff **mf**

12 **f** [14-21]

31 **cresc. y accel. un poco** **f** **ff** [31-35]

Allegro Moderato
con decision

43

55 **Allegro Moderato** **ff** [59-68]

72 **p**

84 [89-90] [93-94]

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97

mf

108

115

f

121

128

ff

138

143

149

3

[153-155] *p*

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159

Te Ergo

Andante Sostenuto
15

25 **Allegro Moderato**

41

60 **cresc. y accel. un poco** **Allegro Moderato**

78

91 **Allegro no mucho**

106

111 2 [118-119]

120 *f*

125 *f*

131 *ff*

138 *ff*

143 *ff* **Menos movido** 9 [146-154]

155 *Menos* *pp* *p* **Allegro** *cresc.*

164 *ff*

Trumpets in C

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

ff

11

8

[14-21] **f**

Allegro Moderato con decision

28

cresc. y accel. un poco

5 **3** **2**

[31-35] **f** [37-39] **ff** [41-42]

47

Allegro Moderato

58

10 **50**

[59-68] [69-118] **f**

127

134 **cresc.**

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137

ff

149

11
[153-163]

Te Ergo

Andante Sostenuto **Allegro Moderato**
35

[1-35] *ff* *mf*

43

[43-44] [49-56] *f*

61

cresc. y accel. un poco
5

[66-70] *ff*

74

Allegro Moderato
7

[74-80] *p* *mf* *f* *ff*

89

Allegro no mucho
19

[96-114] *f* [118-122]

123

129

5

[131-135]

ff

141

Menos
Menos movido

9

[146-154]

pp

161

Allegro

cresc.

ff

Horns in C and E

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

Musical notation for measures 1-10. The score is in treble clef with a common time signature (C). It begins with a forte (*ff*) dynamic and a half note rest, followed by a series of eighth notes. The dynamic changes to mezzo-forte (*mf*) at measure 4. The piece concludes with a whole note chord in measure 10.

Musical notation for measures 11-20. Measure 11 starts with a mezzo-forte (*mf*) dynamic. A 7-measure rest is indicated above the staff, with the measure numbers [14-20] written below. The piece ends with a forte (*f*) dynamic.

Musical notation for measures 27-42. The tempo marking **cresc. y accel. un poco** is placed above the staff. The piece features a 5-measure rest [31-35] with a forte (*f*) dynamic, a 3-measure rest [37-39] with fortissimo (*ff*) dynamic, and a 2-measure rest [41-42].

Allegro Moderato
con decision

Musical notation for measures 43-54. The piece is in treble clef with a common time signature (C). It consists of a series of chords and rests, ending with a whole note chord in measure 54.

Allegro Moderato
To Horn in E

Musical notation for measures 55-77. The piece is in treble clef with a 3/4 time signature. It begins with a 10-measure rest [59-68] and a 4-measure rest [69-72] with a piano (*p*) dynamic. The notation includes various articulations such as accents and slurs.

Musical notation for measures 78-95. The piece is in treble clef with a 3/4 time signature. It features a 7-measure rest [89-95] and includes various articulations such as accents and slurs.

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96

mf

109

f

121

130

cresc.

ff

144

11

[153-163]

Te Ergo

Andante Sostenuto
To Horn in C

Allegro Moderato

35

[1-35] *ff* *mf*

45

[49-55] *f*

63

cresc. y accel. un poco

Allegro Moderato

[66-70] *ff* *p*

80

mf *f* *ff*

Allegro no mucho

94

19 **5**

[96-114] *f* [118-122]

125

5

[131-135]

136

9

[146-154]

Menos movido

155

Menos **Allegro** *cresc.*

pp *ff*

166

Opficleide (or other bass brass instrument)

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

ff *mf*

12

8
[14-21] *f*

30

cresc. y accel. un poco **Allegro Moderato**
5 **3** **2** *con decision*

[31-35] *f* [37-39] *ff* [41-42]

50

10
[59-68]

69

Allegro Moderato
4

[69-72] *p*

85

16
[89-104]

111

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116



125



132



144



150



Te Ergo

Andante Sostenuto
35

Allegro Moderato



44



63

cresc. y accel. un poco
5

Allegro Moderato



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80

94 **Allegro no mucho**

19 **5**

125

134 **Menos movido**

9

155 **Menos** **Allegro** *cresc.*

pp

164

Violin I

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

ff **f** [8-9] **f** [14-21] **f** **p** **f** **ff** **Allegro Moderato** [44-45] [48-49] **p** [52-58] **f** **Allegro Moderato** **ff** **tr** **tr** **tr** [73-75]

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76 **2**
p [78-79]

88 *pizz.* *arco* *pizz.*

94 *arco* *pizz.*

99 *arco* *mf*

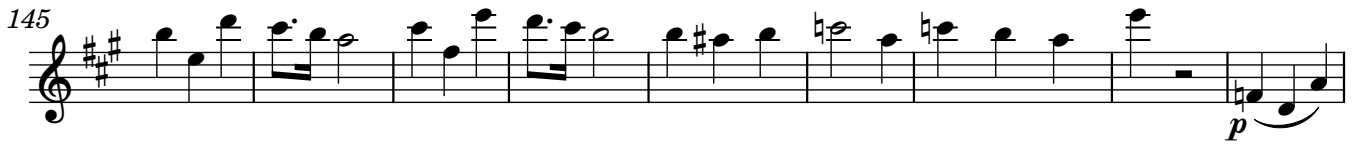
105

114 *f*

123

131 *cresc.*

137  *ff*

145  *p*

154 


159 

Te Ergo

Andante Sostenuto

8  *[1-8] p*

18  *mf f pp p mf*

28  *f pp ppp*

36 **Allegro Moderato**  *ff mf* *[43-44]*

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46 **[49-56] f**

63 **cresc. y accel. un poco** **p ff**

74 **Allegro Moderato** **p mf f**

85 **ff**

94 **Allegro no mucho** **mf**

103 **f**

112 **f [118-119] f**

122 **f**

130

ff *ff*

140

ff

145 *Menos movido*

p *f*

155 *Menos*

p *pp* *Allegro* *cresc.*

164

ff

Violin II

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

10

27 **cresc. y accel. un poco**

39 **Allegro Moderato**

52

68 **Allegro Moderato** *tr tr tr*

72

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88 *pizz.* *arco* *pizz.*

93 *arco* *pizz.*

98

102 *arco* *mf*

112 *f*

122

129 *cresc.*

136 *ff*

141

146

151

160

Te Ergo

Andante Sostenuto

7

18

28

Allegro Moderato

36

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45

[49-56] *f*

62

cresc. y accel. un poco

p *ff*

73

Allegro Moderato

p *mf* *f*

86

ff

96

Allegro no mucho

mf

106

115

f

122

f

130



139



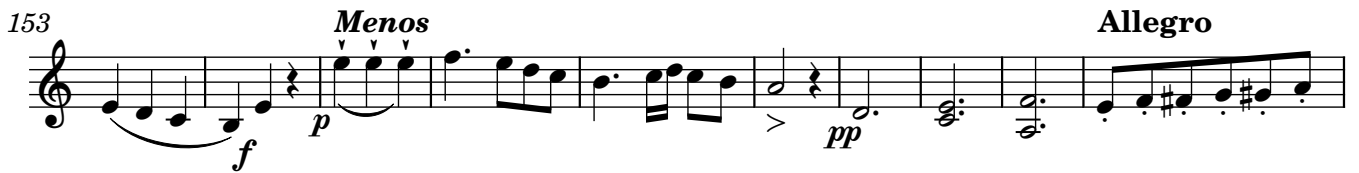
144

Menos movido



153

Menos *Allegro*



163

cresc.



Viola

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

Musical notation for measures 1-10. The piece is in 3/4 time with a key signature of one sharp (F#). It begins with a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The notation includes various note values, rests, and accents.

Musical notation for measures 11-28. Measure 11 starts with a mezzo-forte (*mf*) dynamic. A first ending bracket labeled '8' covers measures 14-21, with a fortissimo (*f*) dynamic. The notation includes accents and various note values.

Musical notation for measures 29-41. The tempo is marked 'cresc. y accel. un poco'. The dynamics range from piano (*p*) to fortissimo (*ff*). The notation includes various note values and rests.

Allegro Moderato

Musical notation for measures 42-58. The tempo is marked 'Allegro Moderato'. The dynamics range from piano (*p*) to fortissimo (*ff*). The notation includes first ending brackets labeled '2' and '6' for measures [44-45], [48-49], and [52-57].

Musical notation for measures 59-67. The notation includes various note values, rests, and accents.

Musical notation for measures 68-72. The tempo is marked 'Allegro Moderato'. The dynamics range from fortissimo (*ff*) to piano (*p*). The notation includes trills (*tr*) and various note values.

Musical notation for measures 73-79. The dynamics range from piano (*p*). The notation includes first ending brackets labeled '3' and '2' for measures [73-75] and [78-79].

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88 *pizz.* *arco* *pizz.*

94 *arco* *pizz.*

99 *arco* *mf*

106

118 *f*

130 *cresc.*

136 *ff*

141

147



153



158



Te Ergo

Andante Sostenuto

8



18

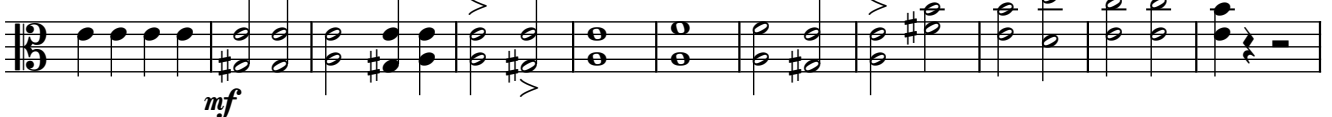


29

Allegro Moderato



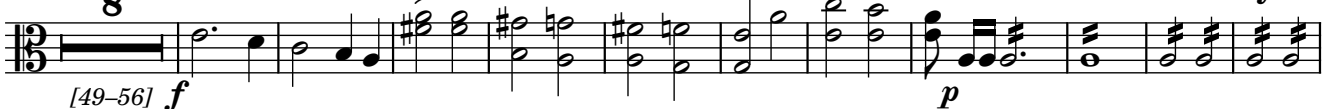
38



49

8

cresc. y accel. un po



68

Allegro Moderato

Musical notation for measures 68-80. The piece is in 3/4 time. Measure 68 starts with a fortissimo (*ff*) dynamic. At measure 71, the time signature changes to 2/4 and the dynamic becomes piano (*p*). The notation includes chords and single notes.

81

Musical notation for measures 81-93. Dynamics include mezzo-forte (*mf*), forte (*f*), and fortissimo (*ff*). The notation features chords and single notes.

94

Allegro no mucho

Musical notation for measures 94-107. Measure 94 has a mezzo-forte (*mf*) dynamic. A first ending bracket labeled '6' covers measures 96-101. The notation includes chords and single notes.

108

Musical notation for measures 108-116. The dynamic is forte (*f*). The notation includes chords and single notes.

117

Musical notation for measures 117-123. A first ending bracket labeled '2' covers measures 118-119. The dynamic is mezzo-forte (*mf*). The notation includes chords and single notes.

124

Musical notation for measures 124-130. The notation includes chords and single notes.

131

Musical notation for measures 131-137. The dynamic is fortissimo (*ff*). The notation includes chords and single notes.

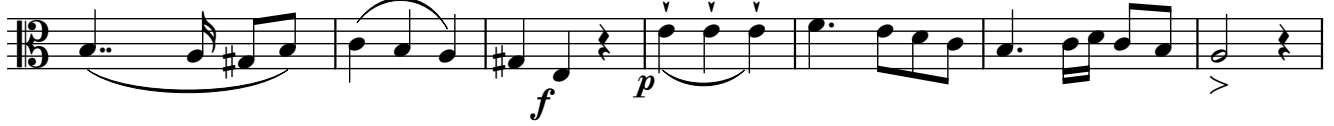
138

Musical notation for measures 138-144. The notation includes chords and single notes.

143

Menos movido

152

Menos

159

Allegro*cresc.*

165



Violoncello

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

Musical notation for measures 1-11. The piece begins with a forte (*ff*) dynamic, followed by a mezzo-forte (*mf*) section. The notation includes various note values and rests, with accents (>) placed over several notes.

Musical notation for measures 12-29. Measure 12 starts with accents (>) and a mezzo-forte (*mf*) dynamic. A first ending bracket labeled '8' spans measures 14-21, with a forte (*f*) dynamic. The notation includes various note values and rests.

Musical notation for measure 30. The piece continues with a piano (*p*) dynamic. The notation includes various note values and rests.

Musical notation for measures 31-40. The tempo and dynamics change to **cresc. y accel. un poco** and *ff*. The notation includes various note values and rests, with a first ending bracket labeled '6' at the end.

Musical notation for measures 41-57. The tempo returns to **Allegro Moderato**. The notation includes various note values and rests, with first ending brackets labeled '2' (measures 44-45), '2' (measures 48-49), and '6' (measures 52-57). Dynamics include piano (*p*) and forte (*f*).

Musical notation for measures 58-66. The notation includes various note values and rests, with a piano (*p*) dynamic. The piece continues with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 67-70. The tempo is **Allegro Moderato**. The notation includes various note values and rests, with a forte (*f*) dynamic. The piece continues with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 71-79. The notation includes various note values and rests, with a piano (*p*) dynamic. The piece continues with a mezzo-forte (*mf*) dynamic. The notation includes first ending brackets labeled '3' (measures 73-75) and '2' (measures 78-79).

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84 *pizz.* *arco*

93 *pizz.* *arco* *pizz.*

98

103 *arco*
mf

112

118 *f*

126

134 *cresc.*
ff

141

146

152

159

Te Ergo

Andante Sostenuto

8

19

30

Allegro Moderato

39

58

cresc. y accel. un poco

69

Allegro Moderato

Musical staff for measures 69-80. The staff begins with a bass clef and a key signature of one sharp (F#). The tempo is **Allegro Moderato**. The first measure (69) starts with a forte (**ff**) dynamic. The second measure (70) changes to piano (**p**). The staff contains eighth and quarter notes with various accidentals.

81

Musical staff for measures 81-93. The staff continues with eighth and quarter notes. Dynamics include mezzo-forte (**mf**), forte (**f**), and fortissimo (**ff**). There are accents and slurs over some notes.

Allegro no mucho

94

Musical staff for measures 94-106. The tempo is **Allegro no mucho**. A first ending bracket labeled **6** spans measures 94-101. The dynamic is mezzo-forte (**mf**). The staff features sixteenth-note patterns and slurs.

107

Musical staff for measures 107-113. The staff continues with sixteenth-note patterns and slurs. Dynamics include forte (**f**) and fortissimo (**ff**).

114

Musical staff for measures 114-119. The staff features sixteenth-note patterns and slurs. The dynamic is forte (**f**).

120

Musical staff for measures 120-126. The staff continues with sixteenth-note patterns and slurs.

127

Musical staff for measures 127-133. The staff continues with sixteenth-note patterns and slurs.

134

Musical staff for measures 134-141. The staff continues with sixteenth-note patterns and slurs. The dynamic is fortissimo (**ff**).

142

Menos movido

Musical staff for measures 142-150. The tempo is **Menos movido**. The staff features a series of eighth notes. The dynamic is piano (**p**).

152

Menos

162 **Allegro** *cresc.*

165

Contrabass

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

Musical notation for measures 1-12. The piece is in C major, 2/4 time. It begins with a forte (*ff*) dynamic. The first measure has a quarter rest followed by a quarter note G. The second measure has a quarter rest followed by a quarter note A. The third measure has quarter notes B, C, D, E. The fourth measure has a quarter rest followed by a quarter note F. The fifth measure has a quarter rest followed by a quarter note G. The sixth measure has a quarter rest followed by a quarter note A. The seventh measure has a quarter rest followed by a quarter note B. The eighth measure has a quarter rest followed by a quarter note C. The ninth measure has a quarter rest followed by a quarter note D. The tenth measure has a quarter rest followed by a quarter note E. The eleventh measure has a quarter rest followed by a quarter note F. The twelfth measure has a quarter rest followed by a quarter note G. There are accents (^) above the notes in measures 10, 11, and 12. A double bar line with a '2' above it is placed between measures 8 and 9, with '[8-9]' written below it.

Musical notation for measures 13-30. The piece continues in C major, 2/4 time. Measure 13 has a quarter rest followed by a quarter note G. Measure 14 has a quarter rest followed by a quarter note A. Measure 15 has a quarter rest followed by a quarter note B. Measure 16 has a quarter rest followed by a quarter note C. Measure 17 has a quarter rest followed by a quarter note D. Measure 18 has a quarter rest followed by a quarter note E. Measure 19 has a quarter rest followed by a quarter note F. Measure 20 has a quarter rest followed by a quarter note G. Measure 21 has a quarter rest followed by a quarter note A. Measure 22 has a quarter rest followed by a quarter note B. Measure 23 has a quarter rest followed by a quarter note C. Measure 24 has a quarter rest followed by a quarter note D. Measure 25 has a quarter rest followed by a quarter note E. Measure 26 has a quarter rest followed by a quarter note F. Measure 27 has a quarter rest followed by a quarter note G. Measure 28 has a quarter rest followed by a quarter note A. Measure 29 has a quarter rest followed by a quarter note B. Measure 30 has a quarter rest followed by a quarter note C. There are accents (^) above the notes in measures 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30. A double bar line with an '8' above it is placed between measures 14 and 21, with '[14-21]' written below it. The dynamic changes to piano (*p*) at the end of measure 30.

31 **cresc. y accel. un poco**

Musical notation for measures 31-43. The piece continues in C major, 2/4 time. Measure 31 has a quarter rest followed by a quarter note G. Measure 32 has a quarter rest followed by a quarter note A. Measure 33 has a quarter rest followed by a quarter note B. Measure 34 has a quarter rest followed by a quarter note C. Measure 35 has a quarter rest followed by a quarter note D. Measure 36 has a quarter rest followed by a quarter note E. Measure 37 has a quarter rest followed by a quarter note F. Measure 38 has a quarter rest followed by a quarter note G. Measure 39 has a quarter rest followed by a quarter note A. Measure 40 has a quarter rest followed by a quarter note B. Measure 41 has a quarter rest followed by a quarter note C. Measure 42 has a quarter rest followed by a quarter note D. Measure 43 has a quarter rest followed by a quarter note E. There are accents (^) above the notes in measures 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, and 43. The dynamic is *ff* at the end of measure 43.

43 **Allegro Moderato**

Musical notation for measures 44-61. The piece continues in C major, 2/4 time. Measure 44 has a quarter rest followed by a quarter note G. Measure 45 has a quarter rest followed by a quarter note A. Measure 46 has a quarter rest followed by a quarter note B. Measure 47 has a quarter rest followed by a quarter note C. Measure 48 has a quarter rest followed by a quarter note D. Measure 49 has a quarter rest followed by a quarter note E. Measure 50 has a quarter rest followed by a quarter note F. Measure 51 has a quarter rest followed by a quarter note G. Measure 52 has a quarter rest followed by a quarter note A. Measure 53 has a quarter rest followed by a quarter note B. Measure 54 has a quarter rest followed by a quarter note C. Measure 55 has a quarter rest followed by a quarter note D. Measure 56 has a quarter rest followed by a quarter note E. Measure 57 has a quarter rest followed by a quarter note F. Measure 58 has a quarter rest followed by a quarter note G. Measure 59 has a quarter rest followed by a quarter note A. Measure 60 has a quarter rest followed by a quarter note B. Measure 61 has a quarter rest followed by a quarter note C. There are accents (^) above the notes in measures 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, and 61. A double bar line with a '2' above it is placed between measures 44 and 45, with '[44-45]' written below it. A double bar line with a '2' above it is placed between measures 48 and 49, with '[48-49]' written below it. A double bar line with a '6' above it is placed between measures 52 and 57, with '[52-57]' written below it. The dynamic is piano (*p*) at the end of measure 61.

Musical notation for measures 62-68. The piece continues in C major, 2/4 time. Measure 62 has a quarter rest followed by a quarter note G. Measure 63 has a quarter rest followed by a quarter note A. Measure 64 has a quarter rest followed by a quarter note B. Measure 65 has a quarter rest followed by a quarter note C. Measure 66 has a quarter rest followed by a quarter note D. Measure 67 has a quarter rest followed by a quarter note E. Measure 68 has a quarter rest followed by a quarter note F. There are accents (^) above the notes in measures 62, 63, 64, 65, 66, 67, and 68. The dynamic is *f* at the end of measure 68.

69 **Allegro Moderato**

Musical notation for measures 70-82. The piece continues in C major, 2/4 time. Measure 70 has a quarter rest followed by a quarter note G. Measure 71 has a quarter rest followed by a quarter note A. Measure 72 has a quarter rest followed by a quarter note B. Measure 73 has a quarter rest followed by a quarter note C. Measure 74 has a quarter rest followed by a quarter note D. Measure 75 has a quarter rest followed by a quarter note E. Measure 76 has a quarter rest followed by a quarter note F. Measure 77 has a quarter rest followed by a quarter note G. Measure 78 has a quarter rest followed by a quarter note A. Measure 79 has a quarter rest followed by a quarter note B. Measure 80 has a quarter rest followed by a quarter note C. Measure 81 has a quarter rest followed by a quarter note D. Measure 82 has a quarter rest followed by a quarter note E. There are accents (^) above the notes in measures 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, and 82. A double bar line with a '3' above it is placed between measures 73 and 75, with '[73-75]' written below it. A double bar line with a '2' above it is placed between measures 78 and 79, with '[78-79]' written below it. The dynamic is piano (*p*) at the end of measure 82.

Musical notation for measures 83-90. The piece continues in C major, 2/4 time. Measure 83 has a quarter rest followed by a quarter note G. Measure 84 has a quarter rest followed by a quarter note A. Measure 85 has a quarter rest followed by a quarter note B. Measure 86 has a quarter rest followed by a quarter note C. Measure 87 has a quarter rest followed by a quarter note D. Measure 88 has a quarter rest followed by a quarter note E. Measure 89 has a quarter rest followed by a quarter note F. Measure 90 has a quarter rest followed by a quarter note G. There are accents (^) above the notes in measures 83, 84, 85, 86, 87, 88, 89, and 90. The dynamic is *pizz.* (pizzicato) at the end of measure 83, *arco* (arco) at the end of measure 88, and *pizz.* at the end of measure 90.

Original score No. E-ESL02-R64 obtained from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin
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94 *arco* *pizz.*

100 *arco*
mf

111

118 *f*

127 *cresc.*
ff

138

144

152 *p*

Te Ergo

Andante Sostenuto

8
[1-8] *p* *mf*

20
f pp *p* *mf* *f pp* *ppp* ^ ^ ^

32 **Allegro Moderato**
ff *mf*

43 **2** **8**
[43-44] *f*

63 **cresc. y accel. un poco**
p *ff*

74 **Allegro Moderato**
p *mf* *f* *ff*

89 **Allegro no mucho**
9
[96-104] *mf*

108
f

117



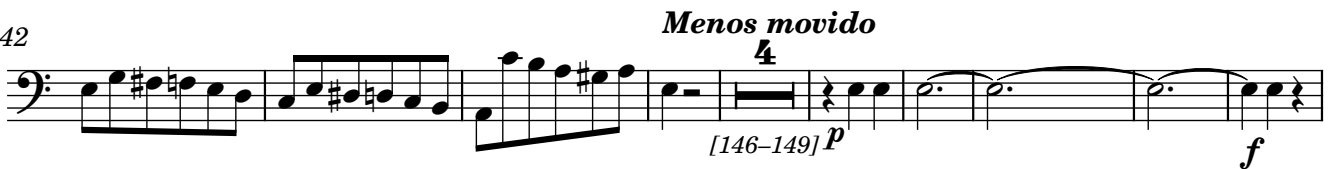
125



133



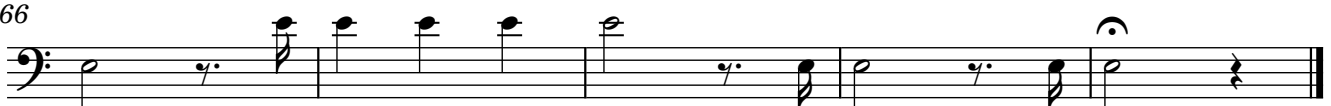
142



155



166



Vocal Parts with Keyboard Reduction

Te Deum Laudamus

*Composed in Celebration of the Birth
of Her Royal Highness the Princess of Asturias*

Hilarión Eslava



SATBB with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: *El bautizo de la Infanta Isabel, Princesa de Asturias en la capilla real del Palacio Real de Madrid,*
By Rafael Benjumea, ca. 1851

CPE-325

Te Deum Laudamus

Al Natalicio de la Princesa de Asturias

Hilarión Eslava, ca. 1851

Allegro Moderato

Soprano

Alto

Tenor

Bass

Bass Chorus

Keyboard Reduction

f Te De - um lau - da - - - mus, Te

9

S. *mf* Te æ - - ter - - num

A. *mf* Te æ - ter-num, æ-ter-num

T. *mf* Te æ - - ter - num

B. *mf* Te æ - - ter - - num

B. Ch. Do - mi-num con - fi - te - - - mur.

KB Red.

Original score No. E-ESL02-R64 obtained from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin
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16

S. *mf* Pa - - - trem Te æ - ter - - - num *f* Pa - trem, om - nis ter - ra,

A. *mf* Pa - - - trem, te æ - ter - - - num Pa - - - - trem *f* om - nis

T. *mf* Pa - trem Te æ - ter - num æ - ter - num Pa - - - - trem, *f* om - nis

B. *mf* Pa - - - trem, te æ - - ter - - - num Pa - - - - trem *f* om - nis

B. Ch. *f* om - nis

KB Red. *f*

23

S. om - - nis ter - ra ve - ne - ra - tur, ve - ne - ra - - - tur.

A. *p* ter - ra ve - ne - ra - tur, ve - ne - ra - - - - - tur. Ti - - - bi

T. *p* ter - ra ve - ne - ra - tur, ve - ne - ra - - - - - tur. Ti - - - bi

B. ter - ra ve - ne - ra - tur, ve - ne - ra - - - - - tur.

B. Ch. ter - ra ve - ne - ra - tur, ve - ne - ra - - - - - tur.

KB Red. *p*

30 **cresc. y accel. un poco**

S. *p* Ti - bi om - nes in - - - ces - - - sa - - - bi -

A. om - nes, om - nes an - ge-li, ti - bi cæ - li, *f* et u - ni -

T. om - nes om - nes an - ge-li, ti - bi cæ - li, et u - ni -

B. *p* om - nes an - ge-li, ti - - bi cæ - li, et u - ni - ver - sæ

B. Ch. *p* om - nes an - ge-li, ti - - bi cæ - li, et u - ni - ver - sæ

KB Red.

36 *f* ***ff***

S. li, in - - - ces - - - sa - - - bi - -

A. ver - sæ po - tes - ta - tes, *ff* Ti - - - bi Che - ru-bim, et

T. ver - sæ po - tes - ta - tes, *ff* Ti - - - bi Che - ru-bim, et

B. *f* po - - - tes - ta - tes, *ff* Ti - - - bi Che - ru-bim, et

B. Ch. *f* po - - - tes - ta - tes, *ff* Ti - - - bi Che - ru-bim, et

KB Red. *ff*

Allegro Moderato
con decision

40

S. li vo - - ce pro - - cla - mant. Sanc - tus, Sanc - tus,

A. Se - - - - ra - - phim pro - - - - cla - mant. Sanc - tus, Sanc - tus,

T. Se - - - - ra - - phim pro - - - - cla - mant. Sanc - tus, Sanc - tus,

B. Se - - - - ra - - phim pro - - - - cla - mant. Sanc - tus, Sanc - tus,

B. Ch. Se - - - - ra - - phim pro - - - - cla - mant. Sanc - tus, Sanc - tus,

KB Red. *con decision*

45

S. Sanc - tus, Do - mi - nus De - us Sa - ba - oth, Ple - ni sunt cæ - li et

A. Sanc - tus, Do - mi - nus De - us Sa - ba - oth, Ple - ni sunt cæ - li et

T. Sanc - tus, Do - mi - nus De - us Sa - ba - oth, Ple - ni sunt cæ - li et

B. Sanc - tus, Do - mi - nus De - us Sa - ba - oth, Ple - ni sunt cæ - li et

B. Ch. Sanc - tus, Do - mi - nus De - us Sa - ba - oth, Ple - ni sunt cæ - li et

KB Red.

53

S.
ter - ra ma-jes - ta-tis glo - ri-æ tu - - æ, *p* ma - jes - ta - tis

A.
ter - ra ma-jes - ta-tis glo - ri-æ tu - æ, *p* ma - jes - ta - tis

T.
ter - ra ma-jes - ta-tis glo - ri-æ tu - æ, *p* ma - jes - ta - tis glo-ri-æ

B.
ter - ra ma-jes - ta-tis glo - ri-æ tu - - æ, *p* ma - jes - ta - tis glo-ri-æ

B. Ch.
ter - ra ma-jes - ta-tis glo - ri-æ tu - - æ,

KB
Red.

61

S.
glo-ri-æ tu - æ, glo-ri-æ, glo - ri-æ tu - - - æ.

A.
glo-ri-æ tu - æ, glo-ri-æ, glo - ri-æ tu - - - - æ.

T.
tu - æ, ma - jes ta - tis glo - ri-æ tu - - - - æ.

B.
tu - æ, ma - jes ta - tis glo - ri-æ tu - - - - æ.

B. Ch.

KB
Red.

67 **Allegro Moderato**

S.
A.
T.
B.
B. Ch.
KB Red.

f
ff
tr tr tr

72

S.
A.
T.
B.
B. Ch.
KB Red.

Solo
p
p

Te glo-ri - o - sus A - pos - to - lo - rum cho - rus, Te Pro - phe - ta - rum lau -

79

S.

A.

T.

B.

B. Ch.

KB Red.

da - bi-lis nu-me-rus, Te Mar-ty-rum can - di - da-tus lau - dat,

86

S.

A.

T.

B.

B. Ch.

KB Red.

Solo

Te per or - - - - - bem per

Solo

Te per or-bem ter - ra - - rum,

lau-dat e - xer - ci - tus. Te per or-bem ter -

90

S.

A.

T.

B.

B. Ch.

KB
Red.

or - - - - - bem ter - ra - rum Sanc - - - ta con - - - fi - -
te per or-bem ter - ra - rum Sanc-ta con-fi - te - tur
ra - - - - - rum Sanc-ta con-fi -

94

S.

A.

T.

B.

B. Ch.

KB
Red.

te - - - - - tur Ec - cle - si-a, Pa - - - trem im - - -
Ec - - - - - cle - si-a, Pa - trem im - men - sae
te - - tur Ec - - - cle - si-a,

97

S. 

A. 
men - sæ ma - - - jes - - ta - - tis, Pa - trem im -

T. 
ma - - - - - jes - - - ta - - - - - - - tis, ma - - jes -

B. 
Pa - trem im - men - sæ ma - jes - ta - - - - - tis im - men - sæ ma - - jes -

B. Ch. 

KB Red. 

101 *Todos / All*

S. 
Todos / All
Ve - ne - ran - dum, ve - - - ne - ran - dum tu - um

A. 
men - sæ ma - jes - ta - - tis, *Todos / All*

T. 
ta - - - - - tis, *Todos / All* Ve - - ne - ran - dum tu - um

B. 
ta - - - - - tis, *Todos / All* Ve - - - ne - ran - dum tu - - - um.

B. Ch. 

KB Red. 

106

S. ve - rum, et u - ni - cum et u - - - ni - - cum

A. *Todos/All*
et u - ni-cum Fi - - li-um, Fi - - - - li - - - um.

T. ve - rum, et u - - ni-cum Fi - - - - li - - -

B. ve - rum, et u - ni-cum et u - ni-cum

B. Ch.

KB Red.

110

S. Fi - li-um. Sanc - - - tum quo - que Pa - ra - cli - tum

A. Sanc - - - tum quo - - - - - que Pa - - ra - - - - cli -

T. um. Sanc - - - tum quo - que Pa - - ra - - - - cli -

B. Fi - li-um. Sanc - - tum. quo - - - - - que

B. Ch.

KB Red.

114

S. Spi-ri-tum. Sanc - - tum quo-que Pa - ra - cli-tum Spi - ri - tum.

A. tum, Pa - ra - - - cli - - tum Spi - - ri - tum.

T. tum, Pa - - ra - - - cli - - tum Spi - - ri - tum.

B. Pa - - - - - ra - cli-tum Spi - - ri - tum.

B. Ch.

KB Red.

f

119

S. *f* Tu Rex glo - - - ri - æ Chris - te. Tu

A. *f* Tu Rex glo - - - ri - æ Chris - te. Tu

T. *f* Tu Rex glo - - - ri - æ Chris - te. Tu

B. *f* Tu Rex glo - ri - æ Chris - - - - te. Tu Pa - tris

B. Ch. *f* Tu Rex glo - ri - æ Chris - - - - te. Tu Pa - tris

KB Red. *f*

124

S. Pa - - tris sem - pi - ter - - - nus es Fi - li - us. Tu ad - li - be -

A. Pa - - tris sem - pi - ter - - - nus es Fi - li - us.

T. Pa - - tris sem - pi - ter - - - nus es Fi - li - us. Tu ad - li - be -

B. sem - - - pi - - - ter - - - nus es Fi - li - us. Tu,

B. Ch. sem - - - pi - - - ter - - - nus es Fi - li - us. Tu,

KB Red.

128

S. ran - - - dum sus - cep - tu - rus ho - - - mi - nem, non

A. Tu ad li - be - ran - - - dum sus - cep - tu - rus ho - - - mi - nem

T. ran - - - dum sus - cep - tu - rus ho - - - mi - nem, non hor - - ru -

B. Tu ad - li - be - ran - - - dum sus - cep - - tu - rus ho - - - mi - nem

B. Ch. tu tu tu non hor - - ru -

KB Red.

132

S. hor - - ru - is - - - ti Vir - gi - nis u - - te - rum. Tu, de -

A. non hor - ru - is - - - ti Vir - gi - nis u - - te - rum. Tu, de -

T. is - - - - ti Vir - gi - nis u - - te - rum. Tu, de -

B. non hor - ru - is - - - ti Vir - gi - nis u - - te - rum. Tu, de -

B. Ch. is - - - - ti Vir - gi - nis u - - te - rum. Tu, de -

KB Red. *cresc.* *ff*

138

S. vic - - to__ mor - - tis a - cu - le - o, a pe - ruis - ti cre - den - - ti - bus

A. vic - - to__ mor - - tis a - cu - le - o, a pe - ruis - ti cre - den - - ti - bus

T. vic - - to__ mor - - tis a - cu - le - o, a pe - ruis - ti cre - den - - ti - bus

B. vic - - to__ mor - - tis a - cu - le - o, a pe - ruis - ti cre - den - - ti - bus

B. Ch. vic - - to__ mor - - tis a - cu - le - o, a pe - ruis - ti cre - den - - ti - bus

KB Red.

143

S.
A.
T.
B.
B. Ch.
KB
Red.

reg - - - na cae - lo - rum. Tu ad dex - te - ram De - - - i

reg - - - na cae - lo - rum. Tu ad dex - te - ram De - - - i

reg - - - na cae - lo - rum. Tu ad dex - te - ram De - - - i

reg - - - na cae - lo - rum. Tu ad dex - te - ram De - - - i

reg - - - na cae - lo - rum. Tu ad dex - te - ram De - - - i

148

S.
A.
T.
B.
B. Ch.
KB
Red.

se - des in glo - - ri - a Pa - - - tris. *p* Ju - dex

se - des in glo - - ri - a Pa - - - tris. *p* Ju - dex

se - des in glo - - ri - a Pa - - - tris. Ju - dex

se - des in glo - - ri - a Pa - - - tris. *p* Ju - dex cre - de -

se - des in glo - - ri - a Pa - - - tris.

154

S. cre-de-ris es-se ven - tu-rus, ven - tu - - - rus.

A. cre-de-ris es-se ven - tu-rus, ven - tu - - - rus.

T. cre-de-ris es-se ven - tu-rus, ven - tu - - - rus.

B. ris es-se ven - tu-rus, ven - tu - - - rus.

B. Ch.

KB Red.

161

S.

A.

T.

B.

B. Ch.

KB Red.

Te Ergo

Andante Sostenuto
p

Soprano
Te er-go quæ-su-mus, te er-go quæ-su-mus, tu-is fa-mu-lis sub-ve -

Alto
Te er-go quæ-su-mus, te er-go quæ-su-mus, tu-is fa-mu-lis sub-ve -

Tenor
Te er-go quæ-su-mus, te er-go quæ-su-mus, tu-is fa-mu-lis sub-ve -

Bass
Te er-go quæ-su-mus, te er-go quæ-su-mus, tu-is fa-mu-lis sub-ve -

Bass Chorus

Keyboard Reduction

8

S.
ni, quos pre-ti - o - - - so San - - - - gui - ne re - de - mis - - ti, re - de -

A.
ni, quos pre-ti - o - so San - gui - - ne re - de - mis -

T.
ni, quos pre-ti - o - so San - gui - - ne re - de - mis -

B.
ni, quos pre-ti - o - so San - gui - - ne re - de - mis -

B. Ch.

KB Red.

15

S. *p* *mf*
 mis - - - ti, quos pre - ti - - o - - - so, pre-ti - o - so

A. *p* *mf*
 - - - - ti, quos pre - ti - - o - - - so, pre-ti - o - so

T. *p* *mf*
 - - - - ti, quos pre - ti - - o - - - so, pre-ti - o - so

B. *p* *mf*
 - - - - ti, quos pre - ti - - o - - - so, pre-ti-o - so San - gui-ne

B. Ch. *p* *mf*
 quos pre - ti - - o - - - so, pre-ti-o - so San - gui-ne

KB Red. *p* *mf*

20

S. *pp* *p*
 San-gui-ne re - de mis - - ti, quos pre-ti - - o - - so

A. *pp* *p*
 San-gui-ne re - de mis - - ti, quos pre-ti - - o - - so,

T. *pp* *p*
 San-gui-ne re - de mis - - ti, quos pre-ti - - o - - so,

B. *f > pp* *p* *mf*
 re - - de - mi - - - - - sti, quos pre-ti - - o - - so, pre-ti-o-so

B. Ch. *f > pp* *p* *mf*
 re - - de - mi - - - - - sti, quos pre-ti - - o - - so, pre-ti-o-so

KB Red. *f > pp* *p* *mf*

26

S. *pp* *ppp*
pre-ti - o - so San - gui-ne re - de - mis - - ti, re - de -

A. *pp* *ppp*
pre-ti - o - so San - gui-ne re - de - mis - - ti, re - de -

T. *pp* *ppp*
pre-ti - o - so San - gui-ne re - de - mis - - ti, re - de -

B. *f > pp* *ppp*
San - gui-ne re - - - de - mi - - - - - ti, re - de - mis - - - -

B. Ch. *f > pp*
San - gui-ne re - - - de - mi - - - - - ti,

KB Red. *pp* *ppp*

32 **Allegro Moderato**

S. *f*
mis - ti, re - de - mis - - - ti.

A. *f*
mis - ti, re - de - mis - - - ti.

T. *f*
mis - ti, re - de - mis - - - ti.

B. *f*
ti, re - de - mis - - - - - ti.

B. Ch. *f*
Æ - ter-na

KB Red. *ff* *mf*

40

S. 

A. 

T. 

B. 

B. Ch. 

KB Red. 

48

S. 
mf

A. 
mf

T. 
mf

B. 
mf

B. Ch. 

KB Red. 

53

S. *f* et be-ne - dic hæ - re - di - ta - ti tu - æ. Et re-ge *f* e - - - - - os us-que

A. et be-ne - dic hæ-re-di - ta-ti tu - æ. *f* et ex-tol-le il - los us-que

T. dic hæ - - re-di - ta-ti tu - - - æ. *f* et ex-tol-le il - los us-que

B. et be-ne - dic hæ - re - di - ta - ti tu - æ. *f* et ex-tol-le il - los us-que

B. Ch. et ex-tol-le il - los us-que

KB Red.

59

S. in æ - - ter - num. Per sin - gu - los di - - - es be - ne di - - ci - mus

A. in æ - ter - num. Per sin - gu - los di - - - es be - ne - di - - ci - mus

T. in æ - - ter - num. Per sin - gu - los di - - - es be - ne - di - - ci - mus

B. in æ ter - num. Per sin - gu - los di - - - es be - ne - di - - ci - mus

B. Ch. in æ ter - num. Per sin - gu - los di - - - es be - ne - di - - ci - mus

KB Red.

64 *p* **cresc. y accel. un poco**

S. te. Et lau - - da - mus no - - - men tu - um in

A. te. Et lau - da - mus no - men tu - um in

T. te. Et lau - da - mus no - men tu - um in

B. te. Et lau - da - mus no - men tu - um

B. Ch. te.

KB Red.

69 *ff*

S. sæ - - - cu-lum et in sæ - cu-lum sæ - cu - - li.

A. sæ - cu-lum et in sæ - cu-lum sæ - cu - - li.

T. sæ - cu-lum et in sæ - cu-lum sæ - cu - - li.

B. in sæ - cu-lum, et in sæ - cu-lum sæ - cu - - li.

B. Ch. Dig-na-re,

KB Red.

74 Allegro Moderato

S.

A.

T.

B.

B. Ch.

KB Red.

82 *mf*

S.

A.

T.

B.

B. Ch.

KB Red.

89 *mf* Allegro no mucho

S. re - re, mi - se - re - re nos - tri. Fi-at mi - se - ri -

A. re - - re, mi - se - re - re nos - tri.

T. re - - re, mi - se - re - re nos - tri.

B. re - - re, mi - se - re - re nos - tri.

B. Ch. mi - - - - se - - - - re - re nos - tri.

KB Red.

98

S. cor - di - a tu - a, Do-mi-ne, su - - - - per nos mi - se - - - -

A. *mf* Fi-at mi - se - - - ri - cor - - - di - a tu - a Do-mi-ne, su -

T. *mf* Fi-at mi - se - - - ri -

B.

B. Ch.

KB Red.

104

S. *ri - - cor - - di-a tu - - a, Do - - mi - - ne, que -*

A. *per nos, su - per nos, que - - - -*

T. *cor - - - - di - a tu - a, Do-mi-ne, su - - - - per nos que - mad -*

B. *mf Fi - at mi - se - - - ri - - cor - - - di-a tu - a, Do-mi-*

B. Ch.

KB Red.

109

S. *mad - - - mo - num spe - - ra - - - vi - mus in te, in*

A. *mad - - - mo - - dum spe - - ra - - - vi - - mus, spe - ra - - vi-mus*

T. *- - - - - mo - dum spe - ra - - - - - vi - mus spe - ra - - vi-mus*

B. *ne, su - per nos que-mad-mo - dum spe - - ra - - vi - mus in*

B. Ch.

KB Red.

114

S. te.

A. in te. *f* Fi - - at mi - - - se - - - ri -

T. in te.

B. te, in te. *f* Fi-at mi-se-re - cor - di-a tu-a,

B. Ch.

KB Red. *f* *f*

119

S. *f* Fi - at mi - - se - - - ri - - cor - - - - di - -

A. cor - - - - di - - - a tu - - a, Do - - mi-ne,

T. *f* Fi-at mi-se-re - cor - di-a tu-a, Do-mi-ne, su-per

B. Do-mi-ne, su-per nos mi-se-ri - cor - di - a tu - - - - -

B. Ch.

KB Red.

123

S. a que - mad - mo-dum spe - - - ra - - - - vi-mus in

A. Fi-at mi-se-ri - - cor - di - a que - mad - mo-dum spe -

T. nos que - mad-mo-dum spe -

B. a, que - mad-mo-dum spe - - - ra - - - - - vi-mus,

B. Ch.

KB Red.

126

S. te spe - - - ra - - - - vi-mus in te spe - - ra - - - - vi-mus in

A. ra - - - - vi-mus in te spe - - - ra - - - - vi-mus in

T. ra - - - - vi-mus, que-mad-mo-dum spe - ra - - - - vi-mus,

B. que-mad-mo-dum spe - ra - - - - vi-mus, spe-ra - vi-mus in

B. Ch.

KB Red.

129

S. ra - - - vi-mus in te, in te Do-mi-ne spe - ra - - - -

A. te, spe - - ra - - - vi-mus in te, in te, in

T. spe-ra - vi-mus in te, in te,

B. te, spe-ra - vi-mus-in te, spe - - ra - - vi-mus in

B. Ch. In te Do - - - - mi - - ne

KB Red.

133

S. vi, in te, in te, non con -

A. te, in te Do-mi - ne spe - ra - - - - vi,

T. in te Do-mi-ne spe - ra - - - - - vi, in te,

B. te, in te, in te, non, non con -

B. Ch. spe - - - - - ra - - - - - vi,

KB Red.

137

S. fun - - - dar in æ - ter - - - - num, non con - - fun - dar,

A. *ff* non con - - fun - - - dar in æ -

T. non, non con - - fun - dar in æ -

B. fun - dar in æ - ter - - - - - num, in

B. Ch. non con - - fun - - - - - dar in

KB Red.

141 *Menos movido*

S. non con - - fun - - dar in æ - - ter - - - - - num,

A. ter - - - - - num, in æ - - ter - - - - - num,

T. ter - - - - - num, in æ - - ter - - - - - num,

B. æ - - - - - ter - - - - - num, *p* non con -

B. Ch. æ - - - - - ter - - - - - num,

KB Red. *p*

146

p

S. non, non con - fun - - dar in æ - ter - num,

A. non con - fun - - - dar in æ - ter - num,

T. non con - fun - - - dar in æ - ter - num,

B. fun-dar in æ - - - - - ter - - num, non con - fun-dar

B. Ch.

KB Red.

152

pp *Menos*

S. in æ - ter - num, non con - - - fun - - - dar in æ - - -

A. in æ - ter - num, non con - - - fun - - - dar in æ - - -

T. in æ - ter - num, non con - - - fun - - - dar in æ - - -

B. in æ - - ter - num non con - - - fun - - - dar in æ - - -

B. Ch. non con - - - fun - - - dar in æ - - -

KB Red.

f

pp

161 **Allegro** *mf* *cresc.* *ff*

S. ter - - - num. in æ - ter - - - - - num, in æ - ter - - - - -

A. ter - - - num, in æ - ter - - - - - num, in æ - ter - - - - -

T. ter - - - num, in æ - ter - - - - - num, in æ - ter - - - - -

B. ter - - - num, in æ - ter - - - - - num, in æ - ter - - - - -

B. Ch. ter - - - num, in æ - ter - - - - - num, in æ - ter - - - - -

KB Red. *ff*

166

S. num.

A. num.

T. num.

B. num.

B. Ch. num.

KB Red.

Keyboard Reduction

Te Deum Laudamus *Al Natalicio de la Princesa de Asturias*

Hilarión Eslava, ca. 1851

Allegro Moderato

Musical score for measures 1-8. The piece is in common time (C) and D major. The first system shows the beginning with a forte (ff) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics change to mezzo-forte (mf) and then forte (f) in the latter part of the system.

Musical score for measures 9-16. The right hand continues with a melodic line, incorporating trills and grace notes. The left hand maintains a rhythmic accompaniment. The dynamics fluctuate between mezzo-forte and forte.

Musical score for measures 17-25. The right hand features a more active melodic line with frequent trills. The left hand accompaniment becomes more complex with some sixteenth-note patterns. Dynamics range from mezzo-forte to forte.

Musical score for measures 26-32. The right hand has a prominent melodic line with many trills. The left hand accompaniment is steady. A dynamic marking of piano (p) is present. The instruction **cresc. y accel. un poco** (crescendo and accelerate a little) is written above the staff.

Musical score for measures 33-40. The right hand continues with a melodic line featuring trills. The left hand accompaniment is consistent. The piece concludes with a final chord in the right hand.

Original score No. E-ESL02-R64 obtained from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin
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38 *ff*

41 **Allegro Moderato**
con decision

49

58 *p*

65 **Allegro Moderato**
f *ff*

70 *tr tr tr* *p*

76

86

92

97

102

107

112

116

122

128

133

cresc. *ff*

139

144

150

p

158

Te Ergo

Andante Sostenuto

Musical score for measures 1-9. The piece is in common time (C) and features a slow, sustained tempo. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in measure 8.

Musical score for measures 10-16. The right hand continues with chords and melodic fragments, while the left hand maintains the accompaniment. A dynamic marking of *p* (piano) is present in measure 15.

Musical score for measures 17-22. The right hand features a series of chords, some with a dynamic marking of *f* (forte) and *pp* (pianissimo). The left hand has a dynamic marking of *mf* (mezzo-forte) in measure 19.

Musical score for measures 23-29. The right hand has a dynamic marking of *f* (forte) and *pp* (pianissimo) in measure 27. The left hand has a dynamic marking of *p* (piano) in measure 23 and *mf* (mezzo-forte) in measure 25.

Musical score for measures 30-35. The right hand starts with a dynamic marking of *ppp* (pianississimo) in measure 30. The left hand continues with the accompaniment.

Allegro Moderato

36

ff *mf* *f*

45

52

61

p **cresc. y accel. un poco**

68

ff

74 **Allegro Moderato**

Musical score for measures 74-83. The piece is in 3/4 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. Dynamics include piano (*p*) and mezzo-forte (*mf*). The key signature has one sharp (F#).

Musical score for measures 84-91. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. Dynamics include forte (*f*) and fortissimo (*ff*). The key signature changes to G minor (one sharp, F#).

Musical score for measures 92-95. This section consists of sustained chords in the right hand and quarter notes in the left hand. Dynamics include fortissimo (*ff*). The key signature is G minor.

96 **Allegro no mucho**

Musical score for measures 96-102. The piece is in 3/4 time and G major. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment of quarter notes. Dynamics include mezzo-forte (*mf*).

Musical score for measures 103-107. The right hand features a melodic line with eighth notes, and the left hand has a steady accompaniment of quarter notes. Dynamics include mezzo-forte (*mf*).

Musical score for measures 108-113. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of quarter notes. Dynamics include mezzo-forte (*mf*). The piece concludes with a final chord in G major.

113

119

123

127

132

138

142 *Menos movido*

148

155 *Menos*

162 *Allegro*

166