

# Oficio de Difuntos

(Part 1 of 2)

## Hilarión Eslava



For Double Choir with Orchestra

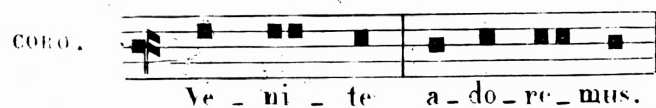
*(Keyboard reduction by Rebecca Rufin)*

**ART:** Illuminated text from Book of Hours, Office of the Dead, Matins, conclusion of Psalm 94 with responses; Denison University Libraries, Otto F. Ege Collection, FOL 47  
<https://lis464.omeka.net/items/show/11>



## Editor's Comments:

1. This work is Part 1 of 2, and has three additional movements - "*Parce Mihi Domine*", and "*Tædet Animam Meam*", and "*Libera Me, Domine*" - available in Part 2 of 2. See <https://musescore.com/user/29381772/scores/19988713> or <https://hilarioneslava.org/wp-content/uploads/2024/08/Oficio-de-Difuntos-Part-2-Full-Score-Parts.pdf>
2. The original score did not indicate any solo parts. However, based on other works of similar nature by Eslava, the editor believes certain passages designated for the First Choir could be considered as solos, at the discretion of the conductor and/or choral director.
3. This piece was recently performed (most likely using the same source publication as this transcription), and the recording can be found at <https://youtu.be/hMn4K5onLWY?t=1058>
4. The source material, from Eslava's *Lira Sacro-Hispana* published in the 1850's, utilized 5-line staves for the plainchant responses. Since traditional Gregorian notation typically uses 4-line staves, I have provided these passages in more standard 4-line staves in my transcription. In the event I erred in so doing, actual images of the responses are provided below for reference purposes.



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# Oficio de Difuntos

## 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

**Andante Mosso**

Flute

Oboes

B♭ Clarinets

Bassoons

E♭ Trumpets

Horns in E♭

Ophicleide

1° Violin

2° Violin

Viola

Violoncello

Contrabass

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

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Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - S  
Re-gem, Re - - - gem, cu-i om - ni-a

1°C - A  
Re-gem, Re - - - gem, cu-i om - ni-a

1°C - T  
Re-gem, Re - - - gem, cu-i om - ni-a

1°C - B  
Re - gem, cui om - ni-a vi - vunt, cu - i om - ni-a vi - - -

2°C - S  
Re-gem, Re - - - gem, cu-i om - ni-a

2°C - A  
Re-gem, Re - - - gem, cu-i om - ni-a

2°C - T  
Re-gem, Re - - - gem, cu-i om - ni-a

2°C - B  
Re - gem, cui om - ni-a vi - - vunt, cu - - - i om - ni-a

KB  
*a cappella*

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Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 Cb.  
 1<sup>o</sup>C - S  
 1<sup>o</sup>C - A  
 1<sup>o</sup>C - T  
 1<sup>o</sup>C - B  
 2<sup>o</sup>C - S  
 2<sup>o</sup>C - A  
 2<sup>o</sup>C - T  
 2<sup>o</sup>C - B  
 KB

vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-  
 vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-  
 vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-  
 - - - - vunt, ve - ni - - - te a - do - - re - - - mus, ve - - ni - te, ve -  
 vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-  
 vi - - - vunt, ve-ni - te, ve - ni - te, ve-ni - te, ve-  
 vi - - - vunt, ve - ni - - - te a - do - - re - - - mus, a - - - - do -

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28

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

1<sup>st</sup> C - S  
ni - - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve - ni - - te, ve -

1<sup>st</sup> C - A  
ni - - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve - ni - - te, ve -

1<sup>st</sup> C - T  
ni - - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve - ni - - te, ve -

1<sup>st</sup> C - B  
ni - te a - do - re - - - - - mus, ve - ni - - te, ve - ni - - - te, ve - ni - - te, ve -

2<sup>nd</sup> C - S  
ni - - te a - do - re - - - - - mus, ve - ni - - te, ve - ni - - - te, ve - ni - - te, ve -

2<sup>nd</sup> C - A  
ni - - te a - do - re - - - - - mus, ve - ni - - te, ve - ni - - - te, ve - ni - - te, ve -

2<sup>nd</sup> C - T  
ni - - te a - do - re - - - - - mus, ve - ni - - te, ve - ni - - - te, ve - ni - - te, ve -

2<sup>nd</sup> C - B  
re - - mus, a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve - ni - - te, ve -

KB

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# 2. Venite exultemus

Moderato e maestoso

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

- Flute
- Oboes
- B♭ Clarinets
- Bassoons
- E♭ Trumpets
- Horns in E♭
- Ophicleide
- 1° Violin
- 2° Violin
- Viola
- Violoncello
- Contrabass
- 1° Choir Soprano
- 1° Choir Alto
- 1° Choir Tenor
- 1° Choir Bass
- 2° Choir Soprano
- 2° Choir Alto
- 2° Choir Tenor
- 2° Choir Bass
- Keyboard Reduction

Key features of the score include dynamic markings such as *f*, *mf*, *p*, and *mf*, and performance instructions like *cres.*, *accel poco a poco*, and *cres. poco a poco*. The score is written in a key signature of two flats and a common time signature.

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*a tempo*

14

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

1<sup>o</sup>C - A

1<sup>o</sup>C - T

1<sup>o</sup>C - B

2<sup>o</sup>C - S

2<sup>o</sup>C - A

2<sup>o</sup>C - T

2<sup>o</sup>C - B

KB

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

Ve - ni - te e - xul - te - mus, e - xul - te - mus Do - mi - no, ve - ni - te e - xul - te - mus,

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26

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C-S

1<sup>o</sup>C-A

1<sup>o</sup>C-T

1<sup>o</sup>C-B

2<sup>o</sup>C-S

2<sup>o</sup>C-A

2<sup>o</sup>C-T

2<sup>o</sup>C-B

KB

nos-tro, *ff* ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, *p* ju-bi-le-mus

nos-tro, ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, ju-bi-le-mus

ju-bi-le-mus De - - o, De-o sa-lu-ta-rinos - - - tro, ju-bi-le-mus

nos-tro, *ff* ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, ju-bi-le-mus De - - -

o, *ff* ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, *p* ju-bi-le-mus

o, *f* *ff* ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, *p* ju-bi-le-mus

ju-bi-le-mus De - - o, De-o sa-lu-ta-rinos - - - tro, ju-bi-le-mus

o, ju-bi-le-mus De-o sa-lu-ta-rinos - - - tro, ju-bi-le-mus De - - -

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32

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

De - - - o sa - lu - ta - ri nos - tro, præ - oc - cu - pe - mus fa - ci - em e - jus

1<sup>o</sup>C - A

De - - - o sa - lu - ta - ri nos - tro, præ - oc - cu - pe - mus fa - ci - em e - jus

1<sup>o</sup>C - T

De - - - o sa - lu - ta - ri nos - tro, præ - oc - cu - pe - mus fa - ci - em e - jus

1<sup>o</sup>C - B

o sa - lu - ta - ri nos - - tro, præ - oc - cu - pe - mus fa - ci - em e - jus

2<sup>o</sup>C - S

De - - - o sa - lu - ta - ri nos - tro, præ - oc - cu - pe - mus fa - ci - em e - jus

2<sup>o</sup>C - A

De - - - o sa - lu - ta - ri nos - tro, præ - oc - cu - pe - mus fa - ci - em e - jus

2<sup>o</sup>C - T

De - - - o sa - lu - ta - ri nos - tro, præ - oc - cu - pe - mus fa - ci - em e - jus

2<sup>o</sup>C - B

o sa - lu - ta - ri nos - - tro, præ - oc - cu - pe - mus fa - ci - em e - jus

KB

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38 *cres. accel poco a poco*

Fl. *mf* *cres.*

Ob. *mf* *cres.*

Bb Cl. *mf* *cres.*

Bsn. *p*

E♭ Tpt. *mf* *cres.*

E♭ Hn. *p* *cres.*

Oph. *mf* *cres.*

Vln. 1 *p* *cres. poco a poco*

Vln. 2 *p* *cres. poco a poco*

Vla. *p* *cres. poco a poco*

Vc. *p* *cres. poco a poco*

Cb. *p* *cres. poco a poco*

1<sup>o</sup>C - S *p* *cres.*  
in con-fes-si-o-ne, et in psal-mis ju-bi-le-mus,

1<sup>o</sup>C - A *p* *cres.*  
in con-fes-si-o-ne, et in psal-mis ju-bi-le-mus,

1<sup>o</sup>C - T *p* *cres.*  
in con-fes-si-o-ne, et in psal-mis ju-bi-le-mus,

1<sup>o</sup>C - B *p* *cres.* *mf* *f*  
in con-fes-si-o-ne, et in psal-mis ju-bi-

2<sup>o</sup>C - S *p* *cres.*  
et in psal-mis ju-bi-le-mus,

2<sup>o</sup>C - A *p* *cres.*  
et in psal-mis ju-bi-le-mus,

2<sup>o</sup>C - T *mf* *f*  
et in psal-mis ju-bi-

2<sup>o</sup>C - B *p* *cres.*  
et in psal-mis ju-bi-le-mus,

KB *p* *mf* *cres. poco a poco*

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48

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
Eb Tpt.  
Eb Hn.  
Oph.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
1<sup>o</sup>C - S  
le - mus, ju - - bi - - le - - - mus e - - - - i.  
1<sup>o</sup>C - A  
le - mus, ju - - bi - - le - - - mus e - - - - i.  
1<sup>o</sup>C - T  
le - mus, ju - - bi - - le - - - mus e - - - - i.  
1<sup>o</sup>C - B  
le - mus, ju - - bi - - le - - - mus e - - - - i.  
2<sup>o</sup>C - S  
le - mus, ju - - bi - - le - - - mus e - - - - i.  
2<sup>o</sup>C - A  
le - mus, ju - - bi - - le - - - mus e - - - - i.  
2<sup>o</sup>C - T  
le - mus, ju - - bi - - le - - - mus e - - - - i.  
2<sup>o</sup>C - B  
le - mus, ju - - bi - - le - - - mus e - - - - i.  
KB

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CORO  
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

### 3. Quoniam Deus magnus

**Allegro Moderato**

The score is for a piece titled "3. Quoniam Deus magnus" in the tempo "Allegro Moderato". It features a variety of instruments and a choir. The woodwinds include Flute, Oboes, B♭ Clarinets, Bassoons, E♭ Trumpets, Horns in E♭, and Ophicleide. The strings consist of 1<sup>o</sup> Violin, 2<sup>o</sup> Violin, Viola, Violoncello, and Contrabass. The choir is divided into 1<sup>o</sup> and 2<sup>o</sup> sections for Soprano, Alto, Tenor, and Bass. The Keyboard Reduction is also present. The score is in a key with two flats (B♭ major or F minor) and a 4/4 time signature. The woodwinds and strings have specific dynamics and articulations, such as *energico*, *1<sup>o</sup>*, and *mf*. The strings play a rhythmic pattern of eighth notes, while the woodwinds have more melodic lines. The choir parts are currently silent.

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4

Bb Cl.  
Bsn.  
Eb Hn.  
Oph.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
KB

7

Bb Cl.  
Bsn.  
Eb Hn.  
Oph.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
1<sup>st</sup> B.  
KB

Quo - ni - am De - - us

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11

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>°</sup>C-B

mag - - - - - nus, De - - - - - us mag - - - - - nus

KB

13

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>°</sup>C-B

Do - - - - - mi-nus, et rex mag - - - - - nus su - - - - - per

KB

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15

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - B

om - - - - - nes, su - - - - - per om - - - - - nes De - - - - - os,

KB

The musical score consists of 13 staves. The woodwind section (Flute, Oboe, Bassoon, Clarinet, Trumpet, Horn, Ophicleide) and strings (Violins, Viola, Violoncello, Contrabass) play a rhythmic accompaniment of eighth notes. The vocal line (1<sup>o</sup>C - B) has lyrics: "om - - - - - nes, su - - - - - per om - - - - - nes De - - - - - os,". The keyboard part (KB) provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

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26

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - B

KB

pel - - - let Do - - - mi-nus ple-bem su - - - - am, qui-a in ma - nu e-jus

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31

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C-B

sunt, qui-a in ma - nu e-jus sunt om-nes fi - - - nes ter - - ræ.

KB

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Bb Cl. *mf*

Bsn. *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

1<sup>o</sup>C - S *mf* *p*  
 Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

1<sup>o</sup>C - A *mf* *p*  
 Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

1<sup>o</sup>C - T *mf* *p*  
 Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

1<sup>o</sup>C - B *mf* *p*  
 et rex mag - - - - nus su - per om - nes

2<sup>o</sup>C - S *mf* *p*  
 Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

2<sup>o</sup>C - A *mf* *p*  
 Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

2<sup>o</sup>C - T *mf* *p*  
 Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

2<sup>o</sup>C - B *mf* *p*  
 Quo - ni - am De - - us mag - - - nus, mag - - nus Do - - - - - mi-

KB *mf* *p*

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41

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup> - S

nus, quo - - ni - am non re - - - pel - - - - let,

1<sup>o</sup> - A

nus, quo - - ni - am non re - - - pel - - - - let,

1<sup>o</sup> - T

nus, quo - - ni - am non re - - - pel - - - - let,

1<sup>o</sup> - B

de - - - - os, non re-pel - let

2<sup>o</sup> - S

nus, quo - - ni - am non re - - - pel - - - - let,

2<sup>o</sup> - A

nus, quo - - ni - am non re - - - pel - - - - let,

2<sup>o</sup> - T

nus, quo - - ni - am non re - - - pel - - - - let,

2<sup>o</sup> - B

nus, quo - - ni - am non re - - - pel - - - - let,

KB

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44

Fl. *mp*

B♭ Cl. *mp* 1°

Bsn. *p*

E♭ Hn. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1° C - S  
qui - a in ma - nu e - - - jus

1° C - A  
qui - a in ma - nu e - - - jus

1° C - T  
qui - a in ma - nu e - - - jus

1° C - B  
Do - - mi - nus ple - - bem su - - - am, in ma - - nu e - jus

2° C - B  
qui - a in ma - nu e - - - jus

KB *mp*

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48

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S  
sunt omnes fi - nes ter - - - ræ,  
et al - ti - tu - di - nes mon - ti - um,

1<sup>o</sup>C - A  
sunt omnes fi - nes ter - - - ræ,  
et al - ti - tu - di - - nes mon - ti - um,

1<sup>o</sup>C - T  
sunt omnes fi - nes ter - - - ræ,  
et al - ti - tu - di - nes mon - ti - um,

1<sup>o</sup>C - B  
sunt,  
et al - ti - tu - di - nes mon - ti - um, et al - ti -

2<sup>o</sup>C - S  
et al - ti - tu - di - nes mon - ti - um,

2<sup>o</sup>C - A  
et al - ti - tu - di - - nes mon - ti - um,

2<sup>o</sup>C - T  
et al - ti - tu - di - nes mon - ti - um,

2<sup>o</sup>C - B  
sunt omnes fi - nes ter - - - ræ,  
et al - ti - tu - di - nes mon - ti - um,

KB

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53

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

1<sup>o</sup>C - A

1<sup>o</sup>C - T

1<sup>o</sup>C - B

2<sup>o</sup>C - S

2<sup>o</sup>C - A

2<sup>o</sup>C - T

2<sup>o</sup>C - B

KB

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

tu-di-nes mon-ti-um, ip-se con-spi-cit, et al-ti-

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

et al-ti-tu-di-nes mon-ti-um, et al-ti-tu-di-nes

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*ritardando un poco*

58

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S  
mon - - - ti-um, ip - - - se con - - - spi - cit, ip - se con - spi -

1<sup>o</sup>C - A  
mon - - - ti-um, ip - - - se con - - - spi - cit, ip - se con - spi -

1<sup>o</sup>C - T  
mon - - - ti-um, ip - - - se con - - - spi - cit, ip - se con - spi -

1<sup>o</sup>C - B  
tu - di-nes mon - ti - um ip - se con - - - spi - cit, ip - se con - - - - spi -

2<sup>o</sup>C - S  
mon - - - ti-um, ip - - - - se con - - - spi - cit,

2<sup>o</sup>C - A  
mon - - - ti-um, ip - - - - se con - - - spi - cit,

2<sup>o</sup>C - T  
mon - - - ti-um, ip - - - - se con - - - spi - cit,

2<sup>o</sup>C - B  
mon - - - ti-um, ip - - - - se con - - - spi - cit, ip - se con - spi -

KB

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63

Fl.

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

cit,  
con - spi - cit.

1<sup>o</sup>C - A

cit,  
con - spi - cit.

1<sup>o</sup>C - T

cit,  
con - spi - cit.

1<sup>o</sup>C - B

cit,  
ip - se con - spi - cit.

2<sup>o</sup>C - B

cit,  
ip - se con - spi - cit.

KB

CORO  
(Response)

Ve - ni - te a - do - re - mus.

KB

## 4. Quoniam ipsius est mare

**Adagio**

Flute

Oboes

B♭ Clarinets

Bassoons

E♭ Trumpets

Horns in E♭

Ophicleide

1° Violin

2° Violin

Viola

Violoncello

Contrabass

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

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

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

Quo-ni-am ip-si - - us est ma-re

*f* *a cappella* *p* *dol.*

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5

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

1<sup>o</sup>C - A

1<sup>o</sup>C - T

1<sup>o</sup>C - B

2<sup>o</sup>C - S

2<sup>o</sup>C - A

2<sup>o</sup>C - T

2<sup>o</sup>C - B

KB

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe-cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

Quo-ni-am ip-si - - us est ma - re et ip - se, et ip - se fe - - - cit il - - - -

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9

Bb Cl. *f*

Bsn. *rf*

Eb Hn. *f*

Oph. *rf*

1<sup>o</sup>C - S *f*  
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

1<sup>o</sup>C - A *f*  
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

1<sup>o</sup>C - T *f*  
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

1<sup>o</sup>C - B *f*  
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

2<sup>o</sup>C - S *f*  
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

2<sup>o</sup>C - A *f*  
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

2<sup>o</sup>C - T *f*  
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

2<sup>o</sup>C - B *f*  
lud, et a - ri-dam fun-da-ve - runt ma-nuse - - - - -

KB *f*

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16

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

1<sup>o</sup>C - A

1<sup>o</sup>C - T

1<sup>o</sup>C - B

KB

re - - - - mus et pro - ci - da - - - - mus an - te De - - - - -

re - - - - mus et pro - ci - da - - - - mus an - te De - - - - -

re - - - - mus et pro - ci - da - - - - mus an - te De - - - - -

re - - - - mus et pro - ci - da - - - - mus an - te De - - - - -

21

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

1<sup>o</sup>C - A

1<sup>o</sup>C - T

1<sup>o</sup>C - B

KB

um, et pro - ci - da - - - - mus, et pro - - ci - - da - - - - mus an - - - te

um, et pro - ci - da - - - - mus, et pro - - ci - - da - - - - mus an - - - te

um, et pro - ci - da - - - - mus, et pro - - ci - - da - - - - mus an - - - te

um, et pro - ci - da - - - - mus, et pro - - ci - - da - - - - mus an - - - te

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24 *a tempo*

Fl. *p* *f*

Ob. *p* *f*

Bb Cl. *p* *f*

Bsn. *p* *f*

Eb Tpt. *p* *f*

Eb Hn. *cres.* *mf* *f*

Oph. *p* *f*

Vln. 1 *p* *f* *dol.*

Vln. 2 *p* *f* *dol.*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

1° C - S *f* *p* *p* *f*  
De - - - - - um, plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

1° C - A *f* *p* *f*  
De - - - - - um, plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

1° C - T *f* *p* *f*  
De - - - - - um, plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

1° C - B *f* *p* *f*  
De - - - - - um, plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

2° C - S *f* *p* *f*  
plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

2° C - A *f* *p* *f*  
plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

2° C - T *f* *p* *f*  
plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

2° C - B *f* *p* *f*  
plo - re - - mus, plo-re-mus co-ram Do-mi-no plo-

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

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28

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup> - S  
re - mus, plo-re - mus co - ram Do - mi-no, plo - re - mus

1<sup>o</sup> - A  
re - mus, plo-re - mus co - ram Do - mi-no, plo-re - mus

1<sup>o</sup> - T  
re - mus, plo-re - mus co - ram Do - mi-no, plo-

1<sup>o</sup> - B  
re - mus, plo-re - mus co - ram Do - mi-no,

2<sup>o</sup> - S  
re - mus, plo-re - mus co - ram Do - mi-no,

2<sup>o</sup> - A  
re - mus, plo-re - mus co - ram Do - mi-no,

2<sup>o</sup> - T  
re - mus, plo-re - mus co - ram Do - mi-no,

2<sup>o</sup> - B  
re - mus, plo-re - mus co - ram Do - mi-no,

KB

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31 39

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S  
plo-re-mus plo-re-mus, plo-re-mus co-ram Do-mi-no qui fe- - - - cit

1<sup>o</sup>C - A  
plo-re-mus co-ram Do-mi-no qui fe- - - - cit

1<sup>o</sup>C - T  
re-mus, plo-re-mus plo-re-mus co- - - ram Do-mi-no qui fe- - - - cit

1<sup>o</sup>C - B  
plo-re - mus, plo-re - - mus co - - - ram Do-mi-no qui fe - - - - cit

2<sup>o</sup>C - S  
plo-re - mus co-ram Do-mi-no qui fe- - - - cit

2<sup>o</sup>C - A  
plo-re - mus co-ram Do-mi-no qui fe- - - - cit

2<sup>o</sup>C - T  
co - - - ram Do-mi-no qui fe- - - - cit

2<sup>o</sup>C - B  
co - - - ram Do-mi-no qui fe- - - - cit

KB

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34

Fl.

Ob.

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup> C - S

1<sup>o</sup> C - A

1<sup>o</sup> C - T

1<sup>o</sup> C - B

2<sup>o</sup> C - S

2<sup>o</sup> C - A

2<sup>o</sup> C - T

2<sup>o</sup> C - B

KB

nos, qui - a ip - se est Do - mi-nus, est Do-mi-nus, est Do-mi-nus,

nos, qui - a ip - se est Do - mi-nus, est

nos, qui - a ip - se est Do - mi-nus, est Do - mi-nus, est Do-mi-nus,

nos, qui - a ip - se est Do - mi-nus, est Do - mi-nus, est Do - mi-nus,

nos, est

nos, est

nos, est

nos,

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37

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

1<sup>o</sup>C - A

1<sup>o</sup>C - T

1<sup>o</sup>C - B

2<sup>o</sup>C - S

2<sup>o</sup>C - A

2<sup>o</sup>C - T

2<sup>o</sup>C - B

KB

Do - mi - nus De - - - us nos - - - - - ter, *dol.*

Do - - mi - nus De - - - - us nos - - - - - ter, nos au - tem po - pu - lus

Do - mi - nus De - - - - us nos - - - - - ter, *dol.*

Do - - mi - nus De - - - - us nos - - - - - ter, *dol.*

Do - - mi - nus De - - - - us nos - - - - - ter,

Do - - mi - nus De - - - - us nos - - - - - ter,

Do - - mi - nus De - - - - us nos - - - - - ter,

Do - - mi - nus De - - - - us nos - - - - - ter,

*p*

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46

Fl. *cres.* *mf* *ff*

Ob. *cres.* *mf* *ff*

Bb Cl. *cres.* *mf* *ff*

Bsn. *cres.* *mf* *ff*

Eb Tpt. *cres.* *f* *ff*

Eb Hn. *ff*

Oph. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *cres.* *ff*

Cb. *cres.* *ff*

1<sup>o</sup>C - S *ff*  
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

1<sup>o</sup>C - A *ff*  
et o - - - ves, et o - ves pas-cuæ e - - - - jus.

1<sup>o</sup>C - T *ff*  
et o - ves pas - - - cuæ e - - - - jus.

1<sup>o</sup>C - B *ff*  
et o - ves pas-cuæ e - - - - jus.

2<sup>o</sup>C - S *ff*  
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

2<sup>o</sup>C - A *ff*  
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

2<sup>o</sup>C - T *ff*  
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

2<sup>o</sup>C - B *ff*  
o - ves pas-cuæ e - - - jus, et o - ves pas-cuæ e - - - - jus.

KB *cres.* *ff*

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CORO  
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

5. *Hodie si vocem*

**Moderato**

Flute

Oboes

Bb Clarinets

Bassoons

Eb Trumpets

Horns in Eb

Ophicleide

1° Violin

2° Violin

Viola

Violoncello

Contrabass

1° Choir Tenor

Keyboard Reduction

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8

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - T

KB

Ho - di - e si vo - cem e - jus au - di - e - ri - tis, no -

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22 **Meno mosso**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup> C - T

in e-xa-cer-ba - - - ti - o - - - ne, se-cun-dum di-em ten-ta-ti-

KB

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27

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - T

o - nis, ten-ta-ti - o - nis in de-ser - to, in de - ser - - - - - to, se-cun-dum

KB

32 *accelerando un poco* *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1° C - T

KB

*mp* *mf* *f* *p* *cres.* *f* *p* *1°* *p* *cres.* *mf* *f* *p* *cres.* *f* *p*

di - - - em ten-ta-ti - o - - - nis, ten-ta-ti - o - - - nis in\_ de- ser - to, in\_ de- ser - - - -

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37 **Moderato**

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup> C - T

KB

*f*

*trem.*

*p*

*tremolo*

*f*

to, u - bi ten - ta ve - runt me pa - tres ves - tri, pro - ba - ve - runt,

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44

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - T

KB

*f*

*cres.*

*f*

*cres.*

*f*

*cres.*

*f*

*f*

*ff*

pro - ba - ve - runt et vi - de - runt, pro - ba - ve - runt et vi - de - runt, et vi -

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50 *a tempo*

Fl. *f*

Ob. *ff* *p*

Bb Cl. *ff* *p*

Bsn. *ff* *p* *1°*

Eb Tpt. *f*

E♭ Hn. *ff* *p*

Oph. *ff* *dol.*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

1<sup>o</sup> C - T  
de - - - - - runt o - - - pe-ra me - - - - - a, et vi -

KB *ff* *p* *dol.*

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56

Ob.

Bb Cl.

Bsn.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>st</sup> T

KB

de-runt o - pe-ra me - a, et vi - de-runt

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61

Ob.

B♭ Cl.

Bsn.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - T

KB

*pp*

*p*

o - - - - - pe - ra me - - - - - a.

CORO  
(Response)

Ve - ni - - - te a - - do - re - - - mus.

KB



6. *Quadragesima annis*

**Moderato assai**

Flute

Oboes *1<sup>o</sup>, dol.*

B $\flat$  Clarinets

Bassoons *1<sup>o</sup>, dol.*

E $\flat$  Trumpets

Horns in E $\flat$

Ophicleide

1<sup>o</sup> Violin *dol.*

2<sup>o</sup> Violin *p*

Viola *p*

Violoncello *p*

Contrabass *p*

1<sup>o</sup> Choir Soprano

1<sup>o</sup> Choir Alto

2<sup>o</sup> Choir Soprano

2<sup>o</sup> Choir Alto

2<sup>o</sup> Choir Tenor

2<sup>o</sup> Choir Bass

Keyboard Reduction *dol.*

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58

10

*a voluntad.* *a tempo*

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - A

Qua-dra-gin-ta an-nis pro-xi-mus fu-i

KB

16

Ob.

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - A

ge-ne-ra-ti-o - - ni hu-ic, et di-xi sem-per hi er-rant, et di-xi sem-per hi

KB

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27

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

an - nis pro - xi-mus fu - i ge - ne - ra - ti - o - - - ni hu - ic, et

KB

33

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

di - xi sem-per hi er - rant, et di - xi sem-per hi er - rant, sem-per,

KB

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37 *mas movido* *retenido* *a tempo*

Fl. *cres.* *f*

Ob. *cres.* *f* *1° dol.*

B♭ Cl. *cres.* *f*

Bsn. *cres.* *f* *1° dol.*

E♭ Hn. *cres.* *f*

Oph. *cres.* *f* *f*

Vln. 1 *f* *p*

Vln. 2 *cres.* *f* *p*

Vla. *cres.* *f* *fp* *p*

Vc. *cres.* *f* *fp* *p*

Cb. *cres.* *f* *fp* *p*

1<sup>o</sup> C - S  
sem - per hi er - - - rant cor - - - - - de. ip - si ve - - ro non cog - no

1<sup>o</sup> C - A  
ip - si ve - - ro non cog - no

KB *cres.* *f* *p* *dol.*

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42

Ob.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - S  
ve - runt, non cog - no ve - runt\_ vi - - as\_ me - - - as qui - - - - bus ju-

1°C - A  
ve - runt non cog - no ve - runt\_ vi - - as\_ me - - - - as qui - - - - bus ju-

KB

46

Ob.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - S  
ra - - - vi, qui - bus ju - ra - - - vi in i - - - ra\_ me - - - - a,

1°C - A  
ra - - - vi, qui - bus ju - ra - - - vi in i - - - ra\_ me - - - - a,

KB

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49

Ob.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C - S  
ip - si ve - - ro non cog - no - ve - runt, non cog - no - ve - runt vi - as

1°C - A  
ip - si ve - - ro non cog - no - ve - runt, non cog - no - ve - runt vi - - - as

2°C - S  
*p* Ip - si ve - ro, ip - - si ve - ro non cog - no - ve - runt vi - as

2°C - A  
*p* Ip - si ve - ro, ip - - si ve - ro non cog - no - ve - runt vi - as

2°C - T  
*p* Ip - si ve - ro, ip - - si ve - ro non cog - no - ve - runt vi - - - as

2°C - B  
*p* Ip - si ve - ro ip - - si ve - ro non cog - no - ve - runt vi - - - as

KB

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55 *accel. poco a poco*

Fl. *mf* *mf*

Ob. *p* *mf*

Bb Cl. *p* *mf* *cres.*

Bsn. *p* *mf* *cres.*

Eb Hn. *p* *cres.*

Oph. *p* *cres.*

Vln. 1 *cres.*

Vln. 2 *cres.*

Vla. *cres.*

Vc. *cres.*

Cb. *cres.*

1<sup>o</sup>C - S  
me - as, qui - bus ju - ra - - - vi in i - ra me - - a,

1<sup>o</sup>C - A  
me - as, qui - bus ju - ra - - - vi in i - ra me - - - a, in i - ra

2<sup>o</sup>C - S  
me - as, qui - bus ju - ra - - - - - vi in i - - - - - ra, i - ra

2<sup>o</sup>C - A  
me - as, qui - bus ju - ra - - - - - vi in i - - - - - ra, i - ra

2<sup>o</sup>C - T  
me - as, qui - bus ju - ra - - - - - vi in i - - - - - ra, i - ra

2<sup>o</sup>C - B  
me - as, qui - bus ju - ra - - - - - vi in i - - - - - ra, i - ra

KB *cres.*

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66 *accel. poco a poco*

Fl.

Ob.

Bb Cl. *dol.* *p* *cres.*

Bsn. *cres.*

Eb Hn. *dol.* *p* *cres.*

Oph. *p* *cres.*

Vln. 1 *cres.*

Vln. 2 *cres.*

Vla. *cres.*

Ve. *mf* *cres.*

Cb. *cres.*

1<sup>o</sup>C - S  
me - - - - - am, qui - - bus ju - - - - vi in\_\_ i - ra

1<sup>o</sup>C - A  
me - - - - - am, ju - - - - - ra - - - - - vi in\_\_ i - ra me - - - - a,

2<sup>o</sup>C - S *p* *cres.*  
me - - - - - am, qui - bus ju - - - - - vi in\_\_ i - - - - -

2<sup>o</sup>C - A *p* *cres.*  
me - - - - - am, qui - bus ju - - - - - ra - - - - - vi in\_\_ i - - - - -

2<sup>o</sup>C - T *p* *cres.*  
me - - - - - am, qui - bus ju - - - - - ra - - - - - vi in\_\_ i - - - - -

2<sup>o</sup>C - B *p* *cres.*  
me - - - - - am, qui - bus ju - - - - - ra - - - - - vi in\_\_ i - - - - -

KB *cres.*

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71 *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

1<sup>o</sup>C - A

2<sup>o</sup>C - S

2<sup>o</sup>C - A

2<sup>o</sup>C - T

2<sup>o</sup>C - B

KB

*f* *p* *dol.* *I<sup>o</sup>, dol.* *dol.* *f* *p* *f* *p* *f* *p* *pp* *pp* *pp* *pp* *dol.*

me - - - a, in i - ra me - - - - a si in - tro - i - bunt in

in i - ra me - - - - a, in i - ra me - a si in - tro - i - bunt in

ra, i - ra me - - - - - a si 'in - tro - i - - - - bunt in

ra, i - ra me - - - - - a si 'in - tro - i - - bunt in

ra, i - ra me - - - - - a si 'in - tro - i - - bunt in

ra, i - ra me - - - - - a *pp* si 'in - tro - i - - bunt in

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76 *ritardando*

Ob. *pp*

Bsn. *pp*

E♭ Hn. *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *pp*

1<sup>o</sup>C - S  
re - - - qui-em me - - - am,

1<sup>o</sup>C - A  
re - - - qui-em me - - - am,

2<sup>o</sup>C - S  
re - - - qui - em me - - - am, in re - - - qui - em me - - - - am.

2<sup>o</sup>C - A  
re - - - qui - em me - - - am, in re - - - qui - em me - - - - am.

2<sup>o</sup>C - T  
re - - - qui - em me - - - am, in re - - - qui - em me - - - - am.

2<sup>o</sup>C - B  
re - - - qui - em me - - - am, in re - - - qui - em me - - - - am.

KB *p*

CORO  
(Response)

Re - gem, cui om - ni - a vi - - vunt, ve - ni - te a - do - re - mus.

KB

## 7. Requiem æternam

**Andante Sostenuto**

Flute  
Oboes  
B♭ Clarinets  
Bassoons  
E♭ Trumpets  
Horns in E♭  
Ophicleide  
1° Violin  
2° Violin  
Viola  
Violoncello  
Contrabass  
1° Choir Soprano  
1° Choir Alto  
1° Choir Tenor  
1° Choir Bass  
2° Choir Soprano  
2° Choir Alto  
2° Choir Tenor  
2° Choir Bass  
Keyboard Reduction

Re - qui - em æ - ter - nam, re - qui - em æ - ter - nam do - na e - is Do - mi - ne, do - na  
Re - qui - em æ - ter - nam, re - qui - em æ - ter - nam do - na e - is Do - mi - ne, do - na  
Re - qui - em æ - ter - nam, re - qui - em æ - ter - nam do - na e - is Do - mi - ne, do - na  
Re - qui - em æ - ter - nam, re - qui - em æ - ter - nam do - na e - is Do - mi - ne, do - na  
Re - qui - em æ - ter - nam, do - na e - is Do - mi - ne, do - na  
Re - qui - em æ - ter - nam, do - na e - is Do - mi - ne, do - na  
Re - qui - em æ - ter - nam, do - na e - is Do - mi - ne, do - na  
Re - qui - em æ - ter - nam, do - na e - is Do - mi - ne, do - na

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*Un poco más movido*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Tpt.

E♭ Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C - S

1<sup>o</sup>C - A

1<sup>o</sup>C - T

1<sup>o</sup>C - B

2<sup>o</sup>C - S

2<sup>o</sup>C - A

2<sup>o</sup>C - T

2<sup>o</sup>C - B

KB

e - is Do - mi - - ne, re - qui - em, re - - qui - em æ - - - ter - - - - nam do - na

e - - - - is Do - mi - ne, re - - - - - qui - em æ - - - ter - - - - nam

e - is Do - mi - - ne, re - - - - - qui - - em æ - - - ter - - - - nam

e - is Do - mi - - ne, re - - - - - qui - em æ - - - ter - - - - nam

e - is Do - mi - - ne,

e - - - - is Do - mi - ne,

e - is Do - mi - - ne,

e - is Do - mi - - ne,

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*a tempo*

Fl.

Ob.

Bb Cl.

Bsn.

Eb Tpt.

Eb Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup> - S

1<sup>o</sup> - A

1<sup>o</sup> - T

1<sup>o</sup> - B

2<sup>o</sup> - S

2<sup>o</sup> - A

2<sup>o</sup> - T

2<sup>o</sup> - B

KB

is, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, lu-ce-at

is, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is,

is, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is,

is, et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is,

et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is, lu-ce-at

et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is,

et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is,

et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce-at e - is,

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CORO  
(Response)

Ve - - - ni - - - - te a - - - do - - - re - - - - mus.

KB

*(Repeat first movement,  
"Regem, cui omnia vivunt")*

# Flute

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Hilarión Eslava

Psalm 94

**Andante Mosso**

Plainchant response (tacet) Fine

## 2. Venite exultemus

**Moderato e maestoso**

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2  
44

48

*ff*

Plainchant response (tacet)

### 3. Quoniam Deus magnus

**Allegro Moderato** *dol.*

15

[1-15] *f* [22-29] *f*

31

*ff* [38-42] *f*

44

[44-45] *mp* *f*

54

61 *ritardando un poco*

*p*

Plainchant response (tacet)

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4. *Quoniam ipsius est mare*

**Adagio**

**Meno adagio** *a tempo*

**Plainchant response (tacet)**

The musical score for '4. Quoniam ipsius est mare' is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system (measures 1-13) is marked 'Adagio' and 'f' (forte). It features a 9-measure rest [3-11] and a fermata over the final note. The second system (measures 14-33) is marked 'Meno adagio' and 'a tempo', with dynamics 'p' (piano) and 'f' (forte). It includes an 11-measure rest [14-24] and a 7-measure rest [27-33]. The third system (measures 36-42) is marked 'f' and 'mf' (mezzo-forte), with a 2-measure rest [40-41] and a 'cres.' (crescendo) marking. The fourth system (measures 43-45) is marked 'ff' (fortissimo) and 'mf', with a 2-measure rest [44-45] and a 'cres.' marking. The fifth system is a 'Plainchant response (tacet)' consisting of a single staff with a whole rest.

5. *Hodie si vocem*

**Moderato** *cres.* **Meno mosso** *accelerando un poco* **a tempo**

**Moderato mas movido** *a tempo*

**Plainchant response (tacet)**

The musical score for '5. Hodie si vocem' is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system (measures 1-33) is marked 'Moderato' and 'Meno mosso', with dynamics 'mp' (mezzo-piano), 'f' (forte), and 'f'. It includes a 20-measure rest [1-20] with a 'cres.' marking, a 6-measure rest [26-31], and a 2-measure rest [32-33]. The second system (measures 37-62) is marked 'Moderato mas movido' and 'a tempo', with dynamics 'f' and 'f'. It includes an 11-measure rest [37-47], a 2-measure rest [48-49], and an 8-measure rest [55-62]. The third system is a 'Plainchant response (tacet)' consisting of a single staff with a whole rest.

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## 6. *Quadraginta annis*

**Moderato assai** *a tempo* **11** *cres.mas movido* *retenido*

[1-11] [12-22] *f*

25 *a tempo* **12** *cres.mas movido* *retenido* *a tempo* **18**

[25-36] *f* [39-56] *mf* <

58 *accel. poco a poco*

62 *a tempo* **4** *accel. poco a poco*

< *f* [64-67] <

71 *a tempo* **6** *ritardando* **3**

[75-80] [81-83]

**Plainchant response (tacet)**

## 7. Requiem æternam

**Andante Sostenuto**

*f* [3-4]

**Un poco más movido** **a tempo**

*f* [9-20] [23-24]

**a tempo**

*f* *rit.* [32-33]

**Plainchant response (tacet)** **D.S. al Fine**

*(Repeat first movement,  
"Regem, cui omnia vivunt")*



# Oboes

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

♩ **Andante Mosso**  
3 22

31 5

**Plainchant response (tacet)** **Fine**

## 2. Venite exultemus

**Moderato e maestoso**

*f* *cres.* *accel poco a poco*  
2 mf

9 *ff*

*a tempo*  
14 3

24 *ff*

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59 *ritardando un poco* 3

[62-64]

Plainchant response (tacet)

#### 4. Quoniam ipsius est mare

Adagio

*f* [3-11] *f*

*a tempo*

Meno adagio

14 11 7 1° *dol.*

[14-24] *p* < *f* [27-33]

36

*f* *p* *cres.*

42

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

47

*ff*

Plainchant response (tacet)

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## 5. Hodie si vocem

**Moderato**

The musical score is written for a single melodic line on a treble clef staff in a key signature of two flats (B-flat and E-flat). It consists of several systems of music with various dynamics and tempo markings. The first system (measures 1-13) is marked **Moderato** and **f** (forte), with a final measure containing a fermata and the number 2. The second system (measures 14-24) starts at measure 14, includes a fermata with the number 2, and is marked **cres.** (crescendo) and **p** (piano) at the start, and **f** (forte) at the end. The third system (measures 25-36) starts at measure 25, includes a fermata with the number 6, and is marked **Meno mosso**, **accelerando un poco**, and **a tempo**. The fourth system (measures 37-48) starts at measure 37, includes a fermata with the number 2, and is marked **Moderato** and **mas movido**. The fifth system (measures 49-56) starts at measure 49, includes a fermata with the number 8, and is marked **a tempo**. The sixth system (measures 57-60) starts at measure 57 and ends with a fermata. The final system is a single staff with a whole rest, labeled **Plainchant response (tacet)**.

**f** [12-13]

14 **2** **cres.** **p** **f** [17-18]

25 **Meno mosso** **6** **2** **accelerando un poco** **a tempo** **f** [26-31] [32-33]

37 **Moderato** **2** **2** **2** **mas movido** **f** [37-38] [40-41] [45-46]

49 **a tempo** **ff** **p**

57

**Plainchant response (tacet)**

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# 6. *Quadráginta annis*

**Moderato assai**  
*1° dol.*

[1-4]

*a voluntad.*

*a tempo*

15

*cres.mas movido* *retenido* *a tempo*  
12

21

[25-36]

*cres.mas movido* *retenido* *a tempo*  
*1° dol.*

37

44

51

*mf*

58

*accel. poco a poco*

Detailed description: The image shows a page of musical notation for a piece titled '6. Quadráginta annis'. The music is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Moderato assai' and '1° dol.'. The score is divided into measures, with measure numbers 10, 15, 21, 37, 44, 51, and 58 indicated. Various performance instructions are present, including 'a voluntad.', 'a tempo', 'cres.mas movido', 'retenido', 'f', 'mf', and 'accel. poco a poco'. There are also bracketed measure ranges: [1-4] and [25-36]. The notation includes notes, rests, slurs, and dynamic markings.

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6 *a tempo*  
62 *dol.*  
*f*

Musical staff 62-71: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of chords and melodic lines. It begins with a forte (*f*) dynamic and a *dol.* (dolente) marking. The tempo is marked *a tempo*. There are accents (>) and slurs over various notes. A fermata is present over a note in measure 71.

67 *accel. poco a poco*

Musical staff 67-72: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines. It begins with a *accel. poco a poco* marking. There are accents (>) and slurs over various notes.

72 *a tempo*  
*1°, dol.*

Musical staff 72-76: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines. It begins with a *a tempo* marking and a *1°, dol.* (dolente) marking. There are accents (>) and slurs over various notes. A fermata is present over a note in measure 76.

77 *ritardando*  
2 3  
[79-80] [81-83]

Musical staff 77-83: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines. It begins with a *ritardando* marking. There are two measures of rests, each with a double bar line above it, labeled with the numbers 2 and 3. Below these rests are the markings [79-80] and [81-83]. The staff ends with a double bar line.

**Plainchant response (tacet)**

Musical staff for Plainchant response: Treble clef, key signature of two flats. The staff contains a series of rests, indicating a tacet response. The staff ends with a double bar line.

# 7. Requiem æternam

**Andante Sostenuto**

Musical notation for the first system of 'Andante Sostenuto'. It features a treble clef and a key signature of two flats. The music consists of a series of chords with accents (>) above them. A dynamic marking of *f* is present. A measure rest of 2 measures is indicated by a bracketed '2' above the staff. A section bracket labeled [3-4] spans the final two measures of the system.

Musical notation for the second system. It begins with a measure rest of 9 measures, followed by a section bracket labeled [9-20] and a dynamic marking of *f*. The tempo changes to **Un poco más movido** and then **a tempo**. The system concludes with a measure rest of 2 measures and a section bracket labeled [23-24].

Musical notation for the third system, starting at measure 25. It features a treble clef and a key signature of two flats. The music consists of chords with accents (>) above them. A dynamic marking of *f* is present. The tempo is marked **a tempo** and then **rit.** (ritardando). The system concludes with a measure rest of 2 measures and a section bracket labeled [32-33].

**Plainchant response (tacet)** **D.S. al Fine**

Musical notation for the Plainchant response (tacet) and D.S. al Fine. It consists of two empty staves with a treble clef and a key signature of two flats, indicating a period of silence.

*(Repeat first movement,  
"Regem, cui omnia vivunt")*

# Bassoons

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

**Andante Mosso**

3  
[1-3] *f*

9 *dol.* 18 *f*  
[13-30]

33 *1° Solo* *p*

Plainchant response (tacet)

Fine

## 2. Venite exultemus

**Moderato e maestoso**

**accel poco a poco**

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

10 *a tempo* *ff* *p* *f* 2 *f*  
[17-18]

21 3 *f* *ff*

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2  
30

[31-34] *f* [38-39]

40

*accel poco a poco*

*p cres.* *ff*

$\text{♩} = 120$

Plainchant response (tacet)

### 3. Quoniam Deus magnus

**Allegro Moderato**

1°

*energico*

8

[10-11]

*f*

17

1°

*p* *p*

25

*p* *f*

35

*ff* *mf*

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41 3

46

54

61 *ritardando un poco* **2**

[62-63] *pp*

Plainchant response (tacet)

#### 4. Quoniam ipsius est mare

**Adagio**

*f* *p* *p* **2** [7-8] *rf*

**Meno adagio** **11**

*rf* *f* *f* *f* [14-24]

**a tempo** **2** *dim.*

*p* *f* *p* *p* *p* *p* *f* [30-31]

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45 *mas movido*

[45-46] *f* *ff*

53 *a tempo*  
*1°*

*p*

Plainchant response (tacet)

## 6. Quadraginta annis

*Moderato assai*

*1°, dol.*

[1-2] [5-11] [12-18] *p*

23 *mas movido*  
*cres.*

*retenido* *a tempo*  
*2* *1°*

[25-26]

30

36 *cres. mas movido*

*retenido* *a tempo* *1°, dol.*

*f*

41

48

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6

*accel. poco a poco*

54

Musical staff 54-59. Bass clef, key signature of two flats. Measures 54-59. Dynamics: *p*, *mf*, *cres.*. Performance markings: *accel. poco a poco*, *cres.*, *mf*. Includes slurs and accents.

60

Musical staff 60-63. Bass clef, key signature of two flats. Measures 60-63. Dynamics: *f*. Performance markings: *a tempo dol.*, *f*. Includes slurs and accents.

64

Musical staff 64-68. Bass clef, key signature of two flats. Measures 64-68. Performance markings: *mf*, *mf*. Includes slurs and accents.

69

Musical staff 69-72. Bass clef, key signature of two flats. Measures 69-72. Dynamics: *cres.*, *f*. Performance markings: *accel. poco a poco*, *cres.*, *f*. Includes slurs and accents.

73

Musical staff 73-78. Bass clef, key signature of two flats. Measures 73-78. Dynamics: *pp*. Performance markings: *a tempo dol.*, *pp*. Includes slurs and accents.

79

Musical staff 79-83. Bass clef, key signature of two flats. Measures 79-83. Performance marking: *ritardando*. Includes slurs and accents.

**Plainchant response (tacet)**

A musical staff with a bass clef and key signature of two flats, containing a whole rest for the duration of the staff, indicating a tacet response.

# 7. Requiem æternam

**Andante Sostenuto**

*f* [3-4] 2

**Un poco más movido** **a tempo**

9 11 *cres.* *p* *f* [9-19] [23-24] 2

**rit. a tempo**

*mf* *p*

**Plainchant response (tacet)**

**D.S. al Fine**

*(Repeat first movement,  
"Regem, cui omnia vivunt")*



2  
23

*f* *ff*

30

[31-34] *f*

38

[38-39] *mf*

*cres.* *accel poco a poco*

44

48

*ff*

Plainchant response (tacet)

### 3. Quoniam Deus magnus

**Allegro Moderato**

1°

*energico*

8

[10-14] *f* 1° *dol.*

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20 *p* [24-25] [28-29] *f* 3

31 *ff*

39 *mf*

45 *mp* *f* *1°*

52

59 *ritardando un poco* *p* *pp*

Plainchant response (tacet)

#### 4. Quoniam ipsius est mare

**Adagio**

*f* *p* *p* [7-8] 2

9 *f*

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4  
14 **Meno adagio a tempo**  
11

[14-24] *p* *f* *p* [30-31] 2

32

*f* *dim.* *1° dol.* *f*

37

*p*

42

*cres.* *mf* *ff* *p*

46

*cres.* *mf* *ff*

**Plainchant response (tacet)**

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# 5. Hodie si vocem

**Moderato**



**Moderato**

**Meno mosso**

*accelerando un poco*

*a tempo*

**Moderato**

*mas movido*

*a tempo*

**Plainchant response (tacet)**

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## 6. *Quadraginta annis*

**Moderato assai *a tempo***  
**11** **11**  
 [1-11] [12-22] *cres.mas movido* *retenido*  
*f*

25 ***a tempo***  
**12** *cres.mas movido* *retenido* ***a tempo***  
 [25-36] *f* [39-55]

56 ***accel. poco a poco***  
*cres.*

62 ***a tempo*** *dol.* ***accel. poco a poco***  
*f* [64-66] *p* *cres.*

71 ***a tempo*** **6** ***ritardando***  
 [75-80] [81-83]

**Plainchant response (tacet)**



# E♭ Trumpets

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

♩ Andante Mosso

[1-3]

9 [19-30] [35-39]

Plainchant response (tacet)

Fine

## 2. Venite exultemus

Moderato e maestoso

accel poco a poco

[3-4] [17-18] [21-22] [31-34] [38-39]

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2  
40 *accel poco a poco*

*mf* > *cres.*

47  $\text{♩} = 120$

*ff*

Plainchant response (tacet)

### 3. Quoniam Deus magnus

*Allegro Moderato*

16 12

[1-16] *f* [18-29] *f*

34 5 7

[38-42] *ff* [44-50] *f*

51

59 *ritardando un poco* 3

[62-64]

Plainchant response (tacet)





## 6. *Quadraginta annis*

**Moderato assai** *a tempo* **11** *mas movido* **11** *retenido* **12** *a tempo*

[1-11] [12-22] [25-36]

37 *mas movido* *retenido* *a tempo* **19** *accel. poco a poco* **5** **6** *a tempo*

[39-57] [58-62] [63-68]

69 *accel. poco a poco* **4** *a tempo* **7** *ritardando* **3**

[69-72] [74-80] [81-83]

**Plainchant response (tacet)**

The score for 'Quadraginta annis' is written in a single treble clef. It consists of three systems of music. The first system (measures 1-36) starts with a whole rest for 11 measures (Moderato assai), followed by another 11 measures (a tempo), then a whole rest for 12 measures (mas movido), and ends with a whole rest for 12 measures (retenido). The second system (measures 37-68) begins with a whole rest for 19 measures (mas movido), followed by 5 measures (retenido), then 6 measures (a tempo), and ends with a whole rest for 6 measures (accel. poco a poco). The third system (measures 69-83) starts with a whole rest for 4 measures (accel. poco a poco), followed by 7 measures (a tempo), and ends with a whole rest for 3 measures (ritardando). Below the main score is a line for 'Plainchant response (tacet)' which contains a whole rest for the entire duration.

## 7. *Requiem æternam*

**Andante Sostenuto**

*f* **2** [3-4]

9 *Un poco más movido* *a tempo* **11** *1° cres.* **2** [23-24]

[9-19] *p* *f*

28 *f* *rit.* *a tempo* **2** [32-33]

**Plainchant response (tacet)** **D.S. al Fine**

The score for 'Requiem æternam' is written in a single treble clef. It consists of three systems of music. The first system (measures 1-4) starts with a whole rest for 2 measures (Andante Sostenuto), followed by 2 measures (Andante Sostenuto). The second system (measures 5-24) begins with a whole rest for 11 measures (Un poco más movido), followed by 2 measures (a tempo), and ends with a whole rest for 2 measures (Un poco más movido). The third system (measures 25-33) starts with a whole rest for 11 measures (Un poco más movido), followed by 2 measures (a tempo), and ends with a whole rest for 2 measures (Un poco más movido). Below the main score is a line for 'Plainchant response (tacet)' which contains a whole rest for the entire duration, followed by the instruction 'D.S. al Fine'.

*(Repeat first movement,  
"Regem, cui omnia vivunt")*

# Horns in E $\flat$

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

**Andante Mosso**

*p* *f* *dol.*

13 **18** *f* *p* **1° Solo**

**Plainchant response (tacet)** **Fine**

## 2. Venite exultemus

**Moderato e maestoso**

*f* *p* *cres.* *accel poco a poco*

8 *a tempo* *ff* *p* *f* *[17-18] f*

21 *f* *ff* *p*

33 *f* *2* *cres.* *accel poco a poco* *[38-39] p*

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2  
43

*ff*

Plainchant response (tacet)

### 3. Quoniam Deus magnus

**Allegro Moderato**

2 *1°*

[1-2] *mf* *p*

11 *1°*

*mf* *p*

18

*p* *mf*

26

*p* *f*

34

*ff* [38-42] *f* [44-45]

46

*p* *f*

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57 *ritardando un poco* 3

Plainchant response (tacet)

#### 4. Quoniam ipsius est mare

**Adagio**

9 *f a tempo*

14 **Meno adagio** *cres.*

32 *dim.*

41 *cres.*

45 *cres.*

Plainchant response (tacet)

## 5. Hodie si vocem

**Moderato**

The musical score is written on a single treble clef staff. It begins with a **Moderato** tempo marking and a dynamic of **f**. The first system (measures 1-14) features a series of chords with accents. A first ending bracket labeled [12-13] spans measures 12 and 13. The second system (measures 15-29) starts with a **Meno mosso** tempo marking and a dynamic of **p**. It includes a *cres.* marking and a dynamic of **f**. A first ending bracket labeled [17-18] spans measures 17 and 18, and another labeled [26-27] spans measures 26 and 27. The third system (measures 30-36) begins with *accelerando un poco* and a dynamic of **mp**, followed by **mf** and **f**. It ends with *a tempo*. The fourth system (measures 37-49) starts with **Moderato** and a dynamic of **f**, followed by *mas movido*. It contains three first ending brackets: [37-38], [40-41], and [45-46]. The fifth system (measures 50-58) begins with a dynamic of **ff** and a **p** dynamic. The sixth system (measures 59-62) concludes the piece with a fermata over the final note.

15

**Meno mosso**

*cres.*

**p** **f**

[17-18] [26-27]

30

*accelerando un poco* *a tempo*

**mp** **mf** **f**

[30-31]

37

**Moderato** *mas movido*

**f**

[37-38] [40-41] [45-46]

50

**ff** **p**

*a tempo*

59

### Plainchant response (tacet)

A single treble clef staff with a whole rest in the first measure and a whole note in the second measure, indicating a tacet response.

6. *Quadraginta annis*

**Moderato assai** **11** **a tempo** **7**

[1-11] [12-18] *p*

23 *cres.mas movido* *retenido* **a tempo** **12** *cres.mas movido* *retenido*

[25-36] *f* *f*

39 **a tempo** **17** *accel. poco a poco* *cres.*

[39-55] *p*

62 *a tempo* **4** *dol.* *accel. poco a poco* *cres.*

[63-66] *f* *p*

70 *a tempo* **4**

[74-77]

78 *ritardando*

*pp*

**Plainchant response (tacet)**

## 7. Requiem æternam

### Andante Sostenuto

Musical notation for the first system, starting at measure 1. The tempo is **Andante Sostenuto**. The music features a series of chords with accents (>) and a dynamic marking of **f**. A fermata is placed over measures 3-4, with a '2' above it. The system ends with a double bar line.

Musical notation for the second system, starting at measure 9. The tempo is **Un poco más movido**. The music begins with a fermata over measures 9-19, with a '11' above it. It then features a **cres.** (crescendo) leading to a **f** (forte) dynamic. The tempo changes to **a tempo**. The system ends with a fermata over measures 23-24, with a '2' above it.

Musical notation for the third system, starting at measure 25. The music features a **f** (forte) dynamic and a **rit.** (ritardando) leading to a **a tempo** section. The system ends with a fermata over the final measure, with a **p** (piano) dynamic marking and a hairpin (<>) below it.

Plainchant response (tacet)

D.S. al Fine

Musical notation for the Plainchant response and D.S. al Fine instruction. The notation consists of a single staff with a treble clef and a double bar line, indicating a tacet (silence) for the Plainchant response and the end of the section with D.S. al Fine.

(Repeat first movement,  
"Regem, cui omnia vivunt")

# Opficleide (or other bass brass instrument)

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

**Andante Mosso**

[1-4] *f* **4**

9 **22** *f* **5** [35-39]

**Plainchant response (tacet)** **Fine**

## 2. Venite exultemus

**Moderato e maestoso** *f* **2** [3-4] *mf* **accel poco a poco** *cres.*

9 *ff* *f* **a tempo** **2** [17-18]

19 *f* **2** [21-22] *f* *ff*

28 **4** *f* **2** [31-34] [38-39]

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2  
40 *accel poco a poco*

*mf* *cres.*

47

*ff*

**Plainchant response (tacet)**

### 3. Quoniam Deus magnus

**Allegro Moderato**

2 <sup>1°</sup>

[1-2] *mf* *p*

11 12

*f* [18-29] *f*

32

*ff*

38 5 6

[38-42] *f* [44-49] *f*

55 *ritardando un poco*

*f* [62-64]

**Plainchant response (tacet)**

## 4. Quoniam ipsius est mare

**Adagio**

**Meno adagio**

**a tempo**

**Plainchant response (tacet)**

## 5. Hodie si vocem

**Moderato**

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4  
23 *Meno mosso* 6 *accelerando un poco* 2

*f* [26-31] [32-33]

34 *a tempo* *Moderato*

*f* *f*

43 *mas movido*

*f*

50 *a tempo*

*ff*

55 *dol.*

*p*

60

*p*

Plainchant response (tacet)

## 6. *Quadraginta annis*

*Moderato assai* 11 *a tempo* 11 *mas movido* *retenido* *a tempo* 12

[1-11] [12-22] [25-36]

37 *cres.* *mas movido* *retenido* *a tempo* 17

*f* [39-55]

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56

*accel. poco a poco*

Musical staff for measures 56-61. It begins with a bass clef and a key signature of two flats. The first measure starts with a piano (*p*) dynamic. The music consists of a series of notes with a crescendo (*cres.*) marking.

62

*a tempo* 3

*accel. poco a poco*

Musical staff for measures 62-70. It features a triple meter (3). The first measure has a forte (*f*) dynamic with accents (>). A piano (*p*) dynamic is marked at measure 64. A crescendo (*cres.*) marking is present. The staff ends with a double bar line.

71

*a tempo*

*ritardando* 6 3

Musical staff for measures 71-83. It features a 6/8 time signature. The first measure has a forte (*f*) dynamic with accents (>). A piano (*p*) dynamic is marked at measure 75. A ritardando marking is present. The staff ends with a double bar line.

Plainchant response (tacet)

A musical staff for a plainchant response, consisting of a single measure with a whole rest.

### 7. Requiem æternam

*Andante Sostenuto* 2

*Un poco más movido* 11

Musical staff for measures 1-11. It features a 2/4 time signature. The first measure has a forte (*f*) dynamic with accents (>). A piano (*p*) dynamic is marked at measure 9. A crescendo (*cres.*) marking is present. The staff ends with a double bar line.

21

*a tempo*

2

*a tempo*  
*rit.* 2

Musical staff for measures 21-33. It features a 2/4 time signature. The first measure has a forte (*f*) dynamic with accents (>). A piano (*p*) dynamic is marked at measure 23. A ritardando marking is present. The staff ends with a double bar line.

Plainchant response (tacet)

D.S. al Fine

A musical staff for a plainchant response, consisting of a single measure with a whole rest, followed by a double bar line.

*(Repeat first movement,  
"Regem, cui omnia vivunt")*

# Violin 1

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

**Andante Mosso**

4 [1-4] *f* *p*

10 9 [13-21] 5 [26-30] *f*

32 *p*

**Plainchant response (tacet)** **Fine**

## 2. Venite exultemus

**Moderato e maestoso**

*f* *p*

5 *cres.* *accel poco a poco* *mf*

10 *ff* *p* *f*

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2 *a tempo*



15

*p* *f*

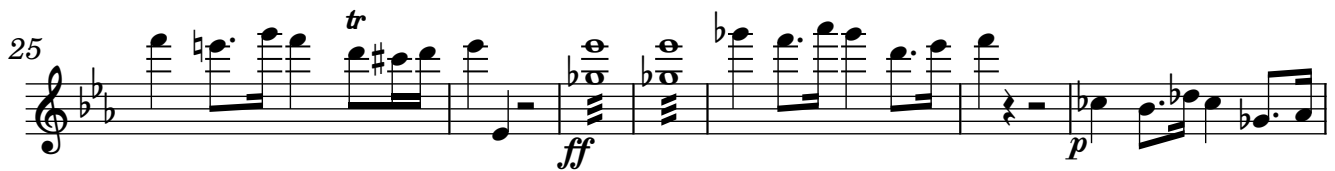
Musical staff 15-20: Treble clef, key signature of two flats. Measures 15-20. Measure 15 starts with a piano (*p*) dynamic and features a series of eighth notes with accents. Measure 16 has a fermata over a half note. Measure 17 has a piano (*p*) dynamic. Measure 18 has a forte (*f*) dynamic. Measure 19 has a fermata over a half note. Measure 20 has a forte (*f*) dynamic.



21

*p* *f* *tr*

Musical staff 21-24: Treble clef, key signature of two flats. Measures 21-24. Measure 21 starts with a piano (*p*) dynamic. Measure 22 has a forte (*f*) dynamic. Measure 23 has a trill (*tr*) over a half note. Measure 24 has a trill (*tr*) over a half note.



25

*tr* *ff* *p*

Musical staff 25-31: Treble clef, key signature of two flats. Measures 25-31. Measure 25 has a trill (*tr*) over a half note. Measure 26 has a fortissimo (*ff*) dynamic. Measure 27 has a piano (*p*) dynamic. Measure 28 has a piano (*p*) dynamic. Measure 29 has a piano (*p*) dynamic. Measure 30 has a piano (*p*) dynamic. Measure 31 has a piano (*p*) dynamic.



32

*f*

Musical staff 32-37: Treble clef, key signature of two flats. Measures 32-37. Measure 32 has a forte (*f*) dynamic. Measure 33 has a forte (*f*) dynamic. Measure 34 has a forte (*f*) dynamic. Measure 35 has a forte (*f*) dynamic. Measure 36 has a forte (*f*) dynamic. Measure 37 has a forte (*f*) dynamic.



38

*p* *cres.* *mf* *accel poco a poco*

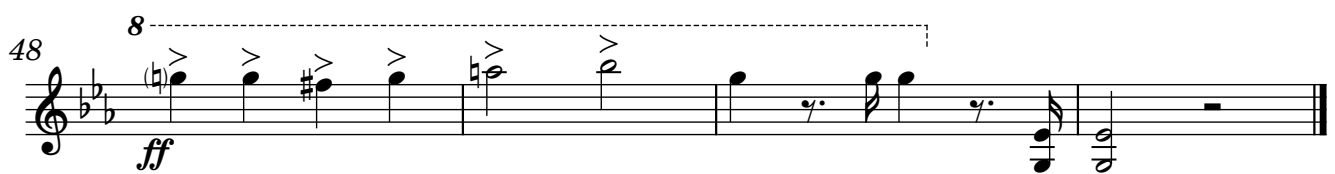
Musical staff 38-43: Treble clef, key signature of two flats. Measures 38-43. Measure 38 starts with a piano (*p*) dynamic. Measure 39 has a crescendo (*cres.*) dynamic. Measure 40 has a mezzo-forte (*mf*) dynamic. Measure 41 has an *accel poco a poco* marking. Measure 42 has an *accel poco a poco* marking. Measure 43 has an *accel poco a poco* marking.



44

8


Musical staff 44-47: Treble clef, key signature of two flats. Measures 44-47. Measure 44 has an 8-measure rest. Measure 45 has an 8-measure rest. Measure 46 has an 8-measure rest. Measure 47 has an 8-measure rest.



48

8 *ff*

Musical staff 48-53: Treble clef, key signature of two flats. Measures 48-53. Measure 48 has an 8-measure rest. Measure 49 has a fortissimo (*ff*) dynamic. Measure 50 has a fortissimo (*ff*) dynamic. Measure 51 has a fortissimo (*ff*) dynamic. Measure 52 has a fortissimo (*ff*) dynamic. Measure 53 has a fortissimo (*ff*) dynamic.



Musical staff 54-57: Treble clef, key signature of two flats. Measures 54-57. Measure 54 has a whole rest. Measure 55 has a whole rest. Measure 56 has a whole rest. Measure 57 has a whole rest.

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## 3. Quoniam Deus magnus

## Allegro Moderato

Musical score for "3. Quoniam Deus magnus" by CPE Bach. The score is in G minor, 3/4 time, and consists of nine staves of music. It begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment. The piece includes dynamic markings such as *cres.* and *f*, and a fermata over a chord at measure 16. The score concludes with a series of chords in the final measure.

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# 4. Quoniam ipsius est mare

**Adagio**  
*f* *dol.* *dol.* **5**  
[7-11]

**Meno adagio**  
*f* *p*

**17**

**23** **a tempo**  
*dol.* *p*

**30** *f* *dim.* *p*

**35** *f* *p*

**40** *cres.* *p* *ff* *p*

**45** *cres.* *ff*

## Plainchant response (tacet)

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5. *Hodie si vocem*

*trem.* **Moderato**

17 *cres.* **Meno mosso**

27

31 *accelerando un poco*

35 *a tempo* **Moderato**

45 *mas movido*

53 *a tempo*

59 *arco*

The musical score is written in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). It consists of several staves of music. The first staff (measures 1-16) features a tremolo effect and a moderate tempo. The second staff (measures 17-26) includes a crescendo and a change to a slower tempo. The third staff (measures 27-30) continues the melodic line. The fourth staff (measures 31-34) shows an acceleration. The fifth staff (measures 35-44) returns to a moderate tempo and includes a tremolo. The sixth staff (measures 45-52) features a 'mas movido' section with increasing dynamics. The seventh staff (measures 53-58) is marked 'a tempo' and includes an 8-measure rest. The eighth staff (measures 59-64) is marked 'arco' and includes an 8-measure rest and a final note.

**Plainchant response (tacet)**

A single staff of music with a treble clef and a key signature of two flats, containing a whole rest for the duration of the response.

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# Violin 2

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

**Andante Mosso**

4  
[1-4] *f* *p*

12 9 5  
[13-21] [26-30] *f*

33 *p*

Plainchant response (tacet) Fine

## 2. Venite exultemus

**Moderato e maestoso** *accel poco a poco*

*f* *p* *p* *cres. poco a poco*

11 *ff* *p* *f* *a tempo* *p* *f*

21 *p* *f* *tr* *tr* *tr*

27 *ff* *p* *f*

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2  
37 *accel poco a poco*

*p* *cres. poco a poco*

47

*ff*

Plainchant response (tacet)

### 3. *Quoniam Deus magnus*

**Allegro Moderato**

3

5

7

10

12

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14 *cres.*

16

19

23

28

36

39

41

43

46

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4  
53 *ritardando un poco*

Plainchant response (tacet)

#### 4. Quoniam ipsius est mare

*Adagio*

12 *Meno adagio*

17

23 *a tempo*

30

34

38 *cres.*

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42 *ff* *p* *cres.*

46 *ff*

Plainchant response (tacet)

5. Hodie si vocem

*trem.* **Moderato** *p*

17 *cres.* **Meno mosso** *f* *p*

27

31 *accelerando un poco* *cres.* *f*

35 *a tempo* *p* **Moderato** *p* *trem.*

47 *mas movido* *f* *ff* *a tempo* *p*

6  
55

Plainchant response (tacet)

## 6. *Quadragesima annis*

Moderato assai

9 *a tempo*

18

23 *mas movido retenido a tempo*

29

36 *cres. mas movido retenido a tempo*

40

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44

48

56 *accel. poco a poco*  
*cres.*

60 *a tempo*  
*f* *p*

64

69 *accel. poco a poco*  
*cres.*

73 *a tempo*  
*f* *p*

79 *ritardando*  
*p*

**Plainchant response (tacet)**

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## 7. Requiem æternam

### Andante Sostenuto

2  
[1-2] *p* *f*

### 9 *Un poco más movido*

*p*

14

19

### *a tempo*

2  
[21-22] *p*

26

*p* *f* *p* *f*

31

*rit.* *a tempo*  
*p*

**Plainchant response (tacet)**

**D.S. al Fine**

*(Repeat first movement,  
"Regem, cui omnia vivunt")*

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# Viola

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

**Andante Mosso**

11

32

Plainchant response (tacet)

Fine

## 2. Venite exultemus

**Moderato e maestoso**

*accel poco a poco*

*a tempo*

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2  
27

36

47

Plainchant response (tacet)

### 3. Quoniam Deus magnus

Allegro Moderato

4

7

10

13

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16

19

25

36

40

43

46

54

*ritardando un poco*

**Plainchant response (tacet)**



### 4. Quoniam ipsius est mare

**Adagio**

13 **Meno adagio**

19

24 **a tempo**

31

36

41

45

**Plainchant response (tacet)**

# 5. Hodie si vocem

**Moderato**  
*p trem.*

17 **Meno mosso**  
*cres. f p*

27

31 *accelerando un poco*  
*cres. f*

35 **a tempo** *tremolo* **Moderato**  
*p p*

45 *mas movido*  
*cres. f ff*

53 **a tempo**  
*p p*

60 *pp*

**Plainchant response (tacet)**

The musical score is written in 3/8 time and consists of several systems of music. The first system (measures 1-16) is marked 'Moderato' and 'p trem.', featuring a series of chords. The second system (measures 17-26) is marked 'Meno mosso' and includes dynamics 'cres.', 'f', and 'p'. The third system (measures 27-30) continues the 'Meno mosso' tempo. The fourth system (measures 31-34) is marked 'accelerando un poco' and includes 'cres.' and 'f'. The fifth system (measures 35-44) is marked 'a tempo' and 'Moderato', with a 'tremolo' section and dynamics 'p'. The sixth system (measures 45-52) is marked 'mas movido' and includes 'cres.', 'f', and 'ff'. The seventh system (measures 53-59) is marked 'a tempo' and includes 'p'. The eighth system (measures 60-61) is marked 'pp'. The final system is a 'Plainchant response (tacet)' consisting of two empty staves.

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6. *Quadragesima annis***Moderato assai**

10

**a tempo**

18



23

**mas movido retenido a tempo**

32



37

**mas movido retenido a tempo**

42



47



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55

*accel. poco a poco*  
*cres.*

60

*a tempo*  
*f* *p*

64

69

*accel. poco a poco*  
*cres.*

73

*a tempo*  
*f* *p*

78

*ritardando*  
*p*

**Plainchant response (tacet)**

## 7. Requiem æternam

### Andante Sostenuto

Musical notation for measures 1-2. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a piano (*p*) dynamic and a fermata over the first two notes. Measure 2 features a forte (*f*) dynamic. The notation includes a first ending bracket labeled [1-2] under the first measure.

### 9 *Un poco más movido*

Musical notation for measures 9-13. The tempo is marked *Un poco más movido*. The music consists of eighth-note patterns, starting with a piano (*p*) dynamic.

14

Musical notation for measures 14-18. The music continues with eighth-note patterns, featuring accents (>) and slurs over the notes.

19

Musical notation for measures 19-26. The tempo is marked *a tempo*. The music returns to a 2/4 time signature. Measure 19 has a piano (*p*) dynamic. There are first ending brackets labeled [21-22] and [25-26] under the respective measures.

27

Musical notation for measures 27-30. The music features a dynamic contrast between piano (*p*) and forte (*f*) sections, with slurs and accents.

31

Musical notation for measures 31-32. Measure 31 is marked *rit.* (ritardando) and *p*. Measure 32 is marked *a tempo* and features a fermata over the final note.

Plainchant response (tacet)

D.S. al Fine

Musical notation for the Plainchant response and D.S. al Fine. The Plainchant response is indicated by a horizontal line with a fermata, and the D.S. al Fine is indicated by a horizontal line with a fermata.

(Repeat first movement,  
"Regem, cui omnia vivunt")

# Violoncello

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

**Andante Mosso**

4  
[1-4] *f* *p*

11  
9 [13-21] 5 [26-30] *f*

32

Plainchant response (tacet)

Fine

## 2. Venite exultemus

**Moderato e maestoso**

**accel poco a poco**

*f* *p* *mf* *cres. poco a poco*

12 *a tempo* *ff* *p* *f* *p* *f* *p*

23

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2  
27

*ff* *p*

35

*f* *p* *mf* *accel poco a poco*  
*cres. poco a poco*

45

*ff*

Plainchant response (tacet)

### 3. Quoniam Deus magnus

**Allegro Moderato**

*p*

3

5

7

10

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12



14



16



23



33



39



41



43



45



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4  
49

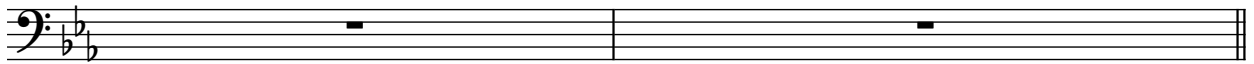


59

*ritardando un poco*

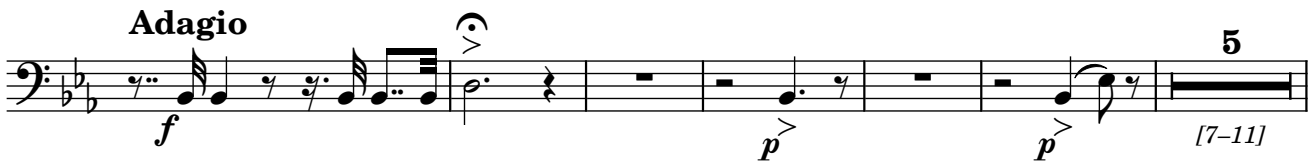


Plainchant response (tacet)



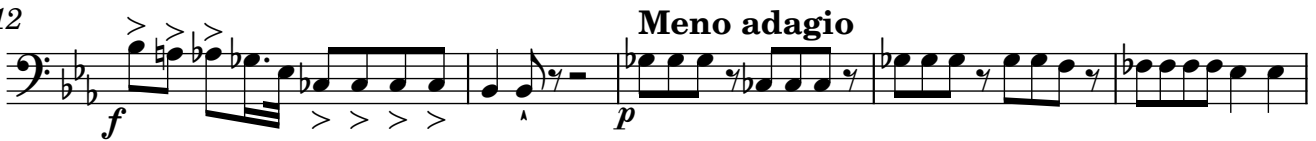
### 4. Quoniam ipsius est mare

*Adagio*



12

*Meno adagio*



17



23

*a tempo*



31

*dim.*



36



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40 *cres.* *fp* *fp* *ff* *p* 5

44 *cres.* *ff*

Plainchant response (tacet)

## 5. Hodie si vocem

**Moderato**

*p trem.*

17 **Meno mosso**

*cres.* *f* *p*

28

32 **accelerando un poco** **a tempo**

*cres.* *f* *p*

36 **Moderato**

*p trem.* *cres.*

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6  
48 *mas movido* *a tempo*

56

Plainchant response (tacet)

## 6. *Quadragesima annis*

*Moderato assai*

10 *a tempo*

19 *mas movido* *retenido a tempo*

26

35 *mas movido* *retenido* *a tempo*

42

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48

56 *accel. poco a poco*

*cres.*

61 *a tempo*

*f* *p*

67 *accel. poco a poco*

*mf* *cres.*

72 *a tempo*

*p*

79 *ritardando*

*p*

**Plainchant response (tacet)**

## 7. Requiem æternam

### Andante Sostenuto

2

[1-2] *p* *f*

### 9 *Un poco más movido*

*p*

14

*p* *mf*

20

### *a tempo*

2

[21-22] *p* [25-26] *p* *mf*

29

*a tempo*

*p* *mf* *p* *rit.* *a tempo*

Plainchant response (tacet)

D.S. al Fine

(Repeat first movement,  
"Regem, cui omnia vivunt")

# Contrabass

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

Andante Mosso

4

[1-4] *f* *p*

11

9

5

[13-21] [26-30] *f*

32

*p*

Plainchant response (tacet)

Fine

## 2. Venite exultemus

Moderato e maestoso

*accel poco a poco*

*f* *p* *mf* *cres. poco a poco*

13

*a tempo*

*ff* *p* *f* *p* *f* *p*

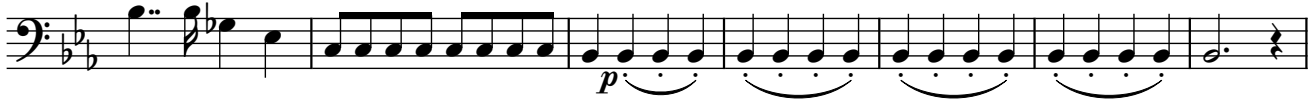
23

*f* *ff*

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2  
28



35



46



### 3. Quoniam Deus magnus

**Allegro Moderato**



5



9



13



18



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28 3

*f* *ff*

38

*p*

42

*f* *p*

46

50

57 *ritardando un poco*

*p*

**Plainchant response (tacet)**



### 4. Quoniam ipsius est mare

**Adagio**

12

**Meno adagio**

17

23

**a tempo**

31

*dim.*

36

42

47

**Plainchant response (tacet)**

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# 5. Hodie si vocem

**Moderato**



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42



47



53



59



64



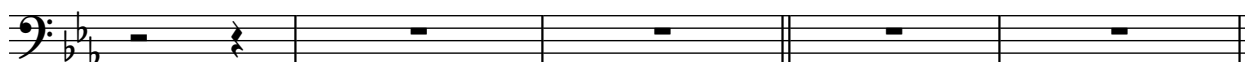
71



77



**Plainchant response (tacet)**



## 7. Requiem æternam

### Andante Sostenuto

2

[1-2] *p* *f*

Detailed description: This block shows the first two measures of the piece. It is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 1 contains a whole note chord of B-flat and E-flat, marked with a dynamic of *p* and a first ending bracket [1-2]. Measure 2 contains a half note B-flat, a half note E-flat, and a whole note G-flat, marked with a dynamic of *f*.

### 9 *Un poco más movido*

*p*

Detailed description: This block shows measures 9 through 13. The tempo is marked 'Un poco más movido'. The music consists of eighth and sixteenth notes, starting with a dynamic of *p*.

14

Detailed description: This block shows measures 14 through 19. The music continues with eighth and sixteenth notes, featuring accents (>) on the notes in measures 15 and 16.

20

### *a tempo*

2

[21-22] *p* [25-26] *p*

Detailed description: This block shows measures 20 through 29. The tempo is marked 'a tempo'. Measure 20 has a whole note chord of B-flat and E-flat. Measures 21-22 and 25-26 are marked with a dynamic of *p*. The music features eighth and sixteenth notes.

30

### *a tempo*

*mf* *p* *rit.*

Detailed description: This block shows measures 30 through 34. Measures 30-31 are marked with a dynamic of *mf*, measure 32 with *p*, and measure 33 with *rit.*. The music ends with a double bar line in measure 34.

Plainchant response (tacet)

D.S. al Fine

Detailed description: This block shows the Plainchant response (tacet) and the D.S. al Fine instruction. The notation consists of two empty staves with a double bar line at the end.

(Repeat first movement,  
"Regem, cui omnia vivunt")

Vocal Parts with Keyboard Reduction

# Oficio de Difuntos

(Part 1 of 2)

Hilarión Eslava



For Double Choir with Orchestra

*(Keyboard reduction by Rebecca Rufin)*

**ART:** Illuminated text from Book of Hours, Office of the Dead, Matins, conclusion of Psalm 94 with responses; Denison University Libraries, Otto F. Ege Collection, *FOL 47*  
<https://lis464.omeka.net/items/show/11>

# Oficio de Difuntos

## 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

**Andante Mosso**

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

8

1° C - B

2° C - B

KB

Re - gem, cui om-ni-a

Re - gem, cui om-ni-a

*a cappella*

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15

1<sup>o</sup>C - S Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

1<sup>o</sup>C - A Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

1<sup>o</sup>C - T Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

1<sup>o</sup>C - B vi - - vunt, cu - i om - ni-a vi - - - vunt, ve-

2<sup>o</sup>C - S Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

2<sup>o</sup>C - A Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

2<sup>o</sup>C - T Re-gem, Re - - - gem, cu-i om - ni-a vi - - - vunt,

2<sup>o</sup>C - B vi - - - vunt, cu - - - i om - ni-a vi - - - vunt, ve-

KB

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22

1°C - S  
ve-ni-te, ve-ni-te, ve-ni-te, ve-

1°C - A  
ve-ni-te, ve-ni-te, ve-ni-te, ve-

1°C - T  
ve-ni-te, ve-ni-te, ve-ni-te, ve-

1°C - B  
ni-te a-do-re-mus, ve-ni-te, ve-

2°C - S  
ve-ni-te, ve-ni-te, ve-ni-te, ve-

2°C - A  
ve-ni-te, ve-ni-te, ve-ni-te, ve-

2°C - T  
ve-ni-te, ve-ni-te, ve-ni-te, ve-

2°C - B  
ni-te a-do-re-mus, a-do-re-

KB  
p

28 5

1<sup>o</sup>C - S ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

1<sup>o</sup>C - A ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

1<sup>o</sup>C - T ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

1<sup>o</sup>C - B ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

2<sup>o</sup>C - S ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

2<sup>o</sup>C - A ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

2<sup>o</sup>C - T ni - te a - do - re - - - - mus, ve - ni - - te, ve - ni - - - te, ve -

2<sup>o</sup>C - B re - - mus, a - do - re - - mus, ve - ni - - te, ve - ni - - - te, ve -

KB

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33

1<sup>o</sup>C - S  
ni - te, ve - ni - - te, ve - ni - te a - do - re - - - mus.\_\_\_\_\_

1<sup>o</sup>C - A  
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus.\_\_\_\_\_

1<sup>o</sup>C - T  
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus.\_\_\_\_\_

1<sup>o</sup>C - B  
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus.\_\_\_\_\_

2<sup>o</sup>C - S  
ni - te, ve - ni - - te, ve - ni - te a - do - re - - - mus.\_\_\_\_\_

2<sup>o</sup>C - A  
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus.\_\_\_\_\_

2<sup>o</sup>C - T  
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus.\_\_\_\_\_

2<sup>o</sup>C - B  
ni - te, ve - ni - - - te, ve - ni - te a - do - - re - - - mus.\_\_\_\_\_

KB

Fine

CORO  
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

## 2. Venite exultemus

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

The first system of the score consists of eight staves. The top four staves are for the 1st Choir (Soprano, Alto, Tenor, Bass) and the bottom four staves are for the 2nd Choir (Soprano, Alto, Tenor, Bass). All voices are currently silent, indicated by a whole rest in each staff. The keyboard reduction is shown in a grand staff with a treble and bass clef. It begins with a forte (*f*) dynamic and features a series of chords and melodic lines with accents (>) and a piano (*p*) dynamic marking.

5 *accel poco a poco*  
KB *mf cres. poco a poco*

The second system of the score is a keyboard reduction starting at measure 5. It is marked with *mf cres. poco a poco* and *accel poco a poco*. The music features a steady eighth-note accompaniment in the bass clef and a more complex melodic line in the treble clef with various chords and intervals.

9  
KB

The third system of the score is a keyboard reduction starting at measure 9. It continues the musical texture established in the previous system, with a consistent eighth-note bass line and a treble line featuring chords and melodic fragments.

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12 *a tempo*

1°C - S *f* > > > > > Ve - ni - te e - xul - te - mus,

1°C - A *f* > > > > > Ve - ni - te e - xul - te - mus,

1°C - T *f* > > > > > Ve - ni - te e - xul - te - mus,

1°C - B *f* > > > > > Ve - ni - te e - xul - te - mus,

2°C - S *f* > > > > > Ve - ni - te e - xul - te - mus,

2°C - A *f* > > > > > Ve - ni - te e - xul - te - mus,

2°C - T *f* > > > > > Ve - ni - te e - xul - te - mus,

2°C - B *f* > > > > > Ve - ni - te e - xul - te - mus,

KB *ff* *p* *f* > > > > >

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17

1°C - S *p* e - xul - te - mus Do - mi - no, *f* ve - ni - te e - xul - te - mus, *p* e - xul - te - mus

1°C - A *p* e - xul - te - mus Do - mi - no, *f* ve - ni - te e - xul - te - mus, *p* e - xul - te - mus

1°C - T *p* e - xul - te - mus Do - mi - no, *f* ve - ni - te e - xul - te - mus, *p* e - xul - te - mus

1°C - B *p* e - xul - te - mus Do - mi - no, *f* ve - ni - te e - xul - te - mus, *p* e - xul - te - mus

2°C - S *f* ve - ni - te e - xul - te - mus,

2°C - A *f* ve - ni - te e - xul - te - mus,

2°C - T *f* ve - ni - te e - xul - te - mus,

2°C - B *f* ve - ni - te e - xul - te - mus,

KB *p* *f* *p*

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22

1<sup>o</sup>C - S  
Do - mi-no, ju - bi - - le - mus De - - o

1<sup>o</sup>C - A  
Do - mi-no, ju - bi - - le - mus De - - o

1<sup>o</sup>C - T  
Do - mi-no,

1<sup>o</sup>C - B  
Do - mi-no, ju - bi - - le - mus De - - o

2<sup>o</sup>C - S  
ju - - bi - - - le - - mus

2<sup>o</sup>C - A  
ju - - bi - - - le - - mus

2<sup>o</sup>C - B  
ju - bi - - - le - - mus

KB  
f

25

1<sup>o</sup>C - S sa - lu - ta - ri nos - tro, ju - bi - le - mus De - o sa - lu -

1<sup>o</sup>C - A sa - lu - ta - ri nos - tro, ju - bi - le - mus De - o sa - lu -

1<sup>o</sup>C - T ju - bi - le - mus De - - - o, De - o sa - lu -

1<sup>o</sup>C - B sa - lu - ta - ri nos - tro, ju - bi - le - mus De - o sa - lu -

2<sup>o</sup>C - S De - - - - - o, ju - bi - le - mus De - o sa - lu -

2<sup>o</sup>C - A De - - - - - o, ju - bi - le - mus De - o sa - lu -

2<sup>o</sup>C - T ju - bi - le - mus De - - - o, De - o sa - lu -

2<sup>o</sup>C - B De - - - - - o, ju - bi - le - mus De - o sa - lu -

KB

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29

1°C - S *dol.*  
ta - - ri nos - - - tro, ju - bi - le - mus De - - - o

1°C - A *p*  
ta - - ri nos - - - tro, ju - bi - le - mus De - - - o

1°C - T *p*  
ta - - ri nos - - - tro, ju - bi - le - mus De - - - o

1°C - B *p*  
ta - - ri nos - - - tro, ju - bi - le - mus De - - - o sa - lu -

2°C - S *dol.*  
ta - - ri nos - - - tro, ju - bi - le - mus De - - - o

2°C - A *p*  
ta - - ri nos - - - tro, ju - bi - le - mus De - - - o

2°C - T *p*  
ta - - ri nos - - - tro, ju - bi - le - mus De - - - o

2°C - B *p*  
ta - - ri nos - - - tro, ju - bi - le - mus De - - - o sa - lu -

KB *p*

33

1<sup>o</sup>C - S sa - lu - ta - ri nos - tro, præ-oc - cu - pe - mus fa - ci-em

1<sup>o</sup>C - A sa - lu - ta - ri nos - tro, præ-oc - cu - pe - mus fa - ci-em

1<sup>o</sup>C - T sa - lu - ta - ri nos - tro, præ-oc - cu - pe - mus fa - ci-em

1<sup>o</sup>C - B ta - ri nos - - - tro, præ-oc - cu - pe - mus fa - ci-em

2<sup>o</sup>C - S sa - lu - ta - ri nos - tro, præ-oc - cu - pe - mus fa - ci-em

2<sup>o</sup>C - A sa - lu - ta - ri nos - tro, præ-oc - cu - pe - mus fa - ci-em

2<sup>o</sup>C - T sa - lu - ta - ri nos - tro, præ-oc - cu - pe - mus fa - ci-em

2<sup>o</sup>C - B ta - ri nos - - - tro, præ-oc - cu - pe - mus fa - ci-em

KB

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37

1<sup>o</sup>C - S *e - jus in con-fes - si - o - ne, et in psal - mis*

1<sup>o</sup>C - A *e - jus in con-fes - si - o - ne, et in psal - mis*

1<sup>o</sup>C - T *e - jus in con-fes - si - o - ne, et in psal - mis*

1<sup>o</sup>C - B *e - jus in con-fes - si - o - ne, et in*

2<sup>o</sup>C - S *e - jus et in psal - mis*

2<sup>o</sup>C - A *e - jus et in psal - mis*

2<sup>o</sup>C - T *e - jus et in*

2<sup>o</sup>C - B *e - jus et in psal - mis*

KB *mf cres. poco a poco*

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42

1<sup>o</sup>C - S ju - - - bi - le - mus, et in psal - mis ju - - bi -

1<sup>o</sup>C - A ju - - - bi - le - mus, et in psal - mis ju - - bi -

1<sup>o</sup>C - T ju - - - bi - le - mus, et in psal - mis ju - - bi -

1<sup>o</sup>C - B psal - - mis ju - bi - le - - mus, et in

2<sup>o</sup>C - S ju - - - bi - le - mus, et in psal - mis ju - - bi -

2<sup>o</sup>C - A ju - - - bi - le - mus, et in psal - mis ju - - bi -

2<sup>o</sup>C - T psal - - mis ju - bi - le - - mus, et in

2<sup>o</sup>C - B ju - - - bi - le - mus, et in psal - mis ju - - bi -

KB

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46

1<sup>o</sup>C - S le - - mus, et in psal - - mis ju - - bi - - le-mus, ju - bi - - le-mus e -

1<sup>o</sup>C - A le - - mus, et in psal - - mis ju - - bi - - le-mus, ju - bi - - le-mus e -

1<sup>o</sup>C - T le - - mus, et in psal - - mis ju - - bi - - le-mus, ju - bi - - le-mus e -

1<sup>o</sup>C - B psal - - - mis ju - - - bi - - le-mus, ju - bi - - le-mus e -

2<sup>o</sup>C - S le - - mus, et in psal - - mis ju - - bi - - le-mus, ju - bi - - le-mus e -

2<sup>o</sup>C - A le - - mus, et in psal - - mis ju - - bi - - le-mus, ju - bi - - le-mus e -

2<sup>o</sup>C - T psal - - - mis ju - - - bi - - le-mus, ju - bi - - le-mus e -

2<sup>o</sup>C - B le - - mus, et in psal - - mis ju - - bi - - le-mus, ju - bi - - le-mus e -

KB

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50

1<sup>o</sup>C - S  
i.

1<sup>o</sup>C - A  
i.

1<sup>o</sup>C - T  
i.

1<sup>o</sup>C - B  
i.

2<sup>o</sup>C - S  
i.

2<sup>o</sup>C - A  
i.

2<sup>o</sup>C - T  
i.

2<sup>o</sup>C - B  
i.

KB

CORO  
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

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### 3. Quoniam Deus magnus

**Allegro Moderato**

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

*energico*

*p*

3

KB

5

KB

7

KB

*p*

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10

1°C - B

Quo - - - ni - - am De - - - us mag - - - - - nus,

KB

12

1°C - B

De - - - - - us mag - - nus Do - - - - - mi-nus, et

KB

14

1°C - B

rex mag - nus su - - - per om - - - - - nes,

KB

*cres.* *f*

16

1°C - B

*f* su - - - - - per om - - - - - nes De - - - os,

KB

*p*

18

1°C - B

quo - - - - - ni-am,

KB

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20

1<sup>o</sup>C - B

qu - - ni-am non re - pel - - - - let

KB

23

1<sup>o</sup>C - B

Do - - mi-nus ple-bem su - - - am, non, non re - pel - - - let

KB

27

1<sup>o</sup>C - B

Do - - mi-nus ple-bem su - - - am, qui-a in ma - nu e-jus

KB

31

1<sup>o</sup>C - B

sunt, qui-a in ma - nu e-jus sunt om-nes fi - - nes ter - ræ.

KB

*ff*

37

*mf*

1°C - S Quo - ni - am De - - us mag - - - - nus,

*mf*

1°C - A Quo - ni - am De - - us mag - - - - nus,

*mf*

1°C - T Quo - ni - am De - - us mag - - - - nus,

1°C - B et rex

*mf*

2°C - S Quo - ni - am De - - us mag - - - - nus,

*mf*

2°C - A Quo - ni - am De - - us mag - - - - nus,

*mf*

2°C - T Quo - ni - am De - - us mag - - - - nus,

*mf*

2°C - B Quo - ni - am De - - us mag - - - - nus,

KB

*p*

*mf*

*p*

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40

1<sup>o</sup>C - S *p* mag - - - nus Do - - - - - mi - nus,

1<sup>o</sup>C - A *p* mag - - - nus Do - - - - - mi - nus,

1<sup>o</sup>C - T *p* mag - - - nus Do - - - - - mi - nus,

1<sup>o</sup>C - B mag - - - - - nus su - - per om - - nes de - - - - os,

2<sup>o</sup>C - S *p* mag - - - nus Do - - - - - mi - nus,

2<sup>o</sup>C - A *p* mag - - - nus Do - - - - - mi - nus,

2<sup>o</sup>C - T *p* mag - - - nus Do - - - - - mi - nus,

2<sup>o</sup>C - B *p* mag - - - nus Do - - - - - mi - nus,

KB

42

*mf*

1°C - S  
quo - ni - am non re - - pel - - - let,

*mf*

1°C - A  
quo - ni - am non re - - pel - - - let,

*mf*

1°C - T  
quo - ni - am non re - - pel - - - let,

1°C - B  
non re-pel-let Do - mi - nus ple - bem\_

*mf*

2°C - S  
quo - ni - am non re - - pel - - - let,

*mf*

2°C - A  
quo - ni - am non re - - pel - - - let,

*mf*

2°C - T  
quo - ni - am non re - - pel - - - let,

*mf*

2°C - B  
quo - ni - am non re - - pel - - - let,

*f* *mf*

KB

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45

1<sup>o</sup>C - S  
qui - a in ma - nu e - - - jus sunt om-nes fi - nes

1<sup>o</sup>C - A  
qui - a in ma - nu e - - - jus sunt om-nes fi - nes

1<sup>o</sup>C - T  
qui - a in ma - nu e - - - jus sunt om-nes fi - nes

1<sup>o</sup>C - B  
su - - am, in ma - nu e-jus sunt,

2<sup>o</sup>C - B  
qui - a in ma - nu e - - - jus sunt om-nes fi - nes

KB

49

1°C - S  
ter - - ræ, et al-ti - tu - di-nes mon-ti-um,

1°C - A  
ter - - ræ, et al-ti - tu-di - - nes mon-ti-um,

1°C - T  
ter - - ræ, et al-ti - tu - di-nes mon-ti-um,

1°C - B  
et al-ti - tu - di-nes mon - ti-um, et al - ti-

2°C - S  
et al-ti - tu - di-nes mon-ti-um,

2°C - A  
et al-ti - tu-di - - nes mon-ti-um,

2°C - T  
et al-ti - tu - di-nes mon-ti-um,

2°C - B  
ter - - ræ, et al-ti - tu - di-nes mon-ti-um,

KB

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1<sup>o</sup>C - S et al-ti - tu - di-nes mon - ti-um, et al - ti -

1<sup>o</sup>C - A et al-ti - tu-di - - nes mon - ti-um, et al - ti -

1<sup>o</sup>C - T et al-ti - tu - di-nes mon - ti-um, et al - ti -

1<sup>o</sup>C - B tu - di-nes mon - ti-um, ip - se con - - - spi -

2<sup>o</sup>C - S et al-ti - tu - di-nes mon - ti-um, et al - ti -

2<sup>o</sup>C - A et al-ti - tu-di - - nes mon - ti-um, et al - ti -

2<sup>o</sup>C - T et al-ti - tu - di-nes mon - ti-um, et al - ti -

2<sup>o</sup>C - B et al-ti - tu - di-nes mon - ti-um, et al - ti -

KB

57

1<sup>o</sup>C - S tu - di-nes mon - - ti-um, ip - - - se con - - - spi-

1<sup>o</sup>C - A tu - di-nes mon - - ti-um, ip - - - se con - - - spi-

1<sup>o</sup>C - T tu - di-nes mon - - ti-um, ip - - - se con - - - spi-

1<sup>o</sup>C - B cit, et al-ti - tu-di-nes mon - ti - um ip - se con - - spi-

2<sup>o</sup>C - S tu - di-nes mon - - ti-um, ip - - - se con - - - spi-

2<sup>o</sup>C - A tu - di-nes mon - - ti-um, ip - - - se con - - - spi-

2<sup>o</sup>C - T tu - di-nes mon - - ti-um, ip - - - se con - - - spi-

2<sup>o</sup>C - B tu - di-nes mon - - ti-um, ip - - - se con - - - spi-

KB

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61 *ritardando un poco*

1°C - S *p* *pp*  
cit, ip - se con - spi - cit, con - - - spi - cit.

1°C - A *p* *pp*  
cit, ip - se con - spi - cit, con - - - spi - cit.

1°C - T *p* *pp*  
cit, ip - se con - spi - cit, con - - - spi - cit.

1°C - B *p* *dol.* *pp*  
cit, ip - se con - - - spi - cit, ip - se con - - - spi - cit.

2°C - S  
cit,

2°C - A  
cit,

2°C - T  
cit,

2°C - B *p* *pp*  
cit, ip - se con - spi - cit, ip - se con - spi - cit.

KB *p* *pp*

CORO  
(Response)

Ve - - ni - - - te a - - - do - - re - - - mus.

KB

4. *Quoniam ipsius est mare*

**Adagio**

1° Choir Soprano *f* *p*  
Quo - ni - am ip - si - - us est

1° Choir Alto *f* *p*  
Quo - ni - am ip - si - - us est

1° Choir Tenor *f* *p*  
Quo - ni - am ip - si - - us est

1° Choir Bass *f* *p*  
Quo - ni - am ip - si - - us est

2° Choir Soprano *f* *p*  
Quo - ni - am ip - si - - us est

2° Choir Alto *f* *p*  
Quo - ni - am ip - si - - us est

2° Choir Tenor *f* *p*  
Quo - ni - am ip - si - - us est

2° Choir Bass *f* *p*  
Quo - ni - am ip - si - - us est

Keyboard Reduction *f* *a cappella* *p*

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4

1°C - S  
ma - re Quo - ni - am ip - si - - us est ma - re et

1°C - A  
ma - re Quo - ni - am ip - si - - us est ma - re et

1°C - T  
ma - re Quo - ni - am ip - si - - us est ma - re et

1°C - B  
ma - re Quo - ni - am ip - si - - us est ma - re et

2°C - S  
ma - re Quo - ni - am ip - si - - us est ma - re et

2°C - A  
ma - re Quo - ni - am ip - si - - us est ma - re et

2°C - T  
ma - re Quo - ni - am ip - si - - us est ma - re et

2°C - B  
ma - re Quo - ni - am ip - si - - us est ma - re et

KB  
*dol.*  
*f* *p* *mp* *f*

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7

1°C - S ip - se, et ip - se fe - - - cit il - - - - lud, et

1°C - A ip - se, et ip - se fe - cit il - - - - lud, et

1°C - T ip - se, et ip - se fe - - - cit il - - - - lud, et

1°C - B ip - se, et ip - se fe - - - cit il - - - - lud, et

2°C - S ip - se, et ip - se fe - - - cit il - - - - lud, et

2°C - A ip - se, et ip - se fe - cit il - - - - lud, et

2°C - T ip - se, et ip - se fe - - - cit il - - - - lud, et

2°C - B ip - se, et ip - se fe - - - cit il - - - - lud, et

KB

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10

1<sup>o</sup>C - S a - ri-dam fun-da - ve - runt ma-nuse - - - - -

1<sup>o</sup>C - A a - ri-dam fun-da - ve - runt ma-nuse - - - - -

1<sup>o</sup>C - T a - ri-dam fun-da - ve - runt ma-nuse - - - - -

1<sup>o</sup>C - B a - ri-dam fun-da - ve - runt ma-nuse - - - - -

2<sup>o</sup>C - S a - ri-dam fun-da - ve - runt ma-nuse - - - - -

2<sup>o</sup>C - A a - ri-dam fun-da - ve - runt ma-nuse - - - - -

2<sup>o</sup>C - T a - ri-dam fun-da - ve - runt ma-nuse - - - - -

2<sup>o</sup>C - B a - ri-dam fun-da - ve - runt ma-nuse - - - - -

KB *rf*

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Meno adagio

12

1° C - S *dol.*  
jus, ma-nus e - - - - - jus, ve-ni - te, ve - ni - - - - -

1° C - A *p*  
jus, ma-nus e - - - - - jus, ve - ni - - - - -

1° C - T *p*  
jus, ma-nus e - - - - - jus, ve - ni - - - - -

1° C - B *p*  
jus, ma-nus e - - - - - jus, ve - ni - - - - -

2° C - S  
jus, ma-nus e - - - - - jus,

2° C - A  
jus, ma-nus e - - - - - jus,

2° C - T  
jus, ma-nus e - - - - - jus,

2° C - B  
jus, ma-nus e - - - - - jus,

KB *f* *p*

15

1° C - S  
te a - do - - re - - - - - mus et pro-ci - - - da - - - - -

1° C - A  
te a - do - - re - - - - - mus et pro - ci - da - - -

1° C - T  
te a - do - - re - - - - - mus et pro - ci - da - - -

1° C - B  
te a - do - - re - - - - - mus et pro - ci - da - - -

KB

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19

1<sup>o</sup>C - S  
mus an - te De - - - - - um, et pro - ci -

1<sup>o</sup>C - A  
mus an - te De - - - - - um, et pro - ci -

1<sup>o</sup>C - T  
mus an - te De - - - - - um, et pro - ci -

1<sup>o</sup>C - B  
mus an - te De - - - - - um, et pro - ci -

KB

22

1<sup>o</sup>C - S  
da - mus, et pro - ci - da - mus an - te De - - - - -

1<sup>o</sup>C - A  
da - mus, et pro - ci - da - mus an - te De - - - - -

1<sup>o</sup>C - T  
da - mus, et pro - ci - da - mus an - te De - - - - -

1<sup>o</sup>C - B  
da - mus, et pro - ci - da - mus an - te De - - - - -

KB

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25 *a tempo* *f* *p* *f*

1°C - S  
um, plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

1°C - A  
um, plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

1°C - T  
um, plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

1°C - B  
um, plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

2°C - S  
plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

2°C - A  
plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

2°C - T  
plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

2°C - B  
plo - re - mus, plo-re-mus co-ram Do-mi-no plo-

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

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28

1<sup>o</sup>C - S *p* re - mus, plo-re-mus co-ram Do-mi-no, plo - re - mus

1<sup>o</sup>C - A *p* re - mus, plo-re-mus co-ram Do-mi-no, plo-re - mus

1<sup>o</sup>C - T *p* re - mus, plo-re-mus co-ram Do-mi-no, plo-

1<sup>o</sup>C - B *p* re - mus, plo-re-mus co-ram Do-mi-no,

2<sup>o</sup>C - S *p* re - mus, plo-re-mus co-ram Do-mi-no,

2<sup>o</sup>C - A *p* re - mus, plo-re-mus co-ram Do-mi-no,

2<sup>o</sup>C - T *p* re - mus, plo-re-mus co-ram Do-mi-no,

2<sup>o</sup>C - B *p* re - mus, plo-re-mus co-ram Do-mi-no,

KB *p* *dol.* *p*

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31

1<sup>o</sup>C - S  
plo - re - mus plo - re - mus, plo - re - - mus co - ram

1<sup>o</sup>C - A  
plo - re - - mus co - ram

1<sup>o</sup>C - T  
re - - mus, plo - re - mus plo - re - mus co - - - ram

1<sup>o</sup>C - B  
plo - re - - mus, plo - re - - mus co - - - ram

2<sup>o</sup>C - S  
plo - re - - mus co - ram

2<sup>o</sup>C - A  
plo - re - - mus co - ram

2<sup>o</sup>C - T  
co - - - ram

2<sup>o</sup>C - B  
co - - - ram

KB

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33

*dim.* *p* >

1<sup>o</sup>C - S Do-mi-no qui fe - - - cit nos, qui - a ip - se est Do - mi-nus,

*dim.* *p* >

1<sup>o</sup>C - A Do-mi-no qui fe - - - cit nos, qui - a ip - se est Do - mi-nus,

*dim.* *p* >

1<sup>o</sup>C - T Do-mi-no qui fe - - - cit nos, qui - a ip - se est Do - mi-nus,

*dim.* *p* >

1<sup>o</sup>C - B Do-mi-no qui fe - - - cit nos, qui - a ip - se est Do - mi-nus,est

*dim.*

2<sup>o</sup>C - S Do-mi-no qui fe - - - cit nos,

*dim.*

2<sup>o</sup>C - A Do-mi-no qui fe - - - cit nos,

*dim.*

2<sup>o</sup>C - T Do-mi-no qui fe - - - cit nos,

*dim.*

2<sup>o</sup>C - B Do-mi-no qui fe - - - cit nos,

*dim.* *p* >

KB

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36

1<sup>o</sup>C - S  
est Do-mi-nus, est Do-mi-nus, *f* Do-mi-nus De - - - us

1<sup>o</sup>C - A  
*f* est Do - - mi-nus De - - - us

1<sup>o</sup>C - T  
est Do-mi-nus, est Do-mi-nus, *f* Do-mi-nus De - - - - us

1<sup>o</sup>C - B  
Do - mi-nus, est Do - mi-nus, *f* Do - - mi-nus De - - us

2<sup>o</sup>C - S  
*f* est Do - - mi-nus De - - - us

2<sup>o</sup>C - A  
*f* est Do - - mi-nus De - - - us

2<sup>o</sup>C - T  
*f* est Do - - mi-nus De - - - - us

2<sup>o</sup>C - B  
*f* Do - - mi-nus De - - - us -

KB

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38

1<sup>o</sup>C - S  
nos - - - - - ter,

1<sup>o</sup>C - A  
nos - - - - - ter, *dol.* nos au-tem po-pu-lus e - jus et o-ves pas-cuæ

1<sup>o</sup>C - T  
nos - - - - - ter, *dol.* nos au-tem po-pu-lus e - jus et o-ves pas-cuæ

1<sup>o</sup>C - B  
nos - - - - - ter, *dol.* nos au-tem po-pu-lus e - jus et o-ves pas-cuæ

2<sup>o</sup>C - S  
nos - - - - - ter,

2<sup>o</sup>C - A  
nos - - - - - ter,

2<sup>o</sup>C - T  
nos - - - - - ter,

2<sup>o</sup>C - B  
nos - - - - - ter,

KB  
*p*

41

1<sup>o</sup>C - S *mf* *cres.* *ff*  
 et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - - jus,

1<sup>o</sup>C - A *cres.* *ff*  
 e - jus, et o - - ves pas - - cuæ e - - - jus,

1<sup>o</sup>C - T *cres.* *ff*  
 e - jus, et o-ves pas - - cuæ e - - - jus,

1<sup>o</sup>C - B *cres.* *ff*  
 e - jus, et o-ves pas-cuæ e - - - jus,

2<sup>o</sup>C - S *mf* *cres.* *ff*  
 et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - - jus,

2<sup>o</sup>C - A *mf* *cres.* *ff*  
 et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - - jus,

2<sup>o</sup>C - T *mf* *cres.* *ff*  
 et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - - jus,

2<sup>o</sup>C - B *mf* *cres.* *ff*  
 et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - - jus,

KB *p* *cres.* *ff* *p*  
 et o-ves pas-cuæ e - jus, et o-ves pas-cuæ e - - - jus,

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44

1°C - S *cres.*  
et o-ves pas-cuæ e - jus, et

1°C - A *dol.* *cres.*  
nos au-tem po-pu-lus e - jus, et o - ves, et

1°C - T *cres.*  
nos au-tem po-pu-lus e - jus, et o-ves

1°C - B *cres.*  
nos au-tem po-pu-lus e - jus, et

2°C - S *cres.*  
et o-ves pas-cuæ e - jus, et

2°C - A *cres.*  
et o-ves pas-cuæ e - jus, et

2°C - T *cres.*  
et o-ves pas-cuæ e - jus, et

2°C - B *cres.*  
et o-ves pas-cuæ e - jus, et

KB *p* *cres.*

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47

*ff*

1<sup>o</sup>C - S  
o - ves pas-cuæ e - - - - - jus.

*ff*

1<sup>o</sup>C - A  
o - ves pas-cuæ e - - - - - jus.

*ff*

1<sup>o</sup>C - T  
pas - - - cuæ e - - - - - jus.

*ff*

1<sup>o</sup>C - B  
o - ves pas-cuæ e - - - - - jus.

*ff*

2<sup>o</sup>C - S  
o - ves pas-cuæ e - - - - - jus.

*ff*

2<sup>o</sup>C - A  
o - ves pas-cuæ e - - - - - jus.

*ff*

2<sup>o</sup>C - T  
o - ves pas-cuæ e - - - - - jus.

*ff*

2<sup>o</sup>C - B  
o - ves pas-cuæ e - - - - - jus.

KB

CORO  
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB



5. *Hodie si vocem*

**Moderato**

1° Choir Tenor

Keyboard Reduction

6

KB

10

1° C - T

KB

15

1° C - T

KB

20

1° C - T

KB

*p*

*f*

*cres.*

*p*

*f*

Ho - di - e si vo - cem e - jus au - di - e - ri - tis, no -

li - te ob - du - ra - re cor - da ves - tra, si - cut

in e - xa - cer - ba - - - ti - o - ne, in e - xa - cer -

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23 **Meno mosso** *cantabile*

1<sup>o</sup>C - T  
ba - - - ti - - - o - - - ne, se - cun - dum

KB  
*f* *f* *p*

26

1<sup>o</sup>C - T  
di - em ten - ta - ti - o - nis, ten - ta - ti - o - nis in de -

KB

29

1<sup>o</sup>C - T  
ser - to, in de - ser - - - - - to, se - cun - dum

KB

32 **accelerando un poco** *cres.*

1<sup>o</sup>C - T  
di - - - em ten - ta - ti - o - - - nis, ten - ta - ti - o - - - nis in de -

KB  
*cres.* *mf* *f*

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35 *a tempo* **Moderato**

1<sup>o</sup>C - T  
ser - to, in - de - ser - - - - to, u - bi ten - ta

KB

40

1<sup>o</sup>C - T  
ve - runt me pa - tres ves - tri, pro - ba - ve - runt,

KB

44 *más movido*  
*mas movido*

1<sup>o</sup>C - T  
pro - ba - ve - runt et vi - de - runt, pro - ba - ve - runt et vi -

KB

*cres.* *f*

49

1<sup>o</sup>C - T  
de - runt, et vi - de - - - - - runt o - - - - pe - ra

KB

*ff* *ff*

53 *a tempo*

1<sup>o</sup>C - T  
me - - - - a, et vi - de-runt

KB *p* *dol.*

57

1<sup>o</sup>C - T  
o - pe-ra me - a, et vi - de-runt

KB

61

1<sup>o</sup>C - T  
o - - - - pe-ra me - - - - a.

KB *pp* *p*

CORO  
(Response)

Ve - ni - - - te a - - do - - re - - - mus.

KB

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6. *Quadraginta annis*

**Moderato assai**

1° Choir Soprano

1° Choir Alto

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

*dol.*

*p.*

*a voluntad*

8

12 **a tempo**

1° C - A

Qua-dra-gin-ta an-nis pro-xi-mus fu-i ge-ne-ra-ti-

KB

The score is written in B-flat major (two flats) and 4/4 time. The tempo is 'Moderato assai'. The first system shows the vocal staves for the first and second choirs, all of which are currently silent. The keyboard reduction begins with a piano (*p.*) dynamic and a *dol.* (dolente) marking. The second system, starting at measure 8, features the keyboard reduction with an *a voluntad* marking. The third system, starting at measure 12, is marked **a tempo** and includes the vocal line for the first choir (1° C - A) with the lyrics: 'Qua-dra-gin-ta an-nis pro-xi-mus fu-i ge-ne-ra-ti-'. The keyboard reduction continues to support the vocal line.

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17

1<sup>o</sup>C - A

o - - - ni hu - ic, et di - xi sem-per hi er - rant, et

KB

21

1<sup>o</sup>C - A

di - xi sem-per hi er - rant, sem-per hi er - rant, sem-per hi

*mas movido*

KB

*cres.*

24

1<sup>o</sup>C - S

*retenido* *a tempo*

Qua-dra-gin-ta an - nis

1<sup>o</sup>C - A

er - - - rant cor - - - - de.

KB

*f* *fp*

28

1<sup>o</sup>C - S

pro - xi-mus fu - i ge-ne-ra-ti - o - - - ni hu - ic, et

KB

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33

1<sup>o</sup>C - S

di - - xi sem-per hi er - rant, et di - - xi sem-per hi

KB

36

1<sup>o</sup>C - S

er - rant, sem-per, sem - per hi er - - - - rant

*mas movido* *retenido*

KB

*cres.* *fp*

39

1<sup>o</sup>C - S

cor - - - - - de. ip - si ve - - - ro non cog - no

1<sup>o</sup>C - A

ip - si ve - - - ro non cog - no

KB

*p* *dol.*

42

1<sup>o</sup>C - S

ve - runt, non cog - no ve - runt vi - - as me - - - - as

1<sup>o</sup>C - A

ve - runt non cog - no ve - runt vi - - as me - - - - as

KB

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45

1<sup>o</sup>C - S  
qui - - - - bus ju - ra - vi, qui-bus ju - ra - vi in i - - ra

1<sup>o</sup>C - A  
qui - - - - bus ju - ra - vi, qui-bus ju - ra - vi in i - - ra

KB

48

1<sup>o</sup>C - S  
me - - a, ip - si ve - - ro non cog-no - ve - runt,

1<sup>o</sup>C - A  
me - - a, ip - si ve - - ro non cog-no - ve - runt, non

2<sup>o</sup>C - S  
*p* Ip - - si ve-ro, ip - - si ve - ro non

2<sup>o</sup>C - A  
*p* Ip - - si ve-ro, ip - - si ve - ro non

2<sup>o</sup>C - T  
*p* Ip - - si ve-ro, ip - - si ve - ro non

2<sup>o</sup>C - B  
*p* Ip - - si ve-ro ip - - si ve - ro non

KB

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53

1<sup>o</sup>C - S non cog - no - ve-runt vi - - as me - as,

1<sup>o</sup>C - A cog - no - ve - runt vi - - - as me - as, qui - - bus ju -

2<sup>o</sup>C - S cog - no - ve - runt vi - - as me - as, qui - - bus ju -

2<sup>o</sup>C - A cog - no - ve - runt vi - - as me - as, qui - - bus ju -

2<sup>o</sup>C - T cog - no - ve - runt vi - - - - as me - as, qui - - bus ju -

2<sup>o</sup>C - B cog - no - ve - runt vi - - - as me - as, qui - - bus ju -

KB

*accel. poco a poco*

57

1<sup>o</sup>C - S qui - - bus ju - - ra - - - vi in i - - ra

1<sup>o</sup>C - A ra - - - vi in i - - ra me - - - a,

2<sup>o</sup>C - S ra - - - - - vi in i - - - - -

2<sup>o</sup>C - A ra - - - - - vi in i - - - - -

2<sup>o</sup>C - T ra - - - - - vi in i - - - - -

2<sup>o</sup>C - B ra - - - - - vi in i - - - - -

KB

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60

1°C - S me - - - a, in i - - ra me - - - - a

1°C - A in i - ra me - - - - a, in i - ra me - a

2°C - S ra, i - ra me - - - - - a si'in - tro-  
*pp*

2°C - A ra, i - ra me - - - - - a si'in - tro-  
*pp*

2°C - T ra, i - ra me - - - - - a si'in - tro-  
*pp*

2°C - B ra, i - ra me - - - - - a si'in - tro-

KB

63 *a tempo*

1°C - S si in - tro - i - bunt in re - - - qui - em me - - -

1°C - A si in - tro - i - bunt in re - - - qui - em me - - - -

2°C - S i - - - bunt in re - - - qui - em me - - - -

2°C - A i - - bunt in re - - - qui - em me - - - -

2°C - T i - - bunt in re - - - qui - em me - - - -

2°C - B i - - bunt in re - - - qui - em me - - - -

KB *dol.*

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73 *a tempo*

1<sup>o</sup>C - S me - - - a si in - tro - i - bunt in re - - - qui-em

1<sup>o</sup>C - A i - ra me - a si in - tro - i - bunt in re - - - qui-em

2<sup>o</sup>C - S a si 'in-tro - i - - - bunt in re - - qui-em *pp*

2<sup>o</sup>C - A a si 'in-tro - i - - bunt in re - - qui-em *pp*

2<sup>o</sup>C - T a si 'in-tro - i - - bunt in re - - qui-em *pp*

2<sup>o</sup>C - B a si 'in-tro - i - - bunt in re - - qui-em *pp*

KB *f* *dol.*

77 *ritardando*

1<sup>o</sup>C - S me - - am,

1<sup>o</sup>C - A me - - am,

2<sup>o</sup>C - S me - - am, in re - - - qui - em me - - - am.

2<sup>o</sup>C - A me - - am, in re - - qui - em me - - - am.

2<sup>o</sup>C - T me - - am, in re - - qui - em me - - - am.

2<sup>o</sup>C - B me - - am, in re - - - qui - em me - - - am.

KB *p*

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CORO  
(Response)

Re - gem, cui om - ni - a vi - vunt, ve - ni - te a - do - re - mus.

KB

7. *Requiem æternam***Andante Sostenuto**

1° Choir Soprano *f* Re - qui-em æ - ter - nam, *p* re - qui-em æ - ter - nam *f* do - na e - is

1° Choir Alto *f* Re - qui-em æ - ter - nam, *p* re - qui-em æ - ter - nam *f* do - na e - is

1° Choir Tenor *f* Re - qui-em æ - ter - nam, *p* re - qui-em æ - ter - nam *f* do - na e - is

1° Choir Bass *f* Re - qui-em æ - ter - nam, *p* re - qui-em æ - ter - nam *f* do - na e - is

2° Choir Soprano *f* Re - qui-em æ - ter - nam, *f* do - na e - is

2° Choir Alto *f* Re - qui-em æ - ter - nam, *f* do - na e - is

2° Choir Tenor *f* Re - qui-em æ - ter - nam, *f* do - na e - is

2° Choir Bass *f* Re - qui-em æ - ter - nam, *f* do - na e - is

Keyboard Reduction *f* *p* *f*

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6 *Un poco más movido*

1<sup>o</sup>C - S  
Do - mi-ne, do-na e - is Do - mi - - ne, re-qui - em, re - - qui-

1<sup>o</sup>C - A  
Do - mi-ne, do-na e - - - - is Do-mi - ne, re - - - - - qui-

1<sup>o</sup>C - T  
Do - mi-ne, do-na e - is Do - mi - - ne, re - - - - - qui - -

1<sup>o</sup>C - B  
Do - mi-ne, do-na e - is Do - mi - - ne, re - - - - - qui-

2<sup>o</sup>C - S  
Do - mi-ne, do-na e - is Do - mi - - ne,

2<sup>o</sup>C - A  
Do - mi-ne, do-na e - - - - - is Do-mi - ne,

2<sup>o</sup>C - T  
Do - mi-ne, do-na e - is Do - mi - - ne,

2<sup>o</sup>C - B  
Do - mi-ne, do-na e - is Do - mi - - ne,

KB

10

1<sup>o</sup>C - S  
em æ - - - ter - - - - - nam do-na e - - - - -

1<sup>o</sup>C - A  
em æ - - - ter - - - - - nam do - - - na e - - - - -

1<sup>o</sup>C - T  
em æ - - - ter - - - - - nam do - - - na e - - - - -

1<sup>o</sup>C - B  
em æ - - - ter - - - - - nam do - - - na e - - - - -

KB

14

1<sup>o</sup>C - S  
is, e - - is Do - - - - mi - - ne, et lux per -

1<sup>o</sup>C - A  
is, e - - is Do - - - - mi - - ne, et lux per -

1<sup>o</sup>C - T  
is, e - - is Do - - - - mi - - ne, et lux per -

1<sup>o</sup>C - B  
is, e - - is Do - - - - mi - - ne, et lux per -

KB

17

1<sup>o</sup>C - S  
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - - - - -

1<sup>o</sup>C - A  
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - - - - -

1<sup>o</sup>C - T  
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - - - - -

1<sup>o</sup>C - B  
pe - tu-a, et lux per - pe - tu-a lu - ce-at e - - - - -

KB

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20 *f a tempo* *p*

1<sup>o</sup>C - S  
is, et lux per - pe - tu-a, et lux per - pe - tu-a

1<sup>o</sup>C - A  
is, et lux per - pe - tu-a, et lux per - pe - tu-a

1<sup>o</sup>C - T  
is, et lux per - pe - tu-a, et lux per - pe - tu-a

1<sup>o</sup>C - B  
is, et lux per - pe - tu-a, et lux per - pe - tu-a

2<sup>o</sup>C - S  
et lux per - pe - tu-a,

2<sup>o</sup>C - A  
et lux per - pe - tu-a,

2<sup>o</sup>C - T  
et lux per - pe - tu-a,

2<sup>o</sup>C - B  
et lux per - pe - tu-a,

KB  
*f* *p*

25

1<sup>o</sup>C - S *f* lu - ce - at e - - is, *p* lu - ce - at e - - - - is,

1<sup>o</sup>C - A *f* lu - ce - at e - - is, *p* e - - - - is,

1<sup>o</sup>C - T *f* lu - ce - at e - - is, *p* e - - - - is,

1<sup>o</sup>C - B *f* lu - ce - at e - - is, *p* e - - - - is,

2<sup>o</sup>C - S *f* lu - ce - at e - - is, *p* lu - ce - at e - - - - is, *f* et lux per-

2<sup>o</sup>C - A *f* lu - ce - at e - - is, *p* e - - - - is, *f* et lux per-

2<sup>o</sup>C - T *f* lu - ce - at e - - is, *p* e - - - - is, *f* et lux per-

2<sup>o</sup>C - B *f* lu - ce - at e - - is, *p* e - - - - is, *f* et lux per-

KB *f* *p* *mf*

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29

1<sup>o</sup>C - S *p* et lux per - pe - tu-a *rit.* *p* lu - ce-at

1<sup>o</sup>C - A *p* et lux per - pe - tu-a *p* lu - ce-at

1<sup>o</sup>C - T *p* et lux per - pe - tu-a *p* lu - ce-at

1<sup>o</sup>C - B *p* et lux per - pe - tu-a *p* lu - ce-at

2<sup>o</sup>C - S pe - tu-a *f* lu - ce-at e - - is,

2<sup>o</sup>C - A pe - tu-a *f* lu - ce-at e - - is,

2<sup>o</sup>C - T pe - tu-a *f* lu - ce-at e - - is,

2<sup>o</sup>C - B pe - tu-a *f* lu - ce-at e - - is,

KB *p* *mf* *p*

63  
D.S. al Fine

*a tempo*

32

1°C - S  
e - - - - - is.

1°C - A  
e - - - - - is.

1°C - T  
e - - - - - is.

1°C - B  
e - - - - - is.

2°C - S  
*pp*  
e - - - - - is.

2°C - A  
*pp*  
e - - - - - is.

2°C - T  
*pp*  
e - - - - - is.

2°C - B  
*pp*  
e - - - - - is.

CORO  
(Response)

Ve - ni - te a - do - re - mus.

KB

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# Keyboard Reduction

## Oficio de Difuntos 1. Regem, cui omnia vivunt

Psalm 94

Hilarión Eslava

♩ **Andante Mosso**

8

*a cappella*

17

25

32

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2  
38

Plainchant response (tacet)

Fine

## 2. Venite exultemus

5 *accel poco a poco*

8

11 *a tempo*

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16 3

*p* *f* *p*

22

*f*

25

*ff*

30

*p*

35

*f* *p*

40 *accel poco a poco*

*mf* *cres. poco a poco*

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4  
43

46

50

Plainchant response (tacet)

### 3. Quoniam Deus magnus

Allegro Moderato

*energico*

*p*

3

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5

7

9

11

13

15

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6  
17

Musical notation for measures 6-17. The score is in G minor (two flats) and 3/4 time. Measure 6 starts with a treble clef and a bass clef. The right hand has a series of chords and a melodic line with accents (>) and a slur. The left hand has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 7.

20

Musical notation for measures 20-23. The right hand features a melodic line with a slur and a fermata over the final note. The left hand continues with an eighth-note accompaniment.

23

Musical notation for measures 23-27. The right hand has a melodic line with a slur and a fermata. The left hand has an eighth-note accompaniment with some rests.

27

Musical notation for measures 27-32. The right hand has a melodic line with a slur and a fermata. The left hand has an eighth-note accompaniment. A forte (*ff*) dynamic marking is present in measure 31.

32

Musical notation for measures 32-36. The right hand has a melodic line with a slur and a fermata. The left hand has an eighth-note accompaniment. A forte (*ff*) dynamic marking is present in measure 33.

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38 *mf*

*p* *mf* *p*

40

42 *f* *mf*

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

44 *mp*

*mp*

47 *f*

*f*

52

*mp*

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8  
57 *ritardando un poco*

63

#### 4. Quoniam ipsius est mare

*Adagio*

5

8

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11 Meno adagio <sup>9</sup>

15

19

23 *a tempo*

27

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10  
30

Musical score for measures 10-30. The piece is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The right hand features a complex melodic line with many slurs and accents, while the left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *f* (forte) is present in the right hand towards the end of the system.

33

Musical score for measures 33-35. The right hand continues with its melodic line, including a *dim.* (diminuendo) marking in the first measure and a *p* (piano) marking in the second measure. The left hand accompaniment remains consistent.

35

Musical score for measures 35-38. The right hand features a *f* (forte) dynamic marking. The left hand accompaniment continues with chords and single notes.

38

Musical score for measures 38-41. The right hand has a *p* (piano) dynamic marking. The left hand accompaniment continues with chords and single notes.

41

Musical score for measures 41-44. The right hand has a *p* (piano) dynamic marking, followed by a *cres.* (crescendo) marking, and then a *ff* (fortissimo) marking. The left hand accompaniment continues with chords and single notes.

44

Musical score for measures 44-47. The right hand has a *p* (piano) dynamic marking, followed by a *cres.* (crescendo) marking. The left hand accompaniment continues with chords and single notes.

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47

Plainchant response (tacet)

## 5. Hodie si vocem

Moderato

6

10

17

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12  
22

25

**Meno mosso**

28

*accelerando un poco*

*a tempo*

32

**Moderato**

36

43

*cres.*

*mas movido*

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49

53

*a tempo*

*p*

*dol.*

57

61

*pp*

*p*

**Plainchant response (tacet)**

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6. *Quadraginta annis*

**Moderato assai**

*dol.*

*p*

8

*a voluntad*

12

*a tempo*

18

22

*mas movido*

*retenido*

*cres.*

*f*

*fp*

The image shows a page of a musical score for a piano piece. It consists of five systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system is marked 'Moderato assai' and 'dol.' (dolente). The second system is marked 'a voluntad'. The third system is marked 'a tempo'. The fourth system is marked 'mas movido' and 'retenido'. The fifth system is marked 'cres.' (crescendo), 'f' (forte), and 'fp' (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

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25 *a tempo*

31

35 *mas movido*

38 *retenido* *a tempo*

42

16  
45

Musical score for measures 16-45. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with many chords and some melodic lines. A fermata is placed over a chord in the treble staff at measure 45.

48

Musical score for measures 48-53. The music continues with similar harmonic language. There are several accents (>) and dynamic markings in the bass staff. A fermata is present over a chord in the treble staff at measure 53.

54

Musical score for measures 54-57. The texture remains dense with many chords. A fermata is placed over a chord in the treble staff at measure 57.

*accel. poco a poco*

58

Musical score for measures 58-60. The tempo is increasing as indicated by the *accel. poco a poco* marking. A *cres.* marking is present in the bass staff at measure 58. A fermata is placed over a chord in the treble staff at measure 60.

61

Musical score for measures 61-65. The tempo returns to the original speed, marked *a tempo*. Dynamic markings include *f* (forte) at measure 62, *p* (piano) at measure 64, and *dol.* (dolce) at measure 65. A fermata is placed over a chord in the treble staff at measure 61.

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64

*accel. poco a poco*

68

71

*a tempo*

74

80

**Plainchant response (tacet)**

7. *Requiem æternam***Andante Sostenuto**

Musical score for measures 1-6. The piece is in G minor (two flats) and 3/4 time. The tempo is **Andante Sostenuto**. The score features a piano accompaniment with a strong dynamic range, starting with a fortissimo (*f*) and moving to piano (*p*) and back to fortissimo (*f*). The music consists of block chords and simple rhythmic patterns.

**Un poco más movido**

Musical score for measures 7-10. The tempo is **Un poco más movido**. The score continues with a piano (*p*) dynamic. The music becomes more rhythmic with eighth notes and sixteenth notes in the right hand, while the left hand maintains a steady accompaniment.

Musical score for measures 11-14. The music continues with a piano (*p*) dynamic, featuring more complex rhythmic patterns and some chromatic movement in the right hand.

Musical score for measures 15-17. The music continues with a piano (*p*) dynamic, showing further rhythmic development and some chromaticism in the right hand.

Musical score for measures 18-21. The music continues with a piano (*p*) dynamic, featuring a mix of rhythmic patterns and chromatic movement.

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