

TE DEUM

(1839)

Hilarión Eslava



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

ART: Christ in Majesty (Pantocrator), apse of the church of Sant Climent de Taüll, 12th century
Museu Nacional d'Art de Catalunya, Barcelona, Spain

CPE-210

TE DEUM (1839)

Hilarión Eslava

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Te Deum

1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto

The musical score is arranged in a standard orchestral format with a choir. The instruments listed on the left are: Flute, C Clarinet 1, C Clarinet 2, Bassoon, Horns in D, Trombone, Violin 1, Violin 2, Viola, Contrabass, 1st Choir Soprano, 1st Choir Alto, 1st Choir Tenor, 1st Choir Bass, 2nd Choir Soprano, 2nd Choir Alto, 2nd Choir Tenor, 2nd Choir Bass, and Keyboard Reduction. The score is in the key of D major and 4/4 time. The tempo is marked 'Allegro non molto'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The choir parts are written in a simple, homophonic style, with lyrics in Spanish. The lyrics are: 'Te De - um, te De - um, te De - - um lau - da - - mus, te'. The score includes dynamic markings such as 'f' (forte) and 'fz' (forzando). The keyboard reduction provides a harmonic and rhythmic foundation for the ensemble.

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6

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

De - - um lau - da - mus, te Do - mi-num con - fi - - te - - - mur,

De - - um lau - da - mus, te Do - mi-num con - fi - - te - - - mur, te

De - - um lau - da - mus, te Do - mi-num con - fi - - te - - - mur, te

De - - um lau - da - mus, te Do - mi-num con - fi - - te - - - mur,

De - - um lau - da - mus, te Do - mi-num con - fi - - te - - - mur,

De - - um lau - da - mus, te Do - mi-num con - fi - - te - - - mur,

De - - um lau - da - mus, te Do - mi-num con - fi - - te - - - mur,

De - - um lau - da - mus, te Do - mi-num con - fi - - te - - - mur,

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12

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

lau - da - mus, lau - da - mus, te Do - mi-nus con-fi -

De - - - um lau - - - da - mus, te De - - - um lau - - - da - mus, te Do - mi-nus con-fi -

De - - - um lau - - - da - mus, te De - - - um lau - - - da - mus, te Do - mi-nus con-fi -

lau - da - mus, lau - da - mus, te Do - mi-nus con-fi -

lau - da - mus, lau - da - mus, con-fi -

lau - da - mus, lau - da - mus, con-fi -

lau - da - mus, lau - da - mus, con-fi -

lau - da - mus, lau - da - mus, con-fi -

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18

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
te - - mur, lau - da - mus, lau - da - mus,

1C-A.
te - - mur, te De - - um lau - - da - mus, te De - - um lau - - da - mus,

1C-T.
te - - mur, te De - - um lau - - da - mus, te De - - um lau - - da - mus,

1C-B.
te - - mur, lau - da - mus, lau - da - mus,

2C-S.
te - - mur, lau - da - mus, lau - da - mus,

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

2C-T.
te - - mur, lau - da - mus, lau - da - mus,

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

KB

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Musical score for measures 24-28. The score includes parts for the following instruments and voices:

- Fl. (Flute)
- C Cl. 1 (Clarinet 1)
- C Cl. 2 (Clarinet 2)
- Bsn. (Bassoon)
- D Hn. (Double Horn)
- Tbn. (Trumpet)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Cb. (Cello)
- KB (Keyboard/Piano)
- 1C-S. (Soprano)
- 1C-A. (Alto)
- 1C-T. (Tenor)
- 1C-B. (Bass)
- 2C-S. (Soprano)
- 2C-A. (Alto)
- 2C-T. (Tenor)
- 2C-B. (Bass)

Lyrics for the choir parts (SATB):

1C-S. *p* te Do - - - mi-nus con - fi - te - - - - - mur.
 1C-A. *p* te - - - - - Do - - - mi-nus con - fi - te - - - - - mur.
 1C-T. *p* te Do - - - mi-nus con - fi - te - - - - - mur,
 1C-B. *p* te Do - - - mi-nus con - fi - - - te - - - - - mur,
 2C-S. con - fi - te - - - - - mur.
 2C-A. con - fi - te - - - - - mur.
 2C-T. con - fi - te - - - - - mur,
 2C-B. con - fi - - - te - - - - - mur,

Dynamic markings include *p* (piano) and *f* (forte). Measure numbers 24, 25, 26, 27, and 28 are indicated at the beginning of each staff line.

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2. Tibi omnes angeli

Hilarión Eslava, 1839

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, two Clarinets (C1 and C2), and Bassoon. The brass section consists of Horns in D and Trombone. The string section includes Violin 1, Violin 2, Viola, and Contrabass. The vocal ensemble is divided into two choirs, each with Soprano, Alto, Tenor, and Bass parts. A Keyboard Reduction is provided at the bottom. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the score. The vocal parts are in Spanish, with the lyrics: "Ti - - - bi om - - - nes an - - - ge - li, ti - bi om - nes,".

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7

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

ti - - bi om - - nes,

ti - - bi om - - nes,

ti - - bi om - - nes,

ti - - bi om - - nes,

ti - - bi om - - nes,

ti - - bi om - - nes,

ti - - bi om - - nes,

ti - - bi om - - nes,

ti - - bi om - - nes,

ti - - bi om - - nes,

ti - - bi om - - nes,

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10

Fl. *p* *cres.*

C Cl. 1 *p* *cres.*

C Cl. 2 *p* *cres.*

Bsn. *cres.* *p*

D Hn. *cres.* *p*

Tbn. *cres.* *p*

Vln. 1 *dol.* *cres.*

Vln. 2 *p* *cres.*

Vla. *p* *cres.*

Cb. *p* *cres.*

1C-S. *p* *cres.*
ti - bi om - - - nes an - ge - li, ti - - bi cæ - li et u - ni - ver - sæ

1C-A. *p* *cres.*
ti - bi om - - - nes an - ge - li, ti - - bi cæ - li et u - ni - ver - sæ

1C-T. *p* *cres.*
ti - bi om - - - nes an - ge - li, ti - - bi cæ - li et u - ni - ver - sæ

1C-B. *p* *cres.*
ti - bi om - - - nes an - ge - li, ti - - bi cæ - li et u - ni - ver - sæ

2C-S. *p* *cres.*
et u - ni - ver - sæ

2C-A. *p* *cres.*
et u - ni - ver - sæ

2C-T. *p* *cres.*
et u - ni - ver - sæ

2C-B. *p* *cres.*
et u - ni - ver - sæ

KB *p* *cres.*

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Musical score for page 11, featuring various instruments and vocal parts. The score includes:

- Fl.** (Flute)
- C Cl. 1** (C Clarinet 1)
- C Cl. 2** (C Clarinet 2)
- Bsn.** (Bassoon)
- D Hn.** (D Horn)
- Tbn.** (Tuba)
- Vln. 1** (Violin 1)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Cb.** (Cello)
- 1C-S.** (Soprano 1)
- 1C-A.** (Alto 1)
- 1C-T.** (Tenor 1)
- 1C-B.** (Bass 1)
- 2C-S.** (Soprano 2)
- 2C-A.** (Alto 2)
- 2C-T.** (Tenor 2)
- 2C-B.** (Bass 2)
- KB** (Keyboard)

The lyrics for the vocal parts are:

po - - tes - - - ta - - - tes, ti - bi om - - - nes an - ge -

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21

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

li, ti - - bi cae-li et u - ni-ver-sae po - - tes - - ta - - tes.

et u - ni-ver-sae po - - tes - - ta - - tes.

et u - ni-ver-sae po - - tes - - ta - - tes.

et u - ni-ver-sae po - - tes - - ta - - tes.

et u - ni-ver-sae po - - tes - - ta - - tes.

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3. Sanctus

Hilarión Eslava, 1839

Flute

C Clarinet 1

C Clarinet 2

Bassoon

Horns in D

Trombone

Violin 1

Violin 2

Viola

Contrabass

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

Sanc - tus, Sanc - tus, Sanc - - - tus

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

Sanc - tus, Sanc - tus, Sanc - - - tus

Sanc - tus, Sanc - tus, Sanc - - - tus

Sanc - tus, Sanc - tus, Sanc - - - tus

Sanc - tus, Sanc - tus, Sanc - - - tus

Sanc - tus, Sanc - tus, Sanc - - - tus

Sanc - tus, Sanc - tus, Sanc - - - tus

Sanc - tus, Sanc - tus, Sanc - - - tus

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7

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

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

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

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

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

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

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

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

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14

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

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

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

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

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

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

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

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

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

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4. Te gloriosus

Hilarión Eslava, 1839

Andante sostenuto

Flute

C Clarinet 1
dol.

C Clarinet 2
dol.

Bassoon
p

Horns in D

Trombone

Violin 1
p

Violin 2
p

Viola
p

Contrabass
p

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction
p

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5

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

dol.

p

dol.

dol.

Te glo - - - - - ri -

Te glo - - - - - ri -

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Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

o - sus a - pos - to - lo - - - - - rum cho - - - - - rus,

o - sus A - pos - to - lo - - - - - rum cho - - - - - rus,

Te

f Tutti

Te

Te

f

Te

f Tutti

Te

f

Te

Te

Te

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13

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

p

dol.

glo - - - - ri - o - sus A - pos - to - lo - - - - rum cho - rus, A - - pos - to -

glo - - - - ri - o - sus A - pos - to - lo - - - - rum cho - rus, A - - pos - to -

glo - - - - ri - o - sus A - pos - to - lo - - - - rum cho - rus, A - - pos - to -

glo - - - - ri - o - - - - sus A - - pos - to - lo - rum cho - rus, A - - pos - to -

glo - - - - ri - o - sus A - pos - to - lo - - - - rum cho - rus,

glo - - - - ri - o - sus A - pos - to - lo - - - - rum cho - rus,

glo - - - - ri - o - sus A - pos - to - lo - - - - rum cho - rus,

glo - - - - ri - o - - - - sus A - - pos - to - lo - rum cho - rus,

p

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17

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

lo - - rum cho - - - - - rus.

1C-A.

lo - - rum cho - - - - - rus.

1C-T.

lo - - rum cho - - - - - rus.

1C-B.

lo - - rum cho - - - - - rus.

2C-S.

cho - - - - - rus.

2C-A.

cho - - - - - rus.

2C-T.

cho - - - - - rus.

2C-B.

cho - - - - - rus.

KB

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5. Te Martyrum

Hilarión Eslava, 1839

Allegro

Flute

C Clarinet 1

C Clarinet 2

Bassoon

Horns in D

Trombone

Violin 1

Violin 2

Viola

Contrabass

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

f *dol.* *p* *f*

Te Mar - ty-rum can - di - da - - - - tus, Te Mar - ty-rum

Te Mar - ty-rum can - di - da - - - - tus, Te Mar - ty-rum

Te Mar - ty-rum can - di - da - - - - tus, Te Mar - ty-rum

Te Mar - ty-rum can - di - da - - - - tus, Te Mar - ty-rum

Te Mar - ty-rum Te Mar - ty-rum

Te Mar - ty-rum Te Mar - ty-rum

Te Mar - ty-rum Te Mar - ty-rum

Te Mar - ty-rum Te Mar - ty-rum

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6

Fl.

C Cl. 1
dol.

C Cl. 2
dol.

Bsn.
p

D Hn.
dol.

Tbn.
p

Vln. 1
p

Vln. 2
p

Vla.
p

Cb.
p

1C-S.
p
can - di - - da - - - - - tus lau - - dat,

1C-A.
dol.
can - di - - da - - - - - tus lau - - dat,

1C-T.
dol.
can - di - - da - - - - - tus lau - - dat,

1C-B.
p
can - di - - da - - - - - tus lau - - dat,

2C-S.

2C-A.

2C-T.

2C-B.

KB
p

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9

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
lau - - dat e - - - - xer - - - - ci - - - - tus,

1C-A.
lau - - dat e - - - - xer - - - - ci - - - - tus,

1C-T.
lau - - dat e - - - - xer - - - - ci - - - - tus,

1C-B.
lau - - dat e - - - - xer - - - - ci - - - - tus,

2C-S.

2C-A.

2C-T.

2C-B.

KB

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12

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

lau - dat, lau - dat, lau - - dat e-xer - ci - tus.

lau - dat, lau - dat, lau - - dat e-xer - ci - tus,

lau - dat, lau - dat, lau - - dat e-xer - ci - tus,

lau - dat, lau - dat, lau - - dat e-xer - ci - tus,

lau - dat, lau - dat, lau - - dat e-xer - ci - tus.

lau - dat, lau - dat, lau - - dat e-xer - ci - tus,

lau - dat, lau - dat, lau - - dat e-xer - ci - tus,

lau - dat, lau - dat, lau - - dat e-xer - ci - tus,

lau - dat, lau - dat, lau - - dat e-xer - ci - tus,

lau - dat, lau - dat, lau - - dat e-xer - ci - tus,

lau - dat, lau - dat, lau - - dat e-xer - ci - tus,

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6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto

Flute

C Clarinet 1

C Clarinet 2

Bassoon

Horns in D

Trombone

Violin 1

Violin 2

Viola

Contrabass

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

dol.

p

cres.

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

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10

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
men - - - - sæ, im - men-sæ ma - jes - ta - - - tis, Pa - trem im - men - - -

1C-A.
men - - - - sæ, im - men-sæ ma - jes - ta - - - tis, Pa - trem im - men - - -

1C-T.
men - - - - sæ, im - men-sæ ma - jes - ta - - - tis, Pa - trem im - men - - -

1C-B.
men - - - - sæ, im - men-sæ ma - jes - ta - - - tis, Pa - trem im - men - - -

2C-S.
men - - - - sæ,

2C-A.
men - - - - sæ,

2C-T.
men - - - - sæ,

2C-B.
men - - - - sæ,

KB

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18

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
sæ ma - jes - ta - - - tis, im - men - - - - sæ ma - jes - ta - - - tis.

1C-A.
sæ ma - jes - ta - - - tis, im - men - - - - sæ ma - jes - ta - - - tis.

1C-T.
sæ ma - jes - ta - - - tis, im - men - - - - sæ ma - jes - ta - - - tis,

1C-B.
sæ ma - jes - ta - - - tis, im - men - - - - sæ ma - jes - ta - - - tis.

2C-S.
im - men - - - - sæ ma - jes - ta - - - tis.

2C-A.
im - men - - - - sæ ma - jes - ta - - - tis.

2C-T.
im - men - - - - sæ ma - jes - ta - - - tis,

2C-B.
im - men - - - - sæ ma - jes - ta - - - tis.

KB

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7. Sanctum

Hilarión Eslava, 1839

Allegro non molto

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Clarinets, Bassoon, Horns, Trombone) and strings (Violins, Viola, Contrabass). The bottom section features a four-part choir (Soprano, Alto, Tenor, Bass) and a Keyboard Reduction. The score is in G major and 4/4 time. The tempo is marked 'Allegro non molto'. The lyrics for the choir parts are: 'Sanc-tum quo - que Pa - ra - cli - tum Spi - ri - tum, Pa -'.

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6

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
ra-clí-tum Spi-ri-tum, Pa-ra-clí-tum Spi-ri-tum,

1C-A.
ra-clí-tum Spi-ri-tum, Pa-ra-clí-tum Spi-ri-tum,

1C-T.
ra-clí-tum Spi-ri-tum, Pa-ra-clí-tum Spi-ri-tum,

1C-B.
ra-clí-tum Spi-ri-tum, Pa-ra-clí-tum Spi-ri-tum,

2C-S.
ra-clí-tum Spi-ri-tum, Pa-ra-clí-tum Spi-ri-tum,

2C-A.
ra-clí-tum Spi-ri-tum, Pa-ra-clí-tum Spi-ri-tum,

2C-T.
ra-clí-tum Spi-ri-tum, Pa-ra-clí-tum Spi-ri-tum,

2C-B.
ra-clí-tum Spi-ri-tum, Pa-ra-clí-tum Spi-ri-tum,

KB

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12

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

Sanc - tum, Sanc - tum Pa - - -

Sanc - - - - tum quo - - que, Sanc - - - - tum quo - que, Pa - - -

Sanc - - - - - tum quo - - que, Sanc - - - - - tum quo - que, Pa - - -

Sanc - tum, Sanc - tum, Pa - - -

Sanc - tum, Sanc - tum

Sanc - tum quo - que,

Sanc - tum quo - que,

Sanc - tum, Sanc - tum,

p, *f*, *p/bo*

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17

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

ra - - cli-tum Spi - ri - - tum, Sanc - tum,

ra - - cli - tum Spi - ri - - tum, Sanc - - - tum quo - que,

ra - - cli - tum Spi - ri - - tum, Sanc - - - - tum quo - que,

ra - - cli-tum Spi - ri - - tum, Sanc - tum,

Spi - ri - - tum, Sanc - tum,

Spi - ri - - tum, Sanc - tum

Spi - ri - - tum, Sanc - tum

Spi - ri - - tum, Sanc - tum,

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22

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

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

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

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

Sanc - tum, Pa - - - ra - cli - tum Spi - ri - - tum,

Sanc - tum Spi - ri - - tum.

quo - que, Spi - ri - - tum,

quo - que, Spi - ri - - tum,

Sanc - tum, Spi - ri - - tum,

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12

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

ter - - - - - nus, sem - - - pi - ter - - - - - nus es Fi - li -

ter - - - - - nus, sem - - - pi - ter - - - - - nus es Fi - li -

ter - - - - - nus, sem - - - pi - ter - - - - - nus es Fi - li -

ter - - - - - nus, sem - - - pi - ter - - - - - nus es Fi - li -

sem - - - pi - ter - - - - - nus es Fi - li -

sem - - - pi - ter - - - - - nus es Fi - li -

sem - - - pi - ter - - - - - nus es Fi - li -

sem - - - pi - ter - - - - - nus es Fi - li -

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17

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

us, Tu Pa - - - tris sem - pi - ter - - - -

1C-A.

us, Tu Pa - - - tris sem - pi - - ter - - - -

1C-T.

us, Tu Pa - - - tris sem - pi - ter - - - -

1C-B.

us, Tu Pa - - - tris sem - pi - ter - - - -

2C-S.

us,

2C-A.

us,

2C-T.

us,

2C-B.

us,

KB

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22

Fl. *p* *cres.* *f*

C Cl. 1 *p* *cres.* *f*

C Cl. 2 *p* *cres.* *f*

Bsn. *p* *cres.* *f*

D Hn. *p* *cres.* *f*

Tbn. *p* *cres.* *f*

Vln. 1 *cres.* *ff*

Vln. 2 *cres.* *ff*

Vla. *cres.* *ff*

Cb. *cres.* *ff*

1C-S. *cres.* *f*
nus, sem - - pi - ter - - - - - nus es Fi - li - - us.

1C-A. *cres.* *f*
nus, sem - - pi - ter - - - - - nus es Fi - li - - us,

1C-T. *cres.* *f*
nus, sem - - pi - ter - - - - - nus es Fi - li - - us,

1C-B. *cres.* *f*
nus, sem - - pi - ter - - - - - nus es Fi - li - - us,

2C-S. *p cres.* *f*
sem - - pi - ter - - - - - nus es Fi - li - - us.

2C-A. *p cres.* *f*
sem - - pi - ter - - - - - nus es Fi - li - - us,

2C-T. *p* *f*
sem - - pi - ter - - - - - nus es Fi - li - - us,

2C-B. *p* *f*
sem - - pi - ter - - - - - nus es Fi - li - - us,

KB *cres.* *ff*

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9. Tu, devicto

Hilarión Eslava, 1839

Flute

C Clarinet 1

C Clarinet 2

Bassoon

Horns in D

Trombone

Violin 1

Violin 2

Viola

Contrabass

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

f Tu, de - vic - to mor - tis a - cu - le - o,

f Tu, de - vic - to mor - tis a - cu - le - o, a - pe - ru - is - ti cre - den - ti - bus

f Tu, de - vic - to mor - tis a - cu - le - o,

f Tu, de - vic - to mor - tis a - cu - le - o,

f Tu, de - vic - to mor - tis a - cu - le - o, a - pe - ru - is - ti cre - den - ti - bus

f Tu, de - vic - to mor - tis a - cu - le - o,

f Tu, de - vic - to mor - tis a - cu - le - o,

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7

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

reg-na cae - lo - - - rum, reg - na cae - lo - - - rum, reg - na cae - lo - - - rum, a - pe - ru - is - ti cre - den - ti - bus reg - - na cae - - lo - rum, a - pe - ru - i - - - sti, a - pe - ru - is - ti cre - den - ti - bus reg - - na cae - - lo - rum, reg - na cae - - lo - rum, reg - na cae - - lo - rum, a - pe - ru - is - - - ti, reg - na cae - - lo - rum,

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14

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

reg - - na, reg - - na cae - - lo - - - - - rum.

reg - - na, reg - - na cae - - lo - - - - - rum.

reg - - na, reg - - na cae - - lo - - - - - rum.

reg - - na, reg - - na cae - - lo - - - - - rum.

reg - - na, reg - - na cae - - lo - - - - - rum.

reg - - na, reg - - na cae - - lo - - - - - rum.

reg - - na, reg - - na cae - - lo - - - - - rum.

reg - - na, reg - - na cae - - lo - - - - - rum.

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10. Judex crederis

Hilarión Eslava, 1839

Allegro non molto

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

- Flute
- C Clarinet 1
- C Clarinet 2
- Bassoon
- Horns in D
- Trombone
- Violin 1
- Violin 2
- Viola
- Contrabass
- 1st Choir Soprano
- 1st Choir Alto
- 1st Choir Tenor
- 1st Choir Bass
- 2nd Choir Soprano
- 2nd Choir Alto
- 2nd Choir Tenor
- 2nd Choir Bass
- Keyboard Reduction

The score includes dynamic markings such as *f* (forte) and *p* (piano) throughout. The vocal parts feature the lyrics: "Ju - dex cre-de-ris ven - tu - - - rus, Ju - dex cre-de-ris" and "Ju - dex cre-de-ris es - - se ven - tu - - - rus, Ju - dex cre-de-ris".

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Lento **Andantino**

8

Fl. *p*

C Cl. 1 *p*

C Cl. 2 *p*

Bsn. *p*

D Hn.

Tbn.

Vln. 1 *p* *pizz.*

Vln. 2 *p* *pizz.*

Vla. *p* *pizz.*

Cb. *p* *pizz.*

1C-S. *p* ven - tu - - rus, Te er - go

1C-A. *p* es - se ven - tu - - rus, Te er - - go

1C-T. *p* es - se ven - tu - - rus, Te er - - go

1C-B. *p* es - se ven - tu - - rus, Te er - - go

2C-S.

2C-A.

2C-T.

2C-B.

KB *p*

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17

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

quæ - - su - mus, tu - is fa - mu - lis sub - ve - ni,

quæ - - su - mus, tu - is fa - mu - lis sub - ve - ni,

quæ - - su - mus, tu - is fa - mu - lis sub - ve - ni,

quæ - - - su - mus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti -

arco

arco

arco

arco

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23

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Cb. *pizz.*

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

pre-ti - o - - so san-gui - ne re - - de -

quos pre-ti - o - so san-gui - ne, san - - - - - gui - - - - ne re - - - - de - - - -

quos pre-ti - o - - - - so san - - - - gui - - - - ne re - - de -

o - - - - so san - gui - ne, pre - - ti - o - so san - gui - - - - ne re - - de -

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29

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
mis - - - ti, re - - - de - mis - - - - - ti.

1C-A.
mis - - - ti, re - - - de - mis - - - - - ti.

1C-T.
mis - - - ti, re - - - de - mis - - - - - ti.

1C-B.
mis - - - ti, re - - - de - mis - - - - - ti.

2C-S.

2C-A.

2C-T.

2C-B.

KB

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11. *Salvum*

Hilarión Eslava, 1839

Allegro non molto

Flute

C Clarinet 1

C Clarinet 2

Bassoon

Horns in D

Trombone

Violin 1

Violin 2

Viola

Contrabass

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

Sal - vum, sal - - - vum fac po - pu - lum tu - um, Do - - mi

Sal - vum, sal - - - vum fac po - pu - lum tu - um Do - - mi

Sal - vum, sal - - - vum fac po - pu - lum tu - um, Do - - mi

Sal - vum, sal - - - vum fac po - pu - lum tu - um, Do - - mi

Sal - vum, po - pu - lum

Sal - vum, po - pu - lum

Sal - vum, po - pu - lum

Sal - vum, po - pu - lum

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7

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
ne, et be - ne-dic, et be - ne-dic, hæ-

1C-A.
ne, et be - ne-dic, et be - ne-dic, hæ-

1C-T.
ne, et be - ne-dic, et be - ne-dic, hæ-

1C-B.
ne, et be - ne-dic, et be - ne-dic, hæ-

2C-S.

2C-A.

2C-T.

2C-B.

KB

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10

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

re - di - ta - ti tu - æ, et be - ne - dic, et be - ne - dic, hæ - re - di -

1C-A.

re - di - ta - ti tu - æ, *f*et be - ne - dic, et be - ne - dic, hæ - re - di -

1C-T.

re - di - ta - ti tu - æ, *f*et be - ne - dic, et be - ne - dic, hæ - re - di -

1C-B.

re - di - ta - ti tu - æ, et be - ne - dic, et be - ne - dic, hæ - re - di -

2C-S.

et be - ne - dic, et be - ne - dic, hæ - re - di -

2C-A.

et be - ne - dic, et be - ne - dic, hæ - re - di -

2C-T.

et be - ne - dic, et be - ne - dic, hæ - re - di -

2C-B.

et be - ne - dic, et be - ne - dic, hæ - re - di -

KB

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14

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
ta - - - ti tu - - - - æ.

1C-A.
ta - - - ti tu - - - - æ.

1C-T.
ta - - - ti tu - - - - æ.

1C-B.
ta - - - ti tu - - - - æ.

2C-S.
ta - - - ti tu - - - - æ.

2C-A.
ta - - - ti tu - - - - æ.

2C-T.
ta - - - ti tu - - - - æ.

2C-B.
ta - - - ti tu - - - - æ.

KB

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12. *Per singulos*

Hilarión Eslava, 1839

Andante sostenuto

Flute

C Clarinet 1
dol.

C Clarinet 2
dol.

Bassoon
p

Horns in D

Trombone

Violin 1
p

Violin 2
p

Viola
p

Contrabass
p

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction
p

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5

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

dol.

p

dol.

Per sin-gu - los

dol.

Per sin-gu - los

dol.

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13

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
sin-gu - los di - - es, per sin-gu - los di - es be - - ne -

1C-A.
sin-gu - los di - - es, per sin-gu - los di - es be - - ne -

1C-T.
sin-gu - los di - - es, per sin-gu - los di - es be - - ne -

1C-B.
sin - - - gu - los di - - - - es, per sin - - - gu - los di - es be - - ne -

2C-S.
sin-gu - los di - - es, sin-gu - los di - es

2C-A.
sin-gu - los di - - es, per sin-gu - los di - es

2C-T.
sin-gu - los di - - es, per sin-gu - los di - es

2C-B.
sin - - - gu - los di - - - - es, per sin - - - gu - los di - es

KB

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17

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

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

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

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

di - - ci-mus, *p* be - - - - ne - di - - - - ci - - mus te.

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

p be - - - - ne - di - - - - ci - mus te.

p be - - - - ne - di - - - - ci - - mus te.

p be - - - - ne - di - - - - ci - - mus te.

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

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13. Dignare

Hilarión Eslava, 1839

Andante Sostenuto

Flute

C Clarinet 1
dol.

C Clarinet 2
dol.

Bassoon
p

Horns in D
p

Trombone
p

Violin 1

Violin 2

Viola

Contrabass

1st Choir Soprano
dol.

1st Choir Alto
dol.

1st Choir Tenor
dol.

1st Choir Bass
dol.

2nd Choir Soprano
p

2nd Choir Alto
p

2nd Choir Tenor
p

2nd Choir Bass
p

Keyboard Reduction
p

Lyrics:
Dig - na-re, Do-mi-ne, di - e is - to si - - - ne pec -

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10

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

ca - - - - to, si - ne pec - ca - to nos cus-to-di - re, si - ne pec - ca - to nos cus - to -

ca - - - - to, si - ne pec - ca - to nos cus-to-di - re, si - ne pec - ca - to nos cus - to -

ca - - - - to, si - ne pec - ca - to nos cus-to-di - re, si - ne pec - ca - to nos cus - to -

ca - - - - to, si - ne pec - ca - to nos cus-to-di - re, si - ne pec - ca - to nos cus - to -

ca - - - - to,

ca - - - - to,

ca - - - - to,

ca - - - - to,

ca - - - - to,

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19

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

di - - - re, si - ne pec - ca - to nos cus - - to - di - - - re.

di - - - re, si - ne pec - ca - to nos cus - - to - di - - - re.

di - - - re, si - ne pec - ca - to nos cus - - to - di - - - re.

di - - - re, si - ne pec - ca - to nos cus - - to - di - - - re.

si - ne pec - ca - to nos cus - - to - di - - - re.

si - ne pec - ca - to nos cus - - to - di - - - re.

si - ne pec - ca - to nos cus - - to - di - - - re.

si - ne pec - ca - to nos cus - - to - di - - - re.

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14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo

Flute

C Clarinet 1

C Clarinet 2

Bassoon

Horns in D

Trombone

Violin 1

Violin 2

Viola

Contrabass

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

Fi - at mi - se - - - ri - cor - di - - a tu - - - a,

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6

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
mi - se - - ri - cor - di - - a tu - a, Do - mi - ne, su - - - per

1C-A.
mi - se - - ri - cor - di - - a tu - a, Do - mi - ne, su - - - per

1C-T.
mi - se - - ri - cor - di - - a tu - a, Do - mi - ne, su - - - per nos,

1C-B.
mi - - se - ri - cor - - di - a tu - a, Do - mi - ne, su - - - - per nos,

2C-S.
mi - se - - ri - cor - di - - a tu - a, Do - mi - ne, su - - - per

2C-A.
mi - se - - ri - cor - di - - a tu - a, Do - mi - ne, su - - - per

2C-T.
mi - se - - ri - cor - di - - a tu - a, Do - mi - ne, su - - - per nos,

2C-B.
mi - - se - ri - cor - - di - a tu - a, Do - mi - ne, su - - - - per nos,

KB

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12

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

nos, su - - per nos, fi - at mi - se - - ri - cor - di - - a

nos, su - - per nos, fi - at mi - se - - ri - cor - di - - a

su - - - per nos, su - - - per nos, fi - at mi - se - - ri - cor - di - - a

su - - - per nos, su - - - per nos, fi - at mi - se - - ri - cor - di - - a

nos, su - - per nos, fi - at mi - se - - ri - cor - di - - a

nos, su - - per nos, fi - at mi - se - - ri - cor - di - - a

su - - - per nos, su - - - per nos, fi - at mi - se - - ri - cor - di - - a

su - - - per nos, su - - - per nos, fi - at mi - se - - ri - cor - di - - a

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23

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S. *p*
quem - - - - ad - - - - mo-dum spe - ra - vi - mus in te, quem - - - -

1C-A. *p*
quem - - - - ad - - - - mo-dum spe - ra - vi - mus in te, quem - - - -

1C-T. *p*
quem - - - - ad - - - - mo-dum spe - ra - vi - mus in te, quem - - - -

1C-B. *p*
quem - - - - ad - - - - mo-dum spe - ra - vi - mus in te, quem - - - -

2C-S.

2C-A.

2C-T.

2C-B.

KB

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28

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
ad - - mo-dum spe - ra - vi - mus in te.

1C-A.
ad - - mo-dum spe - ra - vi - mus in te.

1C-T.
ad - - mo-dum spe - ra - vi - mus in te,

1C-B.
ad - - mo-dum spe - ra - vi - mus in te,

2C-S.

2C-A.

2C-T.

2C-B.

KB

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34

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

f Fi-at mi-se-ri-cor-di-a tu-a, mi-se-ri-

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40

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

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

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

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

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

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

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

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

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

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47

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

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

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

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

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

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

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

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

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

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

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

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54 67

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.
nos, su - per nos, quem - ad - mo - dum spe - ra - vi - mus in te,

1C-A.
nos, su - per nos, quem - ad - mo - dum spe - ra - vi - mus in te,

1C-T.
nos, su - per nos, quem - ad - mo - dum spe - ra - vi - mus in te,

1C-B.
nos, su - per nos, quem - ad - mo - dum spe - ra - vi - mus in te,

2C-S.
nos, su - per nos, quem - ad - mo - dum spe - ra - vi - mus in te,

2C-A.
nos, su - per nos, quem - ad - mo - dum spe - ra - vi - mus in te,

2C-T.
nos, su - per nos, quem - ad - mo - dum spe - ra - vi - mus in te,

2C-B.
nos, su - per nos, quem - ad - mo - dum spe - ra - vi - mus in te,

KB

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60

Fl.

C Cl. 1

C Cl. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

quem - - - ad - mo - dum spe - - ra - vi - mus in te,

quem - - - ad - mo - dum spe - - ra - vi - mus in te,

quem - - - ad - mo - dum spe - - ra - vi - mus in te,

quem - - - ad - mo - dum spe - - ra - vi - mus in te,

quem - - - ad - mo - dum spe - - ra - vi - mus in te,

quem - - - ad - mo - dum spe - - ra - vi - mus in te,

quem - - - ad - mo - dum spe - - ra - vi - mus in te,

quem - - - ad - mo - dum spe - - ra - vi - mus in te,

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Flute

Te Deum 1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto

Musical score for the first movement, 'Te Deum laudamus'. The score is written for a flute in G major (one sharp) and common time. It begins with a dynamic marking of *f* (forte). The piece consists of 23 measures, with measure numbers 7, 14, and 23 indicated at the start of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests.

2. Tibi omnes angeli

Hilarión Eslava, 1839

Musical score for the second movement, 'Tibi omnes angeli'. The score is written for a flute in G major (one sharp) and common time. It begins with a dynamic marking of *f* (forte). The piece consists of 23 measures, with measure numbers 7, 15, and 23 indicated at the start of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. There are dynamic markings of *p* (piano) and *cres.* (crescendo) throughout the piece. A double bar line with a '2' above it indicates a repeat or a specific articulation point in measures 11-12 and 20-21.

3. Sanctus

Hilarión Eslava, 1839

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4. *Te gloriosus*

Hilarión Eslava, 1839



5. *Te Martyrum*

Hilarión Eslava, 1839

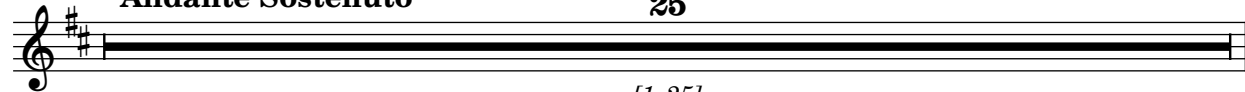


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6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto **25**



[1-25]

7. Sanctum

Hilarión Eslava, 1839

Allegro non molto



f

7



14




23




8. Tu Patris

Hilarión Eslava, 1839




f

7



[11-12] *p*

15



f [20-21] *p*

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4
23 *cres.* *f*

9. Tu, devicto

Hilarión Eslava, 1839

f **2** [5-6]

9 **2** [10-11]

10. Judex crederis

Hilarión Eslava, 1839

Allegro non molto
f **2** [3-4] *p* \leftarrow *f* **2** [8-9]

10 **Lento** *p* **Andantino** **21** [15-35]

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11. Salvum

Hilarión Eslava, 1839

Allegro non molto

Musical score for '11. Salvum' in G major, common time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro non molto'. The first measure is marked with a forte dynamic (*f*). The score includes a five-measure rest labeled '5' and a six-measure rest labeled '[6-10]'. The second staff begins at measure 13 and continues with various rhythmic patterns and dynamics, including a forte (*f*) dynamic.

12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto

Musical score for '12. Per singulos' in G major, common time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante sostenuto'. The first measure is marked with a six-measure rest labeled '6' and a dynamic marking of [*1-6*]. The score includes a *dol.* (dolce) marking. The second staff begins at measure 9 and continues with various rhythmic patterns and dynamics, including a forte (*f*) dynamic. The third staff begins at measure 13 and continues with various rhythmic patterns and dynamics. The fourth staff begins at measure 16 and continues with various rhythmic patterns and dynamics, including a piano (*p*) and forte (*f*) dynamic.

13. Dignare

Hilarión Eslava, 1839

Andante Sostenuto

Musical score for '13. Dignare' in G major, common time. The score consists of one staff. The first measure is marked with a twenty-five-measure rest labeled '25' and a dynamic marking of [*21-45*]. The score ends with a double bar line.

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14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo

8

17

[23-30]

31

dol.

f

37

45

52

57

62

67

72

77

82

87

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C Clarinet 1

Te Deum 1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto

Musical score for C Clarinet 1, first movement 'Te Deum laudamus'. The score is written in treble clef, key signature of one sharp (F#), and common time (C). It consists of four staves of music. The first staff begins with a dynamic marking of *f*. The second staff is marked with a measure rest of 7. The third staff is marked with a measure rest of 16. The fourth staff is marked with a measure rest of 25. The piece concludes with a double bar line.

2. Tibi omnes angeli

Hilarión Eslava, 1839

Musical score for C Clarinet 1, second movement 'Tibi omnes angeli'. The score is written in treble clef, key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a dynamic marking of *f*. The second staff is marked with a measure rest of 8, followed by a first ending bracket labeled [11-12] with a dynamic marking of *p*, and then a *cres.* marking leading to a dynamic marking of *f*. The third staff is marked with a measure rest of 17, followed by a second ending bracket labeled [18-21] with a dynamic marking of *p*, and then a *cres.* marking leading to a dynamic marking of *f*. The piece concludes with a double bar line.

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3. Sanctus

Hilarión Eslava, 1839

Musical score for Sanctus, measures 1-8 and 9-11. The score is in treble clef, key of D major, and common time (C). Measures 1-8 show a melodic line starting with a forte (*f*) dynamic, followed by a fermata and a second forte section. Measure 9 begins with a fermata and a second forte section. Dynamics include *f* and *[5-6]*.

4. Te gloriosus

Hilarión Eslava, 1839

Musical score for Te gloriosus, measures 1-4, 5-10, and 11-14. The score is in treble clef, key of D major, and common time (C). The tempo is marked *Andante sostenuto*. Measures 1-4 are marked *dol.* (dolente). Measures 5-10 are marked *f* (forte) and include a fermata. Measures 11-14 are marked *p* (piano) and *f* (forte). Dynamics include *dol.*, *f*, and *p*.

5. Te Martyrum

Hilarión Eslava, 1839

Musical score for Te Martyrum, measures 1-7, 8-11, and 12-15. The score is in treble clef, key of D major, and common time (C). The tempo is marked *Allegro*. Measures 1-7 are marked *f* (forte) and *dol.* (dolente). Measures 8-11 are marked *f* (forte). Measures 12-15 are marked *f* (forte). Dynamics include *f* and *dol.*.

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6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto

Musical score for "6. Patrem immensæ" in G major, 4/4 time. The score consists of three staves. The first staff begins with a *dol.* marking and features a melodic line with slurs and accents. The second staff starts at measure 10 and includes dynamic markings *f* and *p*. The third staff starts at measure 19. The piece concludes with a *cres.* marking.

7. Sanctum

Hilarión Eslava, 1839

Allegro non molto

Musical score for "7. Sanctum" in G major, 4/4 time. The score consists of three staves. The first staff begins with a *f* dynamic marking and features a rhythmic melody. The second staff starts at measure 9 and the third at measure 20. The piece concludes with a repeat sign.

8. Tu Patris

Hilarión Eslava, 1839

Musical score for "8. Tu Patris" in G major, 2/4 time. The score consists of two staves. The first staff begins with a *f* dynamic marking and features a rhythmic melody. The second staff starts at measure 5 and includes a *2* marking. The piece concludes with a repeat sign and the instruction *[11-12]*.

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4
13

p *cres.* *f* **4**
[18-21]

22

p *cres.* *f*

9. Tu, devicto

Hilarión Eslava, 1839

f **2**
[5-6]

9

f **2**
[10-11]

10. Judex crederis

Hilarión Eslava, 1839

Allegro non molto

f **2** *p < f* **2**
[3-4] [8-9]

10

Lento *p* **Andantino** **21**
[15-35]

11. Salvum


Hilarión Eslava, 1839

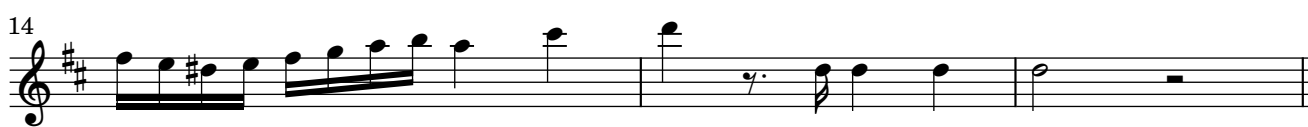
Allegro non molto

f *dol.* *f* *dol.*
[7-9]

7

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11  *f*

14 

12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto
dol. 

4  **4**
[7-10] *f*

12 

17  *p* *f*

13. Dignare

Hilarión Eslava, 1839

Andante Sostenuto
dol.  *cres.*

10  *f* *p*

20 

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14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo

f

8

5

[10-14] *f*

20

12

[23-34] *f*

38

5

[43-47] *f*

50

56

62

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C Clarinet 2

Te Deum 1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto



f

8



19



2. Tibi omnes angeli

Hilarión Eslava, 1839



f

8



3 *cres.* 5
[11-13] *p* *f* [18-22]

23



cres. *p* *f*

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3. Sanctus

Hilarión Eslava, 1839

Musical score for Sanctus, measures 1-11. The score is in treble clef, key of D major, and common time (C). It begins with a forte (*f*) dynamic. Measure 1 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes. Measure 10 contains a triplet of eighth notes. The score ends with a double bar line.

4. Te gloriosus

Hilarión Eslava, 1839

Musical score for Te gloriosus, measures 1-15. The score is in treble clef, key of D major, and common time (C). It begins with the tempo marking *Andante sostenuto* and a *dol.* dynamic. Measure 5 contains a quintuplet of eighth notes. Measure 7 contains a quintuplet of eighth notes. Measure 11 contains a quintuplet of eighth notes. Measure 15 contains a quintuplet of eighth notes. The score ends with a double bar line.

5. Te Martyrum

Hilarión Eslava, 1839

Musical score for Te Martyrum, measures 1-12. The score is in treble clef, key of D major, and common time (C). It begins with the tempo marking *Allegro* and a forte (*f*) dynamic. Measure 1 contains a *dol.* dynamic. Measure 3 contains a *dol.* dynamic. Measure 5 contains a *dol.* dynamic. Measure 7 contains a *dol.* dynamic. Measure 12 contains a *dol.* dynamic. The score ends with a double bar line.

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6. Patrem immensæ

Hilarión Eslava, 1839



7. Sanctum

Hilarión Eslava, 1839



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8. Tu Patris

Hilarión Eslava, 1839

Musical score for '8. Tu Patris' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 7 and includes a triplet of eighth notes marked with a '3' and a crescendo (*cres.*) leading to a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The third staff starts at measure 18 and includes a quintuplet of eighth notes marked with a '5' and a piano (*p*) dynamic, followed by a forte (*f*) dynamic. Measure numbers [11-13] and [18-22] are indicated below the respective staves.

9. Tu, devicto

Hilarión Eslava, 1839

Musical score for '9. Tu, devicto' in G major, 2/4 time. The score consists of two staves of music. The first staff begins with a forte (*f*) dynamic and includes a pair of eighth notes marked with a '2' and a measure bracket [5-6]. The second staff starts at measure 10 and includes a pair of eighth notes marked with a '2' and a measure bracket [10-11].

10. Judex crederis

Hilarión Eslava, 1839

Musical score for '10. Judex crederis' in G major, 2/4 time. The score consists of two staves of music. The first staff is marked 'Allegro non molto' and begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a forte (*f*) dynamic. It includes a pair of eighth notes marked with a '2' and a measure bracket [3-4]. The second staff starts at measure 8 and is marked 'Lento' with a piano (*p*) dynamic, followed by 'Andantino' with a 3/4 time signature and a measure bracket [15-35].

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11. Salvum

Hilarión Eslava, 1839

Allegro non molto

Musical score for '11. Salvum' in G major, 2/4 time. The score consists of three staves of music. The first staff (measures 1-6) features a melody with dynamics *f* and *dol.*. The second staff (measures 7-11) continues the melody with a *f* dynamic. The third staff (measures 12-16) concludes the piece with a final *f* dynamic.

12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto

Musical score for '12. Per singulos' in G major, 2/4 time. The score consists of three staves of music. The first staff (measures 1-4) begins with a *dol.* dynamic. The second staff (measures 5-14) includes a fingering '5' and a dynamic *f* with a bracketed range [7-11]. The third staff (measures 15-18) features dynamics *p* and *f*.

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13. Dignare

Hilarión Eslava, 1839

Andante Sostenuto

The musical score for '13. Dignare' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The first staff begins with a *dol.* marking and features a melodic line with several accents (>) and a fermata over the second measure. The second staff starts at measure 9 with a *cres.* marking, followed by a *f* dynamic and a *p* dynamic. The third staff begins at measure 17 and continues the melodic line with accents.

14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo

The musical score for '14. Fiat misericordia' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music. The first staff begins with a *f* dynamic and features a melodic line with accents (>). The second staff starts at measure 10 with a *f* dynamic and includes a five-measure rest marked '5' above the staff, with '[10-14]' below it. The third staff begins at measure 35 with a *f* dynamic and includes a five-measure rest marked '5' above the staff, with '[43-47]' below it. The fourth staff starts at measure 49 and features a melodic line with accents. The fifth staff begins at measure 56 and continues the melodic line with accents. The sixth staff starts at measure 61 and concludes the piece with a final melodic phrase and a fermata.

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Bassoon

Te Deum 1. Te Deum laudamus

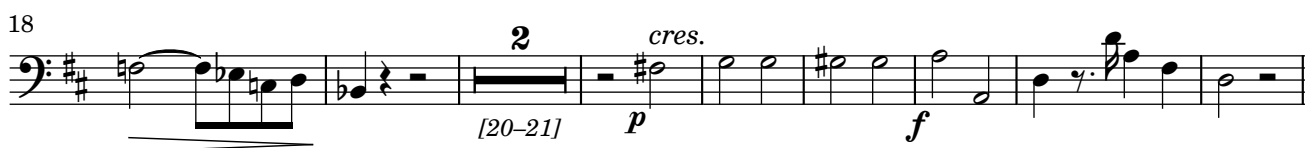
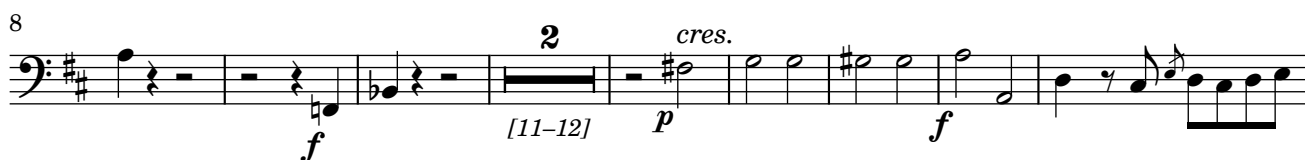
Hilarión Eslava, 1839

Allegro non molto



2. Tibi omnes angeli

Hilarión Eslava, 1839



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3. Sanctus

Hilarión Eslava, 1839



10



4. Te gloriosus

Hilarión Eslava, 1839



13



5. Te Martyrum

Hilarión Eslava, 1839



7



6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto



10



19



7. Sanctum

Hilarión Eslava, 1839

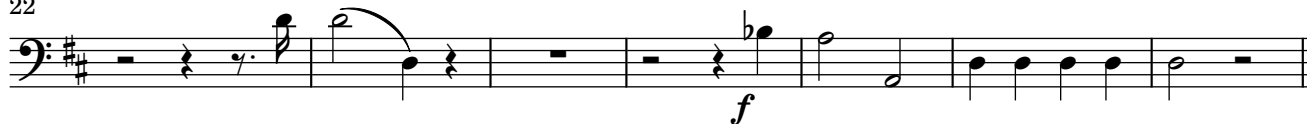
Allegro non molto



12



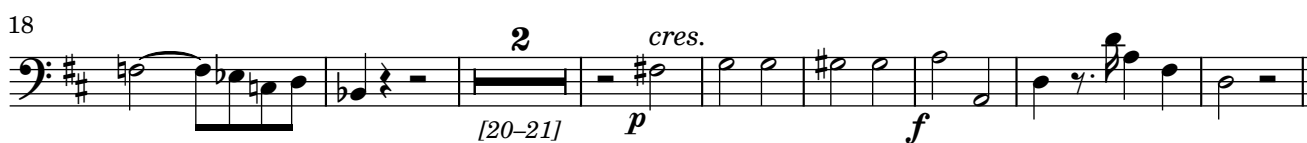
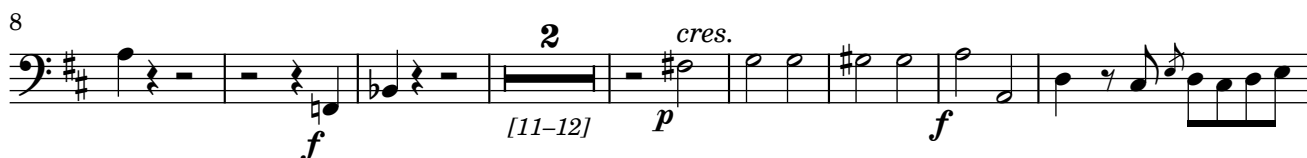
22



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8. Tu Patris

Hilarión Eslava, 1839



9. Tu, devicto

Hilarión Eslava, 1839



10. Judex crederis

Hilarión Eslava, 1839

Allegro non molto



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11. Salvum

Hilarión Eslava, 1839

Allegro non molto



12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto



13. Dignare

Hilarión Eslava, 1839

Andante Sostenuto

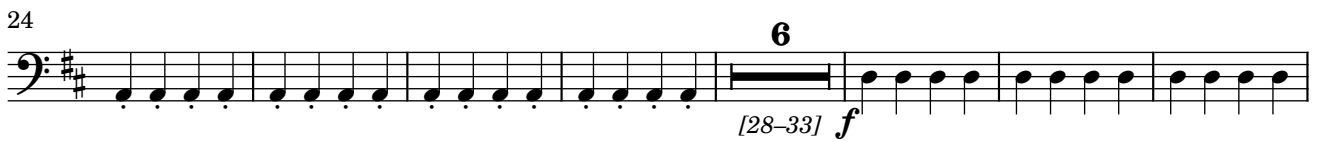


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14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo



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Horns in D

Te Deum 1. *Te Deum laudamus*

Hilarión Eslava, 1839

Allegro non molto

10

15

22

2. *Tibi omnes angeli*

Hilarión Eslava, 1839

9

22

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3. Sanctus

Hilarión Eslava, 1839

Musical score for Sanctus, measures 1-11. The score is in treble clef with a common time signature (C). It begins with a forte (*f*) dynamic. The first line contains measures 1-11, with a first ending bracket [1-11] and a second ending bracket [10-11]. There are two fermatas over measures 5-6 and 10-11. The second line starts at measure 12 and continues the melody.

4. Te gloriosus

Hilarión Eslava, 1839

Musical score for Te gloriosus, measures 1-11. The tempo is marked *Andante sostenuto*. The score is in treble clef with a common time signature (C). It begins with a forte (*f*) dynamic. The first line contains measures 1-11, with a first ending bracket [1-11]. The dynamic changes to piano (*p*) at the end of the first line. The second line starts at measure 12 and continues the melody.

5. Te Martyrum

Hilarión Eslava, 1839

Musical score for Te Martyrum, measures 1-8. The tempo is marked *Allegro*. The score is in treble clef with a common time signature (C). It begins with a forte (*f*) dynamic. The first line contains measures 1-8, with dynamics alternating between *f* and *dol.* (dolente). The second line starts at measure 8 and continues the melody with a forte (*f*) dynamic.

6. Patrem immensæ

Hilarión Eslava, 1839

Musical score for Patrem immensæ, measures 1-19. The tempo is marked *Andante Sostenuto*. The score is in treble clef with a common time signature (C). It begins with a piano (*p*) dynamic. The first line contains measures 1-19, with a first ending bracket [12-19] and a second ending bracket [5-8]. The dynamic changes to forte (*f*) at the end of the first line. The second line starts at measure 12 and continues the melody with a piano (*p*) dynamic.

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7. Sanctum

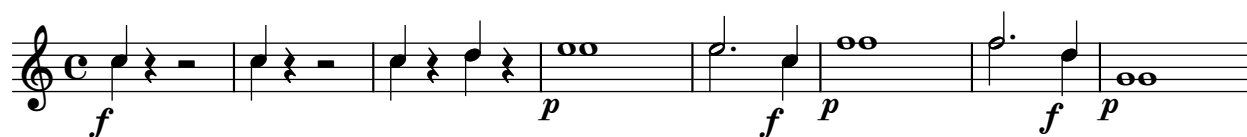
Hilarión Eslava, 1839

Allegro non molto



8. Tu Patris

Hilarión Eslava, 1839



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9. Tu, devicto

Hilarión Eslava, 1839

Musical score for '9. Tu, devicto'. The score is written in treble clef with a common time signature (C). It begins with a dynamic marking of *f*. The first line contains measures 1 through 11, with first endings marked with a '2' and bracketed as [5-6] and [10-11]. The second line starts at measure 12 and continues to the end of the piece.

10. Judex crederis

Hilarión Eslava, 1839

Musical score for '10. Judex crederis'. The score is written in treble clef with a common time signature (C). It begins with a dynamic marking of *f* and the tempo marking 'Allegro non molto'. The first line contains measures 1 through 9, with first endings marked with a '2' and bracketed as [3-4] and [8-9]. The second line starts at measure 10 and continues to the end of the piece. The tempo changes to 'Andantino' at measure 14, indicated by a key signature change to one flat and a 3/4 time signature. The first ending for the Andantino section is marked with a '22' and bracketed as [14-35].

11. Salvum

Hilarión Eslava, 1839

Musical score for '11. Salvum'. The score is written in treble clef with a common time signature (C). It begins with a dynamic marking of *f* and the tempo marking 'Allegro non molto'. The first line contains measures 1 through 5, with dynamic markings of *f*, *dol.*, and *f*. The second line starts at measure 6 and continues to the end of the piece, with a dynamic marking of *f* at the end. The third line starts at measure 13 and continues to the end of the piece.

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12. Per singulos

Hilarión Eslava, 1839

17 **Andante sostenuto**

11

[17-27] *f* *p*

13. Dignare

Hilarión Eslava, 1839

Andante Sostenuto

p *f*

[12-19] [5-8]

12

8

[12-19] *p*

14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo

f *p*

[10-14]

18

p

28

f

38

5

[43-47]

57

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Trombone

Te Deum 1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto

First system of musical notation for Trombone, starting with a bass clef, key signature of one sharp (F#), and common time (C). The music begins with a forte (*f*) dynamic. The first line contains measures 1 through 11. The second line, starting at measure 12, includes a second ending bracket and a forte (*f*) dynamic. The third line, starting at measure 22, continues the piece and ends with a double bar line.

2. Tibi omnes angeli

Hilarión Eslava, 1839

Second system of musical notation for Trombone, starting with a bass clef, key signature of one sharp (F#), and common time (C). The music begins with a forte (*f*) dynamic. The first line contains measures 1 through 7. The second line, starting at measure 8, includes a second ending bracket, a piano (*p*) dynamic, and a crescendo (*cres.*) marking. The third line, starting at measure 18, also includes a second ending bracket, a piano (*p*) dynamic, and a crescendo (*cres.*) marking. The piece ends with a double bar line.

3. Sanctus

Hilarión Eslava, 1839

First system of musical notation for Trombone, starting with a bass clef, key signature of one sharp (F#), and common time (C). The music begins with a forte (*f*) dynamic. The first line contains measures 1 through 9. The second line, starting at measure 10, continues the piece and ends with a double bar line.

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4. Te gloriosus

Hilarión Eslava, 1839

Andante sostenuto

[1-7] *p* *f*

15

p *f*

5. Te Martyrum

Hilarión Eslava, 1839

Allegro

f *p* *f* *p*

7

[8-11] *f*

6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto

p *cres.* *f*

[5-8]

12

[12-19] *p*

7. Sanctum

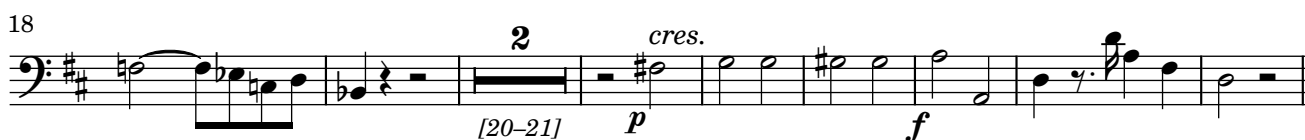
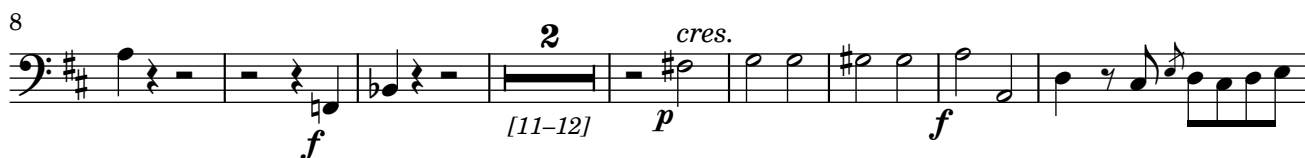
Hilarión Eslava, 1839

Allegro non molto



8. Tu Patris

Hilarión Eslava, 1839



9. Tu, devicto

Hilarión Eslava, 1839



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10. *Judex crederis*

Hilarión Eslava, 1839

Allegro non molto

Musical notation for the first system of 'Judex crederis'. It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is 'Allegro non molto'. The music starts with a forte (*f*) dynamic. It includes a triplet of eighth notes marked with a '2' above and '[3-4]' below. This is followed by a piano (*p*) section with a crescendo hairpin, and another forte (*f*) section. The system ends with a final forte (*f*) section marked with a '2' above and '[8-9]' below.

10

Musical notation for the second system of 'Judex crederis'. It starts with a 4/4 time signature and a forte (*f*) dynamic. The tempo changes to 'Andantino' with a 3/4 time signature. The system ends with a piano (*p*) dynamic. The first part of the system is marked with a '4' above and '[10-13]' below. The second part is marked with a '22' above and '[14-35]' below.

11. *Salvum*

Hilarión Eslava, 1839

Allegro non molto

Musical notation for the first system of 'Salvum'. It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is 'Allegro non molto'. The music starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and then returns to forte (*f*). The system ends with a piano (*p*) section.

7

Musical notation for the second system of 'Salvum'. It starts with a 4/4 time signature and a forte (*f*) dynamic. The system ends with a piano (*p*) section. The first part of the system is marked with a '4' above and '[8-11]' below.

12. *Per singulos*

Hilarión Eslava, 1839

Andante sostenuto

Musical notation for the first system of 'Per singulos'. It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is 'Andante sostenuto'. The music starts with a piano (*p*) dynamic, followed by a forte (*f*) section. The system ends with a piano (*p*) section. The first part of the system is marked with a '7' above and '[1-7]' below.

15

Musical notation for the second system of 'Per singulos'. It starts with a piano (*p*) dynamic, followed by a forte (*f*) section. The system ends with a piano (*p*) section.

13. Dignare

Hilarión Eslava, 1839

Andante Sostenuto

Musical score for '13. Dignare' in bass clef, C major, common time. The score consists of two staves. The first staff begins with a piano (*p*) dynamic and a slur over the first four notes. A measure rest of 4 measures is indicated above the staff, with a bracketed range of [5-8] below it. The second staff begins with a forte (*f*) dynamic and a slur over the first four notes. A measure rest of 8 measures is indicated above the staff, with a bracketed range of [12-19] below it. The score concludes with a double bar line.

14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo

Musical score for '14. Fiat misericordia' in bass clef, C major, common time. The score consists of seven staves. The first staff begins with a forte (*f*) dynamic and a slur over the first four notes. The second staff begins with a slur over the first four notes. The third staff begins with a piano (*p*) dynamic and a slur over the first four notes. The fourth staff begins with a measure rest of 6 measures, with a bracketed range of [28-33] below it, followed by a forte (*f*) dynamic and a slur over the first four notes. The fifth staff begins with a slur over the first four notes. The sixth staff begins with a slur over the first four notes. The seventh staff begins with a slur over the first four notes and concludes with a double bar line.

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Violin 1

Te Deum 1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto

Musical score for Violin 1, first movement "Te Deum laudamus". The score is in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 6. The third staff starts at measure 12 and includes a piano (*p*) dynamic followed by a forte (*f*) dynamic. The fourth staff starts at measure 18. The fifth staff starts at measure 23 and includes a piano (*p*) dynamic followed by a forte (*f*) dynamic. The piece concludes with a double bar line.

2. Tibi omnes angeli

Hilarión Eslava, 1839

Musical score for Violin 1, second movement "Tibi omnes angeli". The score is in G major (one sharp) and common time (C). It consists of three staves of music. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The second staff starts at measure 7 and includes a forte (*f*) dynamic, a piano (*p*) dynamic, a forte (*f*) dynamic, and a *dol.* (dolando) marking. The third staff starts at measure 13 and includes a *cres.* (crescendo) marking, a fortissimo (*ff*) dynamic, and a forte (*f*) dynamic. The piece concludes with a double bar line.

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2

19 *dol.*

23 *cres.* *ff*

3. Sanctus

Hilarión Eslava, 1839

f

11

4. Te gloriosus

Hilarión Eslava, 1839

Andante sostenuto
p

5

9 *f*

13

16 *f*

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5. Te Martyrum

Hilarión Eslava, 1839

Allegro

6

10

13

6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto 25

[1-25]

7. Sanctum

Hilarión Eslava, 1839

Allegro non molto

7

13

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4

19



24

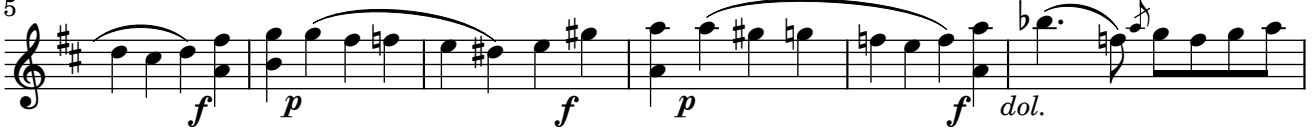


8. Tu Patris

Hilarión Eslava, 1839



5



11



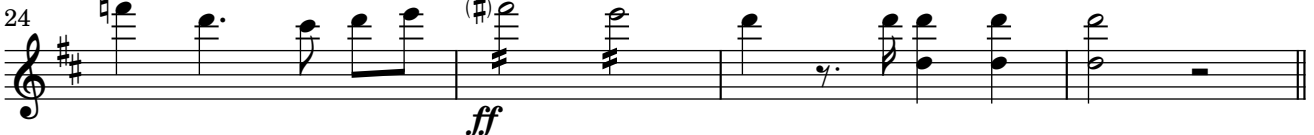
15



20



24



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9. Tu, devicto

Hilarión Eslava, 1839

Musical score for '9. Tu, devicto'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic. The first line contains measures 1 through 10. The second line, starting at measure 11, features a series of chords and a melodic line that concludes with a fermata.

10. Judex crederis

Hilarión Eslava, 1839

Allegro non molto

Musical score for '10. Judex crederis'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic. The first line contains measures 1 through 7. The second line, starting at measure 8, includes a piano (*p*) dynamic and a section marked 'Lento 3' with a 3/4 time signature, indicated by a bracket [11-13]. This is followed by an 'Andantino pizz.' section in 3/4 time. The third line, starting at measure 17, includes an 'arco' marking and a 'pizz.' marking. The fourth line, starting at measure 24, continues the melodic line. The fifth line, starting at measure 30, concludes the piece.

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11. Salvum

Hilarión Eslava, 1839

Allegro non molto

6

10

13

12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto

5

9

13

16

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13. Dignare

Hilarión Eslava, 1839

21 **Andante Sostenuto** 25

[21-45]

14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo

f

8

14

21

dol.

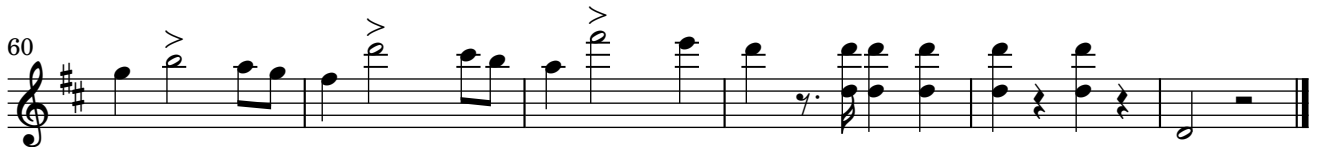
25

29

f

36

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Violin 2

Te Deum 1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto

Musical score for Violin 2, first movement "Te Deum laudamus". The score is in treble clef, key of D major (two sharps), and common time (C). It consists of five staves of music. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 7. The third staff starts at measure 13 and includes dynamic markings of *p* and *f*. The fourth staff starts at measure 19. The fifth staff starts at measure 24 and includes dynamic markings of *p* and *f*.

2. Tibi omnes angeli

Hilarión Eslava, 1839

Musical score for Violin 2, second movement "Tibi omnes angeli". The score is in treble clef, key of D major (two sharps), and common time (C). It consists of three staves of music. The first staff begins with a dynamic marking of *f* and includes markings for *p*, *f*, and *p*. The second staff starts at measure 7 and includes markings for *f*, *p*, *f*, and *p*. The third staff starts at measure 13 and includes a *cres.* marking, followed by *ff* and *f*.

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2

19

p *cres.*

24

ff

3. Sanctus

Hilarión Eslava, 1839

f

10

f

4. Te gloriosus

Hilarión Eslava, 1839

Andante sostenuto

p

4

8

12

f

15

p *f*

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5. Te Martyrum

Hilarión Eslava, 1839

Allegro

Musical score for 'Te Martyrum' in G major, 2/4 time. The score consists of four staves of music. The first staff starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The second staff starts with a piano (*p*) dynamic. The third staff ends with a forte (*f*) dynamic. The fourth staff continues the melodic line.

6

10

13

6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto 25

Musical score for 'Patrem immensæ' in G major, 2/4 time. The score consists of a single staff with a double bar line at the end. The tempo is marked 'Andante Sostenuto' and the number '25' is written above the staff. Below the staff, the range '[1-25]' is indicated.

[1-25]

7. Sanctum

Hilarión Eslava, 1839

Allegro non molto

Musical score for 'Sanctum' in G major, 2/4 time. The score consists of three staves of music. The first staff starts with a forte (*f*) dynamic. The second staff continues the melodic line. The third staff includes piano (*p*) and forte (*f*) dynamics.

7

13

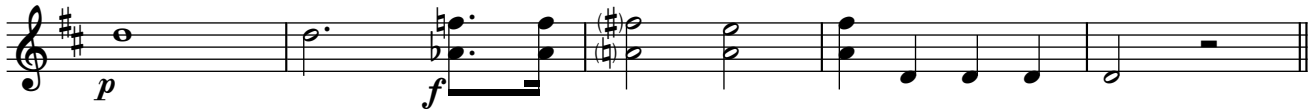
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4

19



24



8. Tu Patris

Hilarión Eslava, 1839



7



13



19



23



9. Tu, devicto

Hilarión Eslava, 1839



10

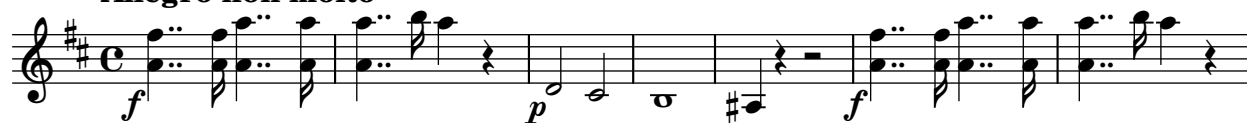


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10. *Judex crederis*

Hilarión Eslava, 1839

Allegro non molto



11. *Salvum*

Hilarión Eslava, 1839

Allegro non molto



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12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto

4

8

12

15

p

f

p

f

13. Dignare

Hilarión Eslava, 1839

21 **Andante Sostenuto** 25

[21-45]

14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo

10

f

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Viola

Te Deum 1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto

Musical score for Viola, first movement "Te Deum laudamus". The score is in 3/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a dynamic marking of *f*. The second staff is marked with a measure rest of 7. The third staff has a measure rest of 14 and includes dynamic markings of *p* and *f*. The fourth staff has a measure rest of 21 and includes dynamic markings of *p* and *f*. The fifth staff concludes the movement.

2. Tibi omnes angeli

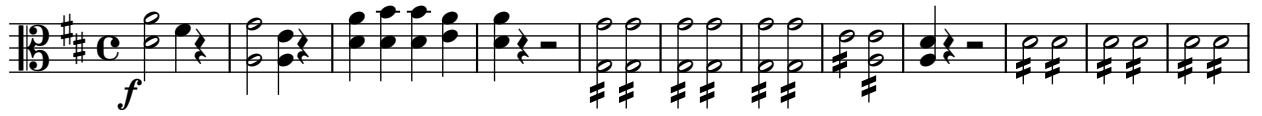
Hilarión Eslava, 1839

Musical score for Viola, second movement "Tibi omnes angeli". The score is in 3/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a dynamic marking of *f* and includes accents (>) over several notes. The second staff has a measure rest of 7 and includes dynamic markings of *f*, *p*, *f*, and *p*. The third staff has a measure rest of 13 and includes a *cres.* marking and dynamic markings of *ff* and *f*. The fourth staff has a measure rest of 19 and includes a *cres.* marking and a dynamic marking of *p*. The fifth staff has a measure rest of 23 and includes a dynamic marking of *ff*.

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3. Sanctus

Hilarión Eslava, 1839



13



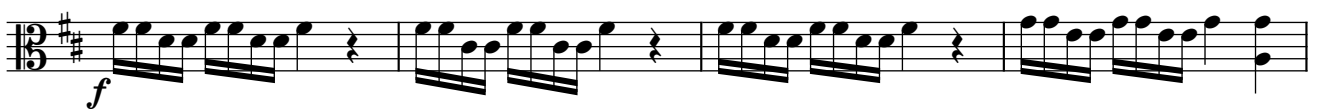
4. Te gloriosus

Hilarión Eslava, 1839

Andante sostenuto



12



16



5. Te Martyrum

Hilarión Eslava, 1839

Allegro



7



12

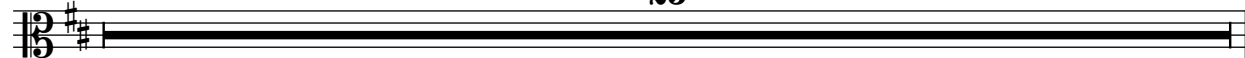


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6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto 25



[1-25]

7. Sanctum

Hilarión Eslava, 1839

Allegro non molto



8

15

22

8. Tu Patris

Hilarión Eslava, 1839



7

13

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4

19

24

9. Tu, devicto

Hilarión Eslava, 1839

13

10. Judex crederis

Hilarión Eslava, 1839

Allegro non molto

8

Lento 3 **Andantino**
pizz.

17

arco *pizz.*

25

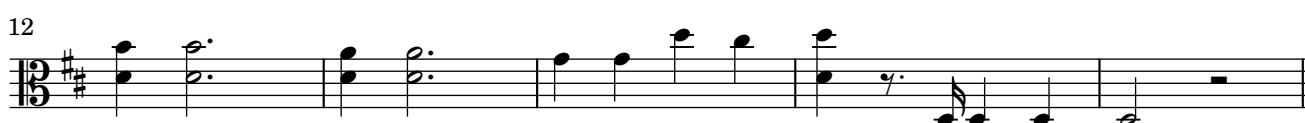
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11. Salvum

Hilarión Eslava, 1839

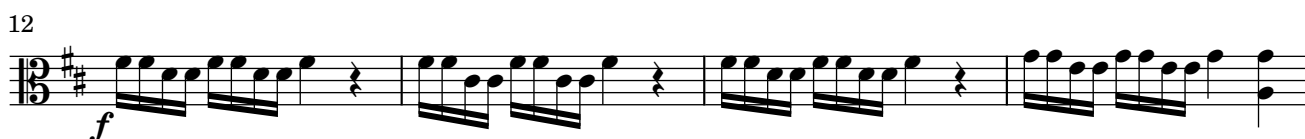
Allegro non molto



12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto

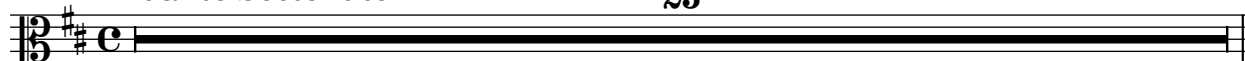


13. Dignare

Hilarión Eslava, 1839

21 **Andante Sostenuto**

25



[21-45]

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14. Fiat misericordia

Hilarión Eslava, 1839



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Violoncello

(This essentially duplicates the contrabass part. While the violoncello was not present in the source manuscript, the Editor believes it may have been lost, since Eslava typically used both violoncellos and contrabasses in his orchestrations, often playing the same part separated by an octave. Use or omit at the discretion of the conductor.)

Te Deum

1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto



11



15



22



2. Tibi omnes angeli

Hilarión Eslava, 1839



6



14



21



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3. Sanctus

Hilarión Eslava, 1839

Musical score for Sanctus, measures 1-11 and 12. The score is in bass clef with a key signature of two sharps (D major) and a common time signature (C). Measure 1 starts with a forte (*f*) dynamic. Measures 5-6 and 10-11 are marked with a '2' above the staff, indicating a second ending. Measure 12 begins with a piano (*p*) dynamic and features a series of eighth notes.

4. Te gloriosus

Hilarión Eslava, 1839

Andante sostenuto

Musical score for Te gloriosus, measures 1-11 and 12. The score is in bass clef with a key signature of two sharps (D major) and a common time signature (C). Measure 1 starts with a piano (*p*) dynamic. Measure 12 begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and then a forte (*f*) dynamic.

5. Te Martyrum

Hilarión Eslava, 1839

Allegro

Musical score for Te Martyrum, measures 1-11 and 12. The score is in bass clef with a key signature of two sharps (D major) and a common time signature (C). Measure 1 starts with a forte (*f*) dynamic. Measures 2-4 are marked with a piano (*p*) dynamic. Measures 5-7 are marked with a forte (*f*) dynamic. Measures 8-10 are marked with a piano (*p*) dynamic. Measure 12 begins with a forte (*f*) dynamic.

6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto

Musical score for Patrem immensæ, measures 1-25. The score is in bass clef with a key signature of two sharps (D major) and a common time signature (C). The score consists of a single line of music with a fermata over the final measure, marked with a '25' above the staff. The dynamic is piano (*p*). The score is labeled with '[1-25]' below the staff.

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7. Sanctum

Hilarión Eslava, 1839

Allegro non molto



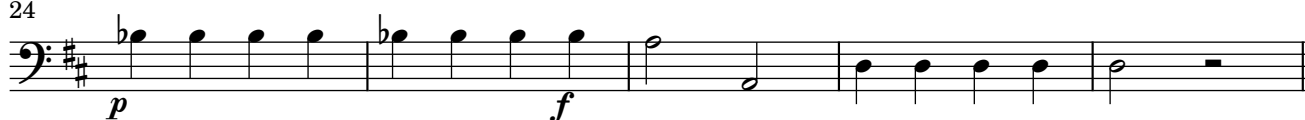
12



19



24



8. Tu Patris

Hilarión Eslava, 1839



6



14



21



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9. Tu, devicto

Hilarión Eslava, 1839

Musical score for '9. Tu, devicto' in bass clef, C major, common time. The score consists of two staves. The first staff starts with a forte (*f*) dynamic and includes two measures marked with a '2' and bracketed as [5-6] and [10-11]. The second staff begins at measure 12 and continues with various rhythmic patterns.

10. Judex crederis

Hilarión Eslava, 1839

Musical score for '10. Judex crederis' in bass clef, C major, common time. The score is divided into three sections: 'Allegro non molto' (measures 1-8), 'Lento 3' (measures 9-13), and 'Andantino pizz.' (measures 14-27). Dynamics include forte (*f*) and piano (*p*). The 'Lento 3' section is marked with a '3' and bracketed as [11-13]. The 'Andantino pizz.' section includes 'arco' and 'pizz.' markings. The score ends at measure 28.

11. Salvum

Hilarión Eslava, 1839

Musical score for '11. Salvum' in bass clef, C major, common time. The score is marked 'Allegro non molto' and includes dynamics of forte (*f*) and piano (*p*). The score is divided into three staves: the first staff (measures 1-6), the second staff (measures 7-11), and the third staff (measures 12-16).

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12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto



11

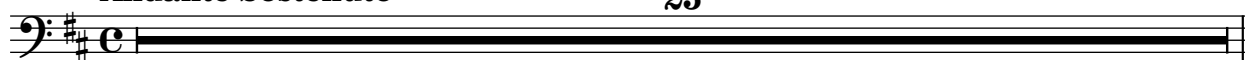


13. Dignare

Hilarión Eslava, 1839

21 Andante Sostenuto

25



[21-45]

14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo



12



24



34



46



58



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Contrabass

Te Deum 1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto



12



19



24

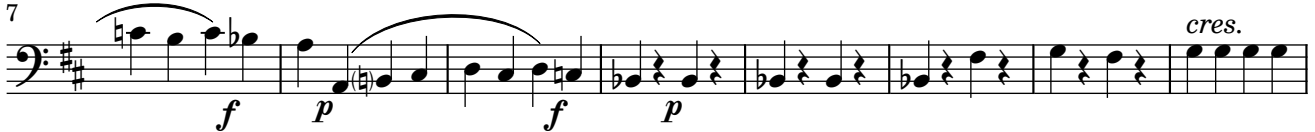


2. Tibi omnes angeli

Hilarión Eslava, 1839



7



15



23



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3. Sanctus

Hilarión Eslava, 1839

Musical score for Sanctus, measures 1-11. The score is in bass clef with a key signature of two sharps (D major). It begins with a forte (*f*) dynamic. Measures 5-6 and 10-11 are marked with a '2' above the staff, indicating a second ending. The tempo is not explicitly stated for this section.

4. Te gloriosus

Hilarión Eslava, 1839

Musical score for Te gloriosus, measures 1-11. The score is in bass clef with a key signature of two sharps (D major). It begins with a piano (*p*) dynamic and is marked *Andante sostenuto*. Measures 12-11 are marked with a forte (*f*) dynamic. The tempo is *Andante sostenuto*.

5. Te Martyrum

Hilarión Eslava, 1839

Musical score for Te Martyrum, measures 1-11. The score is in bass clef with a key signature of two sharps (D major). It begins with a forte (*f*) dynamic and is marked *Allegro*. Measures 12-11 are marked with a piano (*p*) dynamic. The tempo is *Allegro*.

6. Patrem immensæ

Hilarión Eslava, 1839

Musical score for Patrem immensæ, measures 1-25. The score is in bass clef with a key signature of two sharps (D major). It begins with a piano (*p*) dynamic and is marked *Andante Sostenuto*. The tempo is *Andante Sostenuto*. The score consists of a single long line of music for 25 measures.

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7. Sanctum

Hilarión Eslava, 1839

Allegro non molto



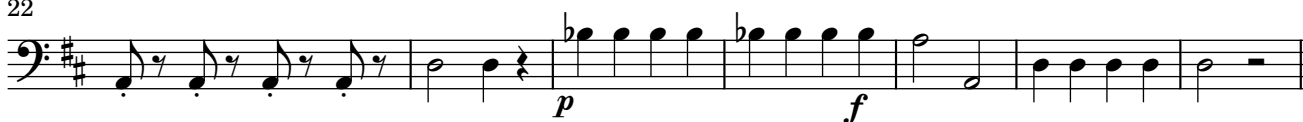
11



15



22



8. Tu Patris

Hilarión Eslava, 1839



7



15



23



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9. Tu, devicto

Hilarión Eslava, 1839

Musical score for '9. Tu, devicto' in bass clef, C major, common time. The score consists of two staves. The first staff begins with a forte (*f*) dynamic and includes two measures marked with a '2' and bracketed as [5-6] and [10-11]. The second staff starts at measure 12 and continues with various rhythmic patterns.

10. Judex crederis

Hilarión Eslava, 1839

Musical score for '10. Judex crederis' in bass clef, C major, common time. The score is divided into three sections: 'Allegro non molto' (measures 1-9), 'Lento' (measures 10-13), and 'Andantino' (measures 14-29). Dynamics include forte (*f*), piano (*p*), and pizzicato (*pizz.*). The 'Lento' section is marked 'arco' and the 'Andantino' section is marked 'pizz.'. The score ends with a double bar line at measure 29.

11. Salvum

Hilarión Eslava, 1839

Musical score for '11. Salvum' in bass clef, C major, common time. The score consists of three staves. The first staff begins with a forte (*f*) dynamic and includes piano (*p*) and forte (*f*) markings. The second staff starts at measure 7 and the third at measure 12. The score ends with a double bar line at measure 12.

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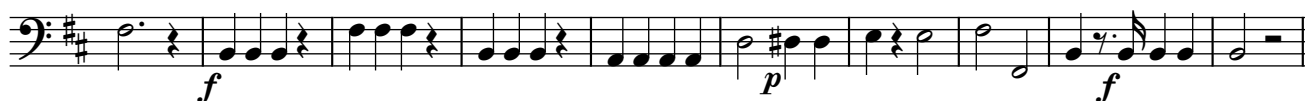
12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto



11

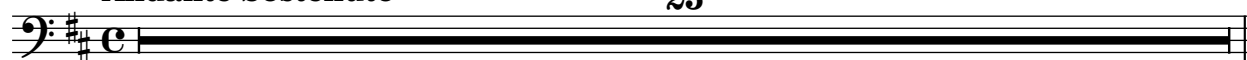


13. Dignare

Hilarión Eslava, 1839

21 Andante Sostenuto

25



[21-45]

14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo



12



24



34



46



58



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Vocal Parts with Keyboard Reduction

TE DEUM

(1839)

Hilarión Eslava



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

ART: Christ in Majesty (Pantocrator), apse of the church of Sant Climent de Taüll, 12th century
Museu Nacional d'Art de Catalunya, Barcelona, Spain

CPE-210

Te Deum

1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto

1st Choir Soprano
Te De-um, te De-um, te De - um lau - da - mus, te

1st Choir Alto
Te De-um, te De-um, te De - um lau - da - mus, te

1st Choir Tenor
Te De-um, te De-um, te De - um lau - da - mus, te

1st Choir Bass
Te De-um, te De-um, te De - - um lau - da - mus, te

2nd Choir Soprano
Te De-um, te De-um, te De - um lau - da - mus, te

2nd Choir Alto
Te De-um, te De-um, te De - um lau - da - mus, te

2nd Choir Tenor
Te De-um, te De-um, te De - um lau - da - mus, te

2nd Choir Bass
Te De-um, te De-um, te De - - um lau - da - mus, te

Keyboard Reduction
f

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6

1C-S. De - um lau - da - mus, te Do - mi - num con - fi - - - te - - - mur,

1C-A. De - um lau - da - mus, te Do - mi - num con - fi - - - te - - - mur, te

1C-T. De - um lau - da - mus, te Do - mi - num con - fi - - - te - - - mur, te

1C-B. De - um lau - da - mus, te Do - mi - num con - fi - - - te - - - mur,

2C-S. De - um lau - da - mus, te Do - mi - num con - fi - - - te - - - mur,

2C-A. De - um lau - da - mus, te Do - mi - num con - fi - - - te - - - mur,

2C-T. De - um lau - da - mus, te Do - mi - num con - fi - - - te - - - mur,

2C-B. De - um lau - da - mus, te Do - mi - num con - fi - - - te - - - mur,

KB

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12

1C-S. lau - da - mus, lau - da - mus, te

1C-A. De - - - um lau - - - da - mus, te De - - - um lau - - - da - mus, te *p*

1C-T. De - - - um lau - - - da - mus, te De - - - um lau - - - da - mus, te *p*

1C-B. lau - da - mus, lau - da - mus, te *p*

2C-S. lau - da - mus, lau - da - mus,

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

2C-T. lau - da - mus, lau - da - mus,

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

KB

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17

1C-S. *f* Do - mi-nus con-fi - te - - - mur, lau - da - mus,

1C-A. *f* Do - mi-nus con-fi - te - - - mur, te De - - um lau - - - da - mus, te

1C-T. *f* Do - mi-nus con-fi - te - - - mur, te De - - um lau - - - da - mus, te

1C-B. *f* Do - mi-nus con-fi - te - - - mur, lau - da - mus,

2C-S. *f* con-fi - te - - - mur, lau - da - mus,

2C-A. *f* con-fi - te - - - mur, lau - da - mus,

2C-T. *f* con-fi - te - - - mur, lau - da - mus,

2C-B. *f* con-fi - te - - - mur, lau - da - mus,

KB

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22

1C-S. *lau - da - mus, te Do - mi - nus con - fi - te - - - mur.*

1C-A. *De - - um lau - - - da - mus, te - - Do - mi - nus con - fi - te - - - mur.*

1C-T. *De - - um lau - - - da - mus, te Do - mi - nus con - fi - te - - - mur,*

1C-B. *lau - da - mus, te Do - mi - nus con - fi - - te - - - mur,*

2C-S. *lau - da - mus, con - fi - te - - - mur.*

2C-A. *lau - da - mus, con - fi - te - - - mur.*

2C-T. *lau - da - mus, con - fi - te - - - mur,*

2C-B. *lau - da - mus, con - fi - - te - - - mur,*

KB

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2. Tibi omnes angeli

Hilarión Eslava, 1839

f

1st Choir Soprano
Ti - - bi om - - - nes an - - ge - li, ti-bi om-nes,

1st Choir Alto
Ti - - bi om - - - nes an - - ge - li, ti-bi om-nes,

1st Choir Tenor
Ti - - bi om - - - nes an - - ge - li, ti-bi om-nes,

1st Choir Bass
Ti - - bi om - - - nes an - - ge - li, ti-bi om-nes,

2nd Choir Soprano
Ti - - bi om - - - nes an - - ge - li, ti-bi om-nes,

2nd Choir Alto
Ti - - bi om - - - nes an - - ge - li, ti-bi om-nes,

2nd Choir Tenor
Ti - - bi om - - - nes an - - ge - li, ti-bi om-nes,

2nd Choir Bass
Ti - - bi om - - - nes an - - ge - li, ti-bi om-nes,

Keyboard Reduction
f *p* *f* *p*

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7

1C-S. *p*
ti-bi om-nes, ti - bi om - - - nes an - ge -

1C-A. *p*
ti-bi om-nes, ti - bi om - - - nes an - ge -

1C-T. *p*
ti-bi om-nes, ti - bi om - - - nes an - ge -

1C-B. *p*
ti-bi om-nes, ti - bi om - - - nes an - ge -

2C-S.
ti-bi om-nes,

2C-A.
ti-bi om-nes,

2C-T.
ti-bi om-nes,

2C-B.
ti-bi om-nes,

KB
f *p* *f* *p*

12

1C-S. *cres.* *f*
 li, ti - - bi cæ - li et u - ni-ver-sæ po - - tes - - - ta - - -

1C-A. *cres.* *f*
 li, ti - - bi cæ - li et u - ni-ver-sæ po - - tes - - - ta - - -

1C-T. *f*
 li, ti - - bi cæ - li et u - ni-ver-sæ po - - tes - - - ta - - -

1C-B. *cres.* *f*
 li, ti - - bi cæ - li et u - ni-ver-sæ po - - tes - - - ta - - -

2C-S. *p cres.* *f*
 et u - ni-ver-sæ po - - tes - - - ta - - -

2C-A. *p cres.* *f*
 et u - ni-ver-sæ po - - tes - - - ta - - -

2C-T. *p cres.* *f*
 et u - ni-ver-sæ po - - tes - - - ta - - -

2C-B. *p cres.* *f*
 et u - ni-ver-sæ po - - tes - - - ta - - -

KB *cres.* *ff*

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17

1C-S. *p*
tes, ti - bi om - - - nes an - ge - li, ti - - bi

1C-A. *p*
tes, ti - bi om - - - nes an - ge - li, ti - - bi

1C-T. *p*
tes, ti - bi om - - - nes an - ge - li, ti - - bi

1C-B. *p*
tes, ti - bi om - - - nes an - ge - li, ti - - bi

2C-S.
tes,

2C-A.
tes,

2C-T.
tes,

2C-B.
tes,

KB *f* *p*
tes,

22

1C-S. *cres.* *f*
cæ - li et u - ni-ver-sæ po - - tes - - - ta - - - tes.

1C-A. *cres.* *f*
cæ - li et u - ni-ver-sæ po - - tes - - - ta - - - tes.

1C-T. *f*
cæ - li et u - ni-ver-sæ po - - tes - - - ta - - - tes.

1C-B. *cres.* *f*
cæ - li et u - ni-ver-sæ po - - tes - - - ta - - - tes.

2C-S. *p cres.* *f*
et u - ni-ver-sæ po - - tes - - - ta - - - tes.

2C-A. *p cres.* *f*
et u - ni-ver-sæ po - - tes - - - ta - - - tes.

2C-T. *p cres.* *f*
et u - ni-ver-sæ po - - tes - - - ta - - - tes.

2C-B. *p cres.* *f*
et u - ni-ver-sæ po - - tes - - - ta - - - tes.

KB *cres.* *ff*

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3. Sanctus

Hilarión Eslava, 1839

1st Choir Soprano
Sanc-tus, Sanc-tus, Sanc - - tus

1st Choir Alto
Sanc-tus, Sanc-tus, Sanc - - tus Do-mi-nus De-us Sa-ba -

1st Choir Tenor
Sanc-tus, Sanc-tus, Sanc - - tus

1st Choir Bass
Sanc-tus, Sanc-tus, Sanc - - tus

2nd Choir Soprano
Sanc-tus, Sanc-tus, Sanc - - tus

2nd Choir Alto
Sanc-tus, Sanc-tus, Sanc - - tus Do-mi-nus De-us Sa-ba -

2nd Choir Tenor
Sanc-tus, Sanc-tus, Sanc - - tus

2nd Choir Bass
Sanc-tus, Sanc-tus, Sanc - - tus

Keyboard Reduction

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7

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

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

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

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

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

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

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

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

KB

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14

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

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

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

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

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

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

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

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

KB

4. Te gloriosus

Hilarión Eslava, 1839

Andante sostenuto

Keyboard Reduction

1C-A. *dol.* Te glo - - - ri - o - sus a - pos - to -

1C-T. *dol.* Te glo - - - ri - o - sus A - pos - to -

KB *dol.*

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10

1C-S. *f* Te glo - - - ri - o - sus A - pos - to -

1C-A. *f Tutti* lo - - - rum cho - rus, Te glo - - - ri - o - sus A - pos - to -

1C-T. *f* lo - - - rum cho - rus, Te glo - - - ri - o - sus A - pos - to -

1C-B. Te glo - - - ri - o - sus A - -

2C-S. *f* Te glo - - - ri - o - sus A - pos - to -

2C-A. *f Tutti* Te glo - - - ri - o - sus A - pos - to -

2C-T. *f* Te glo - - - ri - o - sus A - pos - to -

2C-B. Te glo - - - ri - o - sus A - -

KB

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15

1C-S. *dol.*
lo - - - rum cho - rus, A - pos-to - lo-rum cho - - - - - rus.

1C-A. *dol.*
lo - - - rum cho - rus, A - pos-to - lo-rum cho - - - - - rus.

1C-T. *dol.*
lo - - - rum cho - rus, A - pos-to - lo-rum cho - - - - - rus.

1C-B. *dol.* *p*
pos-to-lo-rum cho - rus, A - pos-to - lo-rum cho - - - - - rus.

2C-S. *p*
lo - - - rum cho - rus, cho - - - - - rus.

2C-A. *p*
lo - - - rum cho - rus, cho - - - - - rus.

2C-T. *p*
lo - - - rum cho - rus, cho - - - - - rus.

2C-B. *p* *p*
pos-to-lo-rum cho - rus, cho - - - - - rus.

KB *p* *f*

5. Te Martyrum

Hilarión Eslava, 1839

Allegro

1st Choir Soprano
 1st Choir Alto
 1st Choir Tenor
 1st Choir Bass
 2nd Choir Soprano
 2nd Choir Alto
 2nd Choir Tenor
 2nd Choir Bass
 Keyboard Reduction

Te Mar-ty-rum can-di-da-tus, Te Mar-ty-rum
 Te Mar-ty-rum can-di-da-tus, Te Mar-ty-rum
 Te Mar-ty-rum can-di-da-tus, Te Mar-ty-rum
 Te Mar-ty-rum can-di-da-tus, Te Mar-ty-rum
 Te Mar-ty-rum
 Te Mar-ty-rum
 Te Mar-ty-rum
 Te Mar-ty-rum
 Te Mar-ty-rum
 Te Mar-ty-rum

6
 1C-S.
 1C-A.
 1C-T.
 1C-B.
 KB

can-di-da-tus lau-dat, lau-dat
 can-di-da-tus lau-dat, lau-dat
 can-di-da-tus lau-dat, lau-dat
 can-di-da-tus lau-dat, lau-dat
 can-di-da-tus lau-dat, lau-dat

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10

1C-S. *mp* e - - xer - ci - - tus, *f* lau-dat, lau - dat,

1C-A. *f* e - - xer - ci - - tus, lau-dat, lau - dat,

1C-T. *f* e - - xer - ci - - tus, lau-dat, lau - dat,

1C-B. *f* e - - xer - ci - - tus, lau-dat, lau - dat,

2C-S. *f* lau-dat, lau - dat,

2C-A. *f* lau-dat, lau - dat,

2C-T. *f* lau-dat, lau - dat,

2C-B. *f* lau-dat, lau - dat,

KB *f*

14

1C-S. lau - - - dat e-xer - ci - - - tus.

1C-A. lau - - - dat e-xer - ci - - - tus,

1C-T. lau - - - dat e-xer - ci - - - tus,

1C-B. lau - - - dat e-xer - ci - - - tus,

2C-S. lau - - - dat e-xer - ci - - - tus.

2C-A. lau - - - dat e-xer - ci - - - tus,

2C-T. lau - - - dat e-xer - ci - - - tus,

2C-B. lau - - - dat e-xer - ci - - - tus,

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6. *Patrem immensæ*

Hilarión Eslava, 1839

Andante Sostenuto

1st Choir Soprano
Pa-trem im - men-sæ ma-jes - ta-tis, Pa - trem im -

1st Choir Alto
Pa-trem im - men-sæ ma-jes - ta-tis, Pa - trem im -

1st Choir Tenor
Pa-trem im - men-sæ ma-jes - - ta-tis, Pa - trem im -

1st Choir Bass
Pa-trem im - men-sæ ma-jes - ta-tis, Pa - trem im -

2nd Choir Soprano
Pa - trem im -

2nd Choir Alto
Pa - trem im -

2nd Choir Tenor
Pa - trem im -

2nd Choir Bass
Pa - trem im -

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10

1C-S. *f* *p*
 men - - - - sæ, im - men-sæ ma - jes - - ta - - tis, Pa-trem im - men - -

1C-A. *f* *p*
 men - - - - sæ, im - men-sæ ma - jes - - ta - - tis, Pa-trem im - men - -

1C-T. *f* *p*
 men - - - - sæ, im - men-sæ ma - jes - - ta - - tis, Pa-trem im - men - -

1C-B. *f* *p*
 men - - - - sæ, im - men-sæ ma - jes - - ta - - tis, Pa-trem im - men - -

2C-S. *f*
 men - - - - sæ,

2C-A. *f*
 men - - - - sæ,

2C-T. *f*
 men - - - - sæ,

2C-B. *f*
 men - - - - sæ,

KB *f* *p*

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18

1C-S. *sæ ma - jes - ta - - tis, im - men - - - sæ ma - jes - ta - - tis.*

1C-A. *sæ ma - jes - ta - - tis, im - men - - - sæ ma - jes - ta - - tis.*

1C-T. *sæ ma - jes - ta - - tis, im - men - - - sæ ma - jes - ta - - tis,*

1C-B. *sæ ma - jes - ta - - tis, im - men - - - sæ ma - jes - ta - - tis.*

2C-S. *im - men - - - sæ ma - jes - ta - - tis.*

2C-A. *im - men - - - sæ ma - jes - ta - - tis.*

2C-T. *im - men - - - sæ ma - jes - ta - - tis,*

2C-B. *im - men - - - sæ ma - jes - ta - - tis.*

KB

7. Sanctum

Hilarión Eslava, 1839

Allegro non molto

1st Choir Soprano
Sanc-tum quo-que Pa - ra - cli - tum Spi - ri - tum, Pa -

1st Choir Alto
Sanc-tum quo-que Pa - ra - cli - tum Spi - ri - tum, Pa -

1st Choir Tenor
Sanc-tum quo-que Pa - ra - cli - tum Spi - ri - tum, Pa -

1st Choir Bass
Sanc-tum quo-que Pa - - ra - cli - tum Spi - ri - tum, Pa -

2nd Choir Soprano
Sanc-tum quo-que Pa - ra - cli - tum Spi - ri - tum, Pa -

2nd Choir Alto
Sanc-tum quo-que Pa - ra - cli - tum Spi - ri - tum, Pa -

2nd Choir Tenor
Sanc-tum quo-que Pa - ra - cli - tum Spi - ri - tum, Pa -

2nd Choir Bass
Sanc-tum quo-que Pa - - ra - cli - tum Spi - ri - tum, Pa -

Keyboard Reduction
f

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6

1C-S. ra- cli- tum Spi- ri- tum, Pa - ra - - - cli - tum Spi - - - - ri - tum,

1C-A. ra- cli- tum Spi- ri- tum, Pa - ra - - - cli - tum Spi - ri - tum,

1C-T. ra- cli- tum Spi- ri- tum, Pa - ra - - - cli - tum Spi - ri - tum,

1C-B. ra- cli- tum Spi- ri- tum, Pa - ra - - - cli - - - tum Spi - ri - tum,

2C-S. ra- cli- tum Spi- ri- tum, Pa - ra - - - cli - tum Spi - - - - ri - tum,

2C-A. ra- cli- tum Spi- ri- tum, Pa - ra - - - cli - tum Spi - ri - tum,

2C-T. ra- cli- tum Spi- ri- tum, Pa - ra - - - cli - tum Spi - ri - tum,

2C-B. ra- cli- tum Spi- ri- tum, Pa - ra - - - cli - - - tum Spi - ri - tum,

KB

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12

1C-S. Sanc-tum, Sanc-tum Pa - - ra-cli-tum

1C-A. Sanc - - tum quo-que, Sanc - - tum quo-que, Pa - - ra-cli - tum.

1C-T. Sanc - - tum quo-que, Sanc - - tum quo-que, Pa - - ra-cli - tum.

1C-B. Sanc-tum, Sanc-tum, Pa - - ra-cli-tum

2C-S. Sanc-tum, Sanc-tum

2C-A. Sanc-tum quo-que,

2C-T. Sanc-tum quo-que,

2C-B. Sanc-tum, Sanc-tum,

KB

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18

f

1C-S. Spi-ri - tum, Sanc-tum, Sanc-tum

f

1C-A. Spi-ri - tum, Sanc - - tum quo-que, Sanc - - tum quo-que,

f

1C-T. Spi-ri - tum, Sanc - - tum quo-que, Sanc - - tum quo-que,

f *p* *f* *p*

1C-B. Spi-ri - tum, Sanc-tum, Sanc-tum,

f

2C-S. Spi-ri - tum, Sanc-tum, Sanc-tum

f

2C-A. Spi-ri - tum, Sanc-tum quo-que,

f

2C-T. Spi-ri - tum, Sanc-tum quo-que,

f *p* *f* *p*

2C-B. Spi-ri - tum, Sanc-tum, Sanc-tum,

KB

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24

1C-S. *p* Pa - - - - - ra - - cli-tum *f* Spi - - ri - - - tum.

1C-A. *p* Pa - - - - - ra - - cli - tum *f* Spi - - ri - - - tum,

1C-T. Pa - - - - - ra - - cli - tum Spi - - ri - - - tum,

1C-B. *p* Pa - - - - - ra - - cli-tum *f* Spi - - ri - - - tum,

2C-S. *f* Spi - - ri - - - tum.

2C-A. *f* Spi - - ri - - - tum,

2C-T. Spi - - ri - - - tum,

2C-B. *f* Spi - - ri - - - tum,

KB *p* *f*

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8. *Tu Patris*

Hilarión Eslava, 1839

1st Choir Soprano
Tu Pa-tris sem-pi - ter-nus es Fi-li - us, Tu Pa-tris

1st Choir Alto
Tu Pa-tris sem-pi - ter-nus es Fi-li - us, Tu Pa-tris

1st Choir Tenor
Tu Pa-tris sem-pi - ter-nus es Fi-li - us, Tu Pa-tris

1st Choir Bass
Tu Pa-tris sem-pi - ter-nus es Fi-li - us, Tu Pa-tris

2nd Choir Soprano
Tu Pa-tris sem-pi - ter-nus es Fi-li - us, Tu Pa-tris

2nd Choir Alto
Tu Pa-tris sem-pi - ter-nus es Fi-li - us, Tu Pa-tris

2nd Choir Tenor
Tu Pa-tris sem-pi - ter-nus es Fi-li - us, Tu Pa-tris

2nd Choir Bass
Tu Pa-tris sem-pi - ter-nus es Fi-li - us, Tu Pa-tris

Keyboard Reduction
f

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7

1C-S. *p*
sem-pi - ter-nus, Tu Pa - - - tris sem - pi -

1C-A. *p*
sem-pi - ter-nus, Tu Pa - - - tris sem - pi -

1C-T. *p*
sem-pi - ter-nus, Tu Pa - - - tris sem - pi -

1C-B. *p*
sem-pi - ter-nus, Tu Pa - - - tris sem - pi -

2C-S.
sem-pi - ter-nus,

2C-A.
sem-pi - ter-nus,

2C-T.
sem-pi - ter-nus,

2C-B.
sem-pi - ter-nus,

KB
f *p* *f* *p*

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12

1C-S. *cres.* *f*
 ter - - - - - nus, sem - - pi - ter - - - - - nus es Fi - li -

1C-A. *cres.* *f*
 ter - - - - - nus, sem - - pi - ter - - - - - nus es Fi - li -

1C-T. *f*
 ter - - - - - nus, sem - - pi - ter - - - - - nus es Fi - li -

1C-B. *f*
 ter - - - - - nus, sem - - pi - ter - - - - - nus es Fi - li -

2C-S. *p cres.* *f*
 sem - - pi - ter - - - - - nus es Fi - li -

2C-A. *p cres.* *f*
 sem - - pi - ter - - - - - nus es Fi - li -

2C-T. *p* *f*
 sem - - pi - ter - - - - - nus es Fi - li -

2C-B. *p* *f*
 sem - - pi - ter - - - - - nus es Fi - li -

KB *cres.* *ff*

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17

1C-S. *p*
us, Tu Pa - - - tris sem - pi - ter - - - - -

1C-A. *p*
us, Tu Pa - - - tris sem - pi - - ter - - - - -

1C-T. *p*
us, Tu Pa - - - tris sem - pi - ter - - - - -

1C-B. *p*
us, Tu Pa - - - tris sem - pi - ter - - - - -

2C-S.
us,

2C-A.
us,

2C-T.
us,

2C-B.
us,

KB
f *p*

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22

1C-S. *cres.* *f*
 nus, sem - - pi - ter - - - - - nus es Fi - li - us.

1C-A. *cres.* *f*
 nus, sem - - pi - ter - - - - - nus es Fi - li - us,

1C-T. *f*
 nus, sem - - pi - ter - - - - - nus es Fi - li - us,

1C-B. *f*
 nus, sem - - pi - ter - - - - - nus es Fi - li - us,

2C-S. *p cres.* *f*
 sem - - pi - ter - - - - - nus es Fi - li - us.

2C-A. *p cres.* *f*
 sem - - pi - ter - - - - - nus es Fi - li - us,

2C-T. *p* *f*
 sem - - pi - ter - - - - - nus es Fi - li - us,

2C-B. *p* *f*
 sem - - pi - ter - - - - - nus es Fi - li - us,

KB *cres.* *ff*

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9. *Tu, devicto*

Hilarión Eslava, 1839

1st Choir Soprano
Tu, de - vic-to mor-tis a-cu-le - o,

1st Choir Alto
Tu, de - vic-to mor-tis a-cu-le - o, a-pe-ru - is - ti cre - den-ti-bus

1st Choir Tenor
Tu, de - vic-to mor-tis a-cu-le - o,

1st Choir Bass
Tu, de - vic-to mor-tis a-cu-le - o,

2nd Choir Soprano
Tu, de - vic-to mor-tis a-cu-le - o,

2nd Choir Alto
Tu, de - vic-to mor-tis a-cu-le - o, a-pe-ru - is - ti cre - den-ti-bus

2nd Choir Tenor
Tu, de - vic-to mor-tis a-cu-le - o,

2nd Choir Bass
Tu, de - vic-to mor-tis a-cu-le - o,

Keyboard Reduction

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7

1C-S. reg-na cæ - lo - - - rum, reg-na cæ - - lo-rum,

1C-A. reg - na cæ - lo - - - rum, reg-na cæ - - lo-rum,

1C-T. reg-na cæ - lo - - - rum, a-pe-ru - is-ti cre - den-ti-bus reg - na cæ - - lo-rum,

1C-B. reg-na cæ - lo - - - rum, reg-na cæ - - lo-rum,

2C-S. reg-na cæ - lo - - - rum, reg-na cæ - - lo-rum,

2C-A. reg - na cæ - lo - - - rum, reg-na cæ - - lo-rum,

2C-T. a - pe - ru - i - - - sti, a-pe-ru - is-ti cre - den-ti-bus reg - na cæ - - lo-rum,

2C-B. a - pe - ru - is - - - ti, reg - na cæ - - lo - rum,

KB

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14

1C-S. reg - na, reg - na cæ - - - lo - - - - - rum.

1C-A. reg - na, reg - na cæ - - - lo - - - - - rum.

1C-T. reg - na, reg - na cæ - - - lo - - - - - rum.

1C-B. reg - na, reg - na cæ - - - lo - - - - - rum.

2C-S. reg - na, reg - na cæ - - - lo - - - - - rum.

2C-A. reg - na, reg - na cæ - - - lo - - - - - rum.

2C-T. reg - na, reg - na cæ - - - lo - - - - - rum.

2C-B. reg - na, reg - na cæ - - - lo - - - - - rum.

KB

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10. *Judex crederis*

Hilarión Eslava, 1839

Allegro non molto

1st Choir Soprano
Ju - dex cre-de-ris ven - tu - - rus, Ju-dex cre-de-ris

1st Choir Alto
Ju - dex cre-de-ris es-se ven - tu - - rus, Ju-dex cre-de-ris

1st Choir Tenor
Ju - dex cre-de-ris es - se ven - tu - - rus, Ju-dex cre-de-ris

1st Choir Bass
Ju - dex cre-de-ris es - se ven - tu - - rus, Ju-dex cre-de-ris

2nd Choir Soprano
Ju - dex cre-de-ris Ju-dex cre-de-ris

2nd Choir Alto
Ju - dex cre-de-ris Ju-dex cre-de-ris

2nd Choir Tenor
Ju - dex cre-de-ris Ju-dex cre-de-ris

2nd Choir Bass
Ju - dex cre-de-ris Ju-dex cre-de-ris

Keyboard Reduction

8

1C-S. **Lento** ven - tu - rus, **Andantino** *p* Te er - go

1C-A. *p* es-se ven - tu - rus, *p* Te er - go

1C-T. *p* es - se ven - tu - rus, *p* Te er - go

1C-B. *p* es - se ven - tu - rus, *p* Te er - go

KB

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17

1C-S. quæ - su - mus, tu - is fa - mu - lis sub - ve - ni,

1C-A. quæ - su - mus, tu - is fa - mu - lis sub - ve - ni,

1C-T. quæ - su - mus, tu - is fa - mu - lis sub - ve - ni,

1C-B. quæ - - su - mus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti -

KB

23

1C-S. pre - ti - o - - - so san - gui - ne

1C-A. quos pre - ti - o - so san - gui - ne, san - - - - - gui - - - - ne re - -

1C-T. quos pre - ti - o - - - - so san - - - - - gui - - - - ne

1C-B. o - - - - so san - gui - ne, pre - - ti - - o - so san - gui - - - - ne

KB

28

1C-S. re - - de - mis - ti, re - - de - mis - - - - - ti.

1C-A. de - - - - mis - ti, re - - de - mis - - - - - ti.

1C-T. re - - de - mis - ti, re - - de - mis - - - - - ti.

1C-B. re - - de - mis - ti, re - - de - mis - - - - - ti.

KB

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11. *Salvum*

Hilarión Eslava, 1839

Allegro non molto

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

Sal-vum, sal - - vum fac po-pu-lum tu-um, Do - mi -

Sal-vum, sal - - vum fac po-pu-lum tu-um Do - mi -

Sal-vum, sal - - vum fac po-pu-lum tu-um, Do - mi -

Sal-vum, sal - vum fac po-pu-lum tu-um, Do - mi -

Sal-vum, po-pu-lum

Sal-vum, po-pu-lum

Sal-vum, po-pu-lum

Sal-vum, po-pu-lum

Keyboard Reduction

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7

1C-S. ne, et be - ne-dic, et be - ne-dic, hæ -

1C-A. ne, et be - ne-dic, et be - ne-dic, hæ -

1C-T. ne, et be - ne-dic, et be - ne-dic, hæ -

1C-B. ne, et be - ne-dic, et be - ne-dic, hæ -

KB

10

1C-S. re - di - ta - ti tu - æ, *f* et be - ne-dic, et be - ne-dic, hæ - re - di -

1C-A. re - di - ta - ti tu - æ, *f* et be - ne-dic, et be - ne-dic, hæ - re - di -

1C-T. re - di - ta - ti tu - æ, *f* et be - ne-dic, et be - ne-dic, hæ - re - di -

1C-B. re - di - ta - ti tu - æ, *f* et be - ne-dic, et be - ne-dic, hæ - re - di -

2C-S. et be - ne-dic, et be - ne-dic, hæ - re - di -

2C-A. et be - ne-dic, et be - ne-dic, hæ - re - di -

2C-T. et be - ne-dic, et be - ne-dic, hæ - re - di -

2C-B. et be - ne-dic, et be - ne-dic, hæ - re - di -

KB

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14

1C-S. ta - - - ti tu - - - æ.

1C-A. ta - - - ti tu - - - æ.

1C-T. ta - - - ti tu - - - æ.

1C-B. ta - - - ti tu - - - æ.

2C-S. ta - - - ti tu - - - æ.

2C-A. ta - - - ti tu - - - æ.

2C-T. ta - - - ti tu - - - æ.

2C-B. ta - - - ti tu - - - æ.

KB

12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto

Keyboard Reduction

5

1C-A. *dol.* Per sin-gu-los di-es be - ne -

1C-T. *dol.* Per sin-gu-los di-es be - ne -

KB *dol.*

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10

1C-S. *f* Per sin-gu-los di-es, per.

1C-A. *f* di - - ci-mus te, per sin-gu-los di-es, per

1C-T. *f* di - - ci-mus te, per sin-gu-los di-es, per

1C-B. *f* Per sin - - gu-los di - es, per

2C-S. *f* Per sin-gu-los di-es,

2C-A. *f* per sin-gu-los di-es, per

2C-T. *f* per sin-gu-los di-es, per

2C-B. *f* Per sin - - gu-los di - es, per

KB

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15

1C-S. *p*
 sin-gu-los di-es be - ne - di-ci-mus, be - - ne - di - ci - mus te.

1C-A. *p*
 sin-gu-los di-es be - ne - di-ci-mus, be - - ne - di - ci-mus te.

1C-T. *p*
 sin-gu-los di-es be - ne - di-ci-mus, be - - ne - di - ci - mus te.

1C-B. *p*
 sin - - gu-los di-es be - ne - di-ci-mus, be - - ne - di - ci - mus te.

2C-S. *p*
 sin-gu-los di-es be - - ne - di - ci - mus te.

2C-A. *p*
 sin-gu-los di-es be - - ne - di - ci-mus te.

2C-T. *p*
 sin-gu-los di-es be - - ne - di - ci - mus te.

2C-B. *p*
 sin - - gu-los di-es be - - ne - di - ci - mus te.

KB *p* *f*

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13. *Dignare*

Hilarión Eslava, 1839

Andante Sostenuto

1st Choir Soprano
Dig-na-re, Do-mi-ne, di-e is-to si - ne pec-

1st Choir Alto
Dig-na-re, Do-mi-ne, di-e is-to si - ne pec-

1st Choir Tenor
Dig-na-re, Do-mi-ne, di-e is-to si - ne pec-

1st Choir Bass
Dig-na-re, Do-mi-ne, di-e is-to si - ne pec-

2nd Choir Soprano
si - ne

2nd Choir Alto
si - ne pec-

2nd Choir Tenor
si - ne pec-

2nd Choir Bass
si - ne pec-

Keyboard Reduction

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10

1C-S. *f* *p* *>*
 ca - - - - - to, si - ne pec - ca - to nos cus-to-di - re, si-ne pec - ca-to nos_

1C-A. *f* *p* *>*
 ca - - - - - to, si - ne pec - ca - to nos cus-to-di - re, si-ne pec - ca-to nos_

1C-T. *f* *p*
 ca - - - - - to, si - ne pec - ca - to nos cus-to-di - re, si-ne pec - ca - to_

1C-B. *f* *p*
 ca - - - - - to, si - ne pec - ca - to nos cus-to-di - re, si-ne pec - ca-to nos_

2C-S. *f* *p*
 ca - - - - - to,

2C-A. *f* *p*
 ca - - - - - to,

2C-T. *f* *p*
 ca - - - - - to,

2C-B. *f* *p*
 ca - - - - - to,

KB *f* *p* *>*

18

1C-S. *cus - to - di - - re, si - ne pec-ca - to nos cus - to - di - - - re.*

1C-A. *cus - to - di - - re, si - ne pec-ca - to nos cus - to - di - - - re.*

1C-T. *nos cus - to - di - - re, si - ne pec-ca - to nos cus - to - di - - - re.*

1C-B. *cus - to - di - - re, si - ne pec-ca - to nos cus - to - di - - - re.*

2C-S. *si - ne pec-ca - to nos cus - to - di - - - re.*

2C-A. *si - ne pec-ca - to nos cus - to - di - - - re.*

2C-T. *si - ne pec-ca - to nos cus - to - di - - - re.*

2C-B. *si - ne pec-ca - to nos cus - to - di - - - re.*

KB

14. *Fiat misericordia*

Hilarión Eslava, 1839

Allegro vivo *f*

1st Choir Soprano
Fi-at mi - se - - ri - cor-di - a tu - a, mi-se - ri -

1st Choir Alto
Fi-at mi - se - - ri - cor-di - a tu - a, mi-se - ri -

1st Choir Tenor
Fi-at mi - se - - ri - cor-di - a tu - a, mi-se - ri -

1st Choir Bass
Fi - at mi - se - ri - - cor - di-a tu - - a, mi - se-ri -

2nd Choir Soprano
Fi-at mi - se - - ri - cor-di - a tu - a, mi-se - ri -

2nd Choir Alto
Fi-at mi - se - - ri - cor-di - a tu - a, mi-se - ri -

2nd Choir Tenor
Fi-at mi - se - - ri - cor-di - a tu - a, mi-se - ri -

2nd Choir Bass
Fi - at mi - se - ri - - cor - di-a tu - - a, mi - se-ri -

Keyboard Reduction
f

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7

1C-S. cor-di - a tu-a, Do-mi - ne, su - - per nos,

1C-A. cor-di - a tu-a, Do-mi - ne, su - - per nos,

1C-T. cor-di - a tu-a, Do-mi - ne, su - - - per nos, su - - - per

1C-B. cor - di-a tu-a, Do-mi - ne, su - - - per nos, su - - - per

2C-S. cor-di - a tu-a, Do-mi - ne, su - - per nos,

2C-A. cor-di - a tu-a, Do-mi - ne, su - - per nos,

2C-T. cor-di - a tu-a, Do-mi - ne, su - - - per nos, su - - - per

2C-B. cor - di-a tu-a, Do-mi - ne, su - - - per nos, su - - - per

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13

1C-S. su - per nos, fi-at mi - se - - ri - cor-di - a tu - - a,

1C-A. su - per nos, fi-at mi - se - - ri - cor-di - a tu - - a,

1C-T. nos, su - - per nos, fi-at mi - se - - ri - cor-di - a tu - - a,

1C-B. nos, su - - per nos, fi-at mi - se - - ri - - cor - di-a tu - - a,

2C-S. su - per nos, fi-at mi - se - - ri - cor-di - a tu - - a,

2C-A. su - per nos, fi-at mi - se - - ri - cor-di - a tu - - a,

2C-T. nos, su - - per nos, fi-at mi - se - - ri - cor-di - a tu - - a,

2C-B. nos, su - - per nos, fi-at mi - se - - ri - - cor - di-a tu - - a,

KB

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19

1C-S. *p*
Do - - - mi - ne, su - - per nos, su-per nos, quem - - - -

1C-A. *p*
Do - - - mi - ne, su - - per nos, su-per nos, quem - - - -

1C-T. *p*
Do - - - mi - ne, su - - per nos, su-per nos, quem - - - -

1C-B. *p*
Do - mi - - - ne, su-per nos, su-per nos, quem - - - -

2C-S.
Do - - - mi - ne, su - - per nos, su-per nos, - - - -

2C-A.
Do - - - mi - ne, su - - per nos, su-per nos, - - - -

2C-T.
Do - - - mi - ne, su - - per nos, su-per nos, - - - -

2C-B.
Do - mi - - - ne, su-per nos, su-per nos, - - - -

KB *p*

24

1C-S.
ad-mo-dum spe - ra - vi-mus in te, quem - - - ad-mo-dum spe -

1C-A.
ad-mo-dum spe - ra - vi-mus in te, quem - - - ad-mo-dum spe -

1C-T.
ad-mo-dum spe - ra - vi-mus in te, quem - - - ad-mo-dum spe -

1C-B.
ad-mo-dum spe - ra - vi-mus in te, quem - - - ad-mo-dum spe -

KB

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29

1C-S. ra - vi - mus in te. *f* Fi - at mi -

1C-A. ra - vi - mus in te. *f* Fi - at mi -

1C-T. ra - vi - mus in te, *f* Fi - at mi -

1C-B. ra - vi - mus in te, *f* Fi - at mi -

2C-S. *f* Fi - at mi -

2C-A. *f* Fi - at mi -

2C-T. *f* Fi - at mi -

2C-B. *f* Fi - at mi -

KB

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36

1C-S. se - - ri - cor-di - a tu - - a, mi-se - ri - cor-di - a tu - a, Do-mi -

1C-A. se - - ri - cor-di - a tu - - a, mi-se - ri - cor-di - a tu - a, Do-mi -

1C-T. se - - ri - cor-di - a tu - - a, mi-se - ri - cor-di - a tu - a, Do-mi -

1C-B. se - ri - - cor - di - a tu - - a, mi - se-ri - cor - di - a tu - a, Do-mi -

2C-S. se - - ri - cor-di - a tu - - a, mi-se - ri - cor-di - a tu - a, Do-mi -

2C-A. se - - ri - cor-di - a tu - - a, mi-se - ri - cor-di - a tu - a, Do-mi -

2C-T. se - - ri - cor-di - a tu - - a, mi-se - ri - cor-di - a tu - a, Do-mi -

2C-B. se - ri - - cor - di - a tu - - a, mi - se-ri - cor - di - a tu - a, Do-mi -

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42

1C-S. ne, su - - per nos, su - per nos,

1C-A. ne, su - - per nos, su - per nos,

1C-T. ne, su - - - per nos, su - - - per nos, su - - per

1C-B. ne, su - - - per nos, su - - - per nos, su - - per

2C-S. ne, su - - per nos, su - per nos,

2C-A. ne, su - - per nos, su - per nos,

2C-T. ne, su - - - per nos, su - - - per nos, su - - per

2C-B. ne, su - - - per nos, su - - - per nos, su - - per

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48

1C-S. fi-at mi - se - - ri - cor-di - a tu - - a, Do - mi - ne, su - per

1C-A. fi-at mi - se - - ri - cor-di - a tu - - a, Do - mi - ne, su - per

1C-T. nos, fi-at mi - se - - ri - cor-di - a tu - - a, Do - mi - ne, su - per

1C-B. nos, fi-at mi - se - ri - - cor - di - a tu - - a, Do - mi - - ne, su - per

2C-S. fi-at mi - se - - ri - cor-di - a tu - - a, Do - mi - ne, su - per

2C-A. fi-at mi - se - - ri - cor-di - a tu - - a, Do - mi - ne, su - per

2C-T. nos, fi-at mi - se - - ri - cor-di - a tu - - a, Do - mi - ne, su - per

2C-B. nos, fi-at mi - se - ri - - cor - di - a tu - - a, Do - mi - - ne, su - per

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54

1C-S. nos, su - per nos, quem - - ad - mo - dum spe - ra - vi - mus in

1C-A. nos, su - per nos, quem - - ad - mo - dum spe - ra - vi - mus in

1C-T. nos, su - per nos, quem - - ad - mo - dum spe - ra - vi - mus in

1C-B. nos, su - per nos, quem - - ad - mo - dum spe - ra - vi - mus in

2C-S. nos, su - per nos, quem - - ad - mo - dum spe - ra - vi - mus in

2C-A. nos, su - per nos, quem - - ad - mo - dum spe - ra - vi - mus in

2C-T. nos, su - per nos, quem - - ad - mo - dum spe - ra - vi - mus in

2C-B. nos, su - per nos, quem - - ad - mo - dum spe - ra - vi - mus in

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1C-S. te, quem - ad-mo-dum spe - ra-vi-mus in te,

1C-A. te, quem - ad-mo-dum spe - ra-vi-mus in te,

1C-T. te, quem - ad-mo-dum spe - ra-vi-mus in te,

1C-B. te, quem - ad-mo-dum spe - ra-vi-mus in te,

2C-S. te, quem - ad-mo-dum spe - ra-vi-mus in te,

2C-A. te, quem - ad-mo-dum spe - ra-vi-mus in te,

2C-T. te, quem - ad-mo-dum spe - ra-vi-mus in te,

2C-B. te, quem - ad-mo-dum spe - ra-vi-mus in te,

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Keyboard Reduction

Te Deum 1. Te Deum laudamus

Hilarión Eslava, 1839

Allegro non molto

6

11

16

22

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2. *Tibi omnes angeli*

Hilarión Eslava, 1839

6

11

14

19

23

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3. Sanctus

Hilarión Eslava, 1839

Musical score for Sanctus, measures 1-15. The score is in G major and common time (C). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece begins with a forte (*f*) dynamic. Measure 8 is marked with a measure rest. Measure 15 is marked with a measure rest.

4. Te gloriosus

Hilarión Eslava, 1839

Musical score for Te gloriosus, measures 1-8. The score is in G major and common time (C). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece begins with a piano (*p*) dynamic and is marked *Andante sostenuto*. Measure 4 is marked with a measure rest. Measure 8 is marked with a measure rest. Dynamics include *p*, *dol.*, and *f*.

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4

12

16

5. Te Martyrum

Hilarión Eslava, 1839

Allegro

6

9

12

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6. Patrem immensæ

Hilarión Eslava, 1839

Andante Sostenuto

7. Sanctum

Hilarión Eslava, 1839

Allegro non molto

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6

8. Tu Patris

Hilarión Eslava, 1839

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9. Tu, devicto

Hilarión Eslava, 1839

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10. *Judex crederis*

Hilarión Eslava, 1839

Allegro non molto

Lento

Andantino

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11. Salvum

Hilarión Eslava, 1839

Allegro non molto

5

8

10

12

14

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12. Per singulos

Hilarión Eslava, 1839

Andante sostenuto

4

p

dol.

8

f

12

16

p

f

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13. Dignare

Hilarión Eslava, 1839

Andante Sostenuto

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of the musical score starts at measure 9. It continues with two staves. The upper staff has a melodic line with slurs and accents. The lower staff features a more active accompaniment with chords and slurs. Dynamics include *cres.* (crescendo), *f* (forte), and *p* (piano).

The third system of the musical score starts at measure 15. It consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment with chords and slurs. Dynamics include *p* (piano) and *f* (forte).

The fourth system of the musical score starts at measure 22. It consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment with chords and slurs. Dynamics include *p* (piano) and *f* (forte).

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14. Fiat misericordia

Hilarión Eslava, 1839

Allegro vivo

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro vivo'. The first system starts with a forte (f) dynamic. The second system begins at measure 6. The third system begins at measure 11. The fourth system begins at measure 16. The fifth system begins at measure 21 and features a piano (p) dynamic. The sixth system begins at measure 25. The score includes various musical notations such as slurs, accents, and dynamic markings.

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29

35

40

45

50

55

60

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