

Misa En La

(Mass in A)

Hilarión Eslava



SATB Choir with Chamber Orchestra and Organ Obligato
(Piano Reduction by Rebecca Rufin)

ART: La Adoración de la Sagrada Forma por Carlos II de España, by Claudio Coello ca.1690

CPE-365

Misa En La

Hilarión Eslava

Composed in late 1866, this beautiful, intricate Mass was premiered on January 23, 1867, at the Royal Chapel in Madrid to honor His Royal Highness the Prince of Asturias (the future King Alfonso XII), who was 9 years old at the time.

For a contemporary review of the premiere of this work in the *Revista y Gaceta Musical* (a Spanish musical gazette published in Madrid at the time), refer to Pages 3 and 4 from the following link (contents in Spanish):

<https://hemerotecadigital.bne.es/hd/es/viewer?id=856a4e5c-2e49-4d0f-9458-528731729123>

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42

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

lei - - - son, e - - - - lei - - son, Ky - ri - e e - le - - - - i - son, e -

lei - - - son, e - - - - lei - - son, Ky - ri - e e - - - le - - - - i -

lei - - - son, e - - - - lei - - son, Ky - ri - e e - - - le - - - - i -

lei - - - son, e - - - - lei - - son, Ky - ri - e e - - - le - - - - i -

64

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

mp *p* *pp*

mp *p* *pp*

mp *p*

mf *p*

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

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

son, Ky - ri - e e - lei - son, Ky - ri - e ei - lei - son.

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

mp *p* *pp*

mp *p* *pp*

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2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120
marcato

Flute *f marcato* *mf*

Oboe *f marcato*

A Clarinet *f marcato* *mf* *1°*

Bassoon *f marcato* *p*

A Cornet *f*

Horn in E

Ophicleide *marcato* *f marcato*

Violin *f marcato* *p*

Violin *f marcato* *p*

Viola *f marcato* *p*

Violoncello *f marcato* *p*

Contrabass *f marcato* *p*

Soprano *f marcato* *mf* *p*
Et in ter - - - ra pax ho - mi - ni - bus bo - - - næ vo - - - lun - ta - - -

Alto *f marcato* *p*
Et in ter - - - ra pax ho - mi - ni - bus bo - næ vo - lun - - - ta - - -

Tenor *f marcato* *p*
Et in ter - - - ra pax ho - mi - ni - bus bo - næ vo - lun - - - ta - - -

Bass *f marcato* *p*
Et in ter - - - ra pax ho - mi - ni - bus bo - næ vo - lun - - - ta - - -

Organ Obbligato *f* *mf*

Piano Reduction *f marcato* *mf* *p*

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8

Fl. *f* *mf*

Ob. *f* *1^o* *mf*

A Cl. *f* *mf*

Bsn. *f* *p*

A Cnt. *f*

E Hn. *f*

Oph. *f*

Vln. *f* *p*

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

S. *f* *mf*

A. *f* *mf*

T. *f* *mf*

B. *f* *mf*

Org. *f* *mf*

Pno. Red. *f* *mf* *p*

tis, et in ter - - - ra pax ho - mi - ni - bus, bo - - - næ vo - lun -

tis, et in ter - - - ra pax ho - mi - ni - bus, bo - næ vo - - lun -

tis, et in ter - - - ra pax ho - mi - ni - bus,

tis, et in ter - - - ra pax ho - mi - ni - bus, bo - næ vo - - lun -

15

Fl. *cres.*

Ob. *1^o* *cres.*

A Cl. *mp*

Bsn. *mp*

A Cnt.

E Hn. *mp*

Oph.

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

S. *mf*
ta - - - - tis. Lau - da - - - - mus te, lau - - da - - - - mus

A. *mf*
ta - - - - tis. Lau - - - - da - - - - mus te,

T. *mf*
Lau - da - mus te, lau - da - mus te,

B. *mf*
ta - - - - tis. Lau - da - mus te, lau - da - mus

Org.

Pno. Red. *mf*

20

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

te, be-ne-di-ci-mus te, be-ne-di-ci-mus te, a-do-ra-lau-da-mus te, be-ne-di-ci-mus te, a-be-ne-di-ci-mus te, a-te, be-ne-di-ci-mus te, be-ne-di-ci-mus te, a

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36

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

ca - muste, glo - - ri - fi - - ca - muste, glo - ri - fi - ca - - - mus te, glo - ri - fi -
ca - muste, glo - - ri - fi - - ca - muste, glo - ri - fi - - ca - mus te, glo - ri - fi -
ca - muste, glo - - ri - fi - - ca - muste, glo - ri - - fi - ca - mus te, glo - ri - fi -
te, glo - - ri - fi - ca - mus te, glo - ri - - fi - ca - - - mus te, glo - ri - fi -

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42

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

p legato

1°

p legato

divisi

p legato

p legato

p legato

p

mp

mp

mp

mp

mp

ca - mus te.

ca - mus te.

ca - mus te.

ca - mus te.

mf

Gra - ti - as

p

legato

p

legato

mp

57

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

nam glo - ri - am tu - um,

ti - bi prop-ter mag - nam glo-ri - am tu - um,

um, Do - mi-ne De - us,

mag - nam glo - ri-am tu - um,

p

mp

mp

p

p

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71

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Ve.

Cb.

S.
cæ - - - - - les-tis, Rex cæ - - - - - les-tis, De-us Pa - - - - -

A.
Pa - - - - - ter, De-us Pa - - - - - ter om - - - - -

T.
- - - - - us Pa-ter, De - - - - - us Pa - - - - - ter

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

Org.

Pno.
Red.

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76

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

- ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te,

- - - ni - - - po - tens. Do - mi - ne Fi - - li Do - - mi - ne

om - - - ni - - po - tens. Do - mi - ne Fi - - li u - - - ni -

Do - - mi - ne Fi - - - li u - ni - - ge - - ni - te,

90

Fl. *p*

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc. *mp* *p*

Cb. *mf* *p*

S. *mf* *p*
Do - mi - ne De - us, Ag - nus De - - i, Fi - li - us Pa - tris, Pa - - - - - tris.

A. *p*
De - us, Ag - nus De - - i, Fi - li - us Pa - tris Pa - - - - - tris.

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

B. *mf* *p*
Do - mi - ne De - - us, Fi - li - us Pa - - - tris.

Org. *p*

Pno. Red. *p*

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98

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

mf

mf

mf

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mi - - se -

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

109

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S. *mf*
mi - se - re - - - re, mi - se - re - - - re, mi - se - re - re no - - -

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

T. *mf*
mi - se - re - - - re, mi - se - re - - - re, mi - se - re - re no - - -

B. *mf*
mi - - - se - re - re no - - - - -

Org.

Pno. Red.

Detailed description: This page of a musical score, numbered 109, features a variety of instruments and vocal parts. The woodwind section includes Flute, Oboe, Alto Clarinet, Bassoon, Alto Saxophone, and English Horn. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. The vocal section includes Soprano, Alto, Tenor, and Bass. The organ and piano parts are also present. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts have lyrics in Spanish: 'mi - se - re - - - re, mi - se - re - - - re, mi - se - re - re no - - -' for Soprano, Tenor, and Bass. The Alto part has 're - re, mi - - - se - re - re, mi - se - re - re no -'. The organ and piano parts provide harmonic support with chords and rhythmic patterns.

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116

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

bis, sus - ci - pe de - pre -

bis, sus - ci - pe

bis, sus - ci - pe de - pre -

bis, Qui tol - lis pec - ca - - ta mun - - di, sus - ci - pe

mf

p

f

p

mf

p

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126

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

ca - ti - o - - - - - nem nos - - - - - tram.

de - pre - ca - ti - o - - - - - nem nos - - - - - tram.

ca - ti - o - - - - - nem nos - - - - - tram. *f*

de - pre - ca - ti - o - - - - - nem no - - - - - tram. Qui se - des ad dex - te

mf

mf

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137

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

mi - - se - re - - re, mi - - se -

mi - - se - re - - re, mi - - se - re - - re,

mi - - se - re - - re, mi - - se -

ram Pa - - - tris,

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143

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

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

A.
mi - se - re - re no - - - - -

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

B.
mi - - se - re - - re mi - se - re - re no - - - - -

Org.

Pno.
Red.

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151

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

f *mf* *p* *1°*

bis. Quo-ni-am tu so-lus sanc-tus tu so-lus

bis. Quo-ni-am tu so-lus sanc-tus tu so-lus

bis. Quo-ni-am tu so-lus sanc-tus tu so-lus

bis. Quo-ni-am tu so-lus sanc-tus tu so-lus

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165

Fl. *mf* *f*

Ob. *f*

A Cl. *1^o* *mf* *f*

Bsn. *p* *f*

A Cnt. *f*

E Hn. *f*

Oph. *f*

Vln. *p* *f*

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

S. *mf* *f*
Je - - - - - su Chris - - - - - te, tu so - lus

A. *mf* *f*
Je - - - - - su Chris - - - - - te, tu so - lus

T. *mf* *f*
Je - - - - - su Chris - - - - - te, tu so - lus

B. *f*
tu so - lus Do - - - - mi -

Org. *mf* *f*

Pno. Red. *f*

Cont.^o

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170

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

Do - - mi-nus, tu so - - - lus Al - - - tis - - si-mus, Je - su Chris - - - -

Do - - mi-nus, tu so - - - - lus Al - - - tis - - si-mus, Je - - su Chris -

Do - - mi-nus, tu so - - - - lus Al - - - tis - - si-mus, Je - - - - su Chris -

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

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175

Fl. *mf*

Ob. *mf* ^{1°}

A Cl. *mf* ^{1°}

Bsn. *mf* ^{1°}

A Cnt.

E Hn. *mf*

Oph.

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p* *mf*

Cb. *p* *mf*

S. *mf*
te, cum sanc-to spi - - - ri - tu in *mf* glo - - - ri - a De-i Pa - - -

A. *mf*
te, cum sanc-to spi - - - ri - tu in

T. *mf*
te, cum sanc-to spi - - - ri - tu in glo - - - ri - a De-i Pa - tris,

B. *mf*
te, cum sanc-to spi - - - ri - tu in

Org. *mf* *mp*

Pno. Red. *mf* *p*

182

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno.
Red.

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

f

f

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187

Fl. *f*

Ob. *f*

A Cl. *f*

Bsn. *f*

A Cnt.

E Hn.

Oph.

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

S. *f*
cum sanc-to spi - ri-tu in glo - - ri-a De - - - i Pa - - - - -

A. *f*
De - - - - - i Pa - - - - -

T. *f*
glo - - ri-a De - - - - - i Pa - - - - -

B. *f*
tris, cum sanc-to spi - ri-tu in glo - - ri-a De - - - - i Pa - - - - -

Org. *f*
Cont.

Pno. Red. *f*

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3. Credo

Hilarión Eslava, 1866

Allegro Moderato

Flute

Oboe

A Clarinet *mf*

Bassoon *mf*

A Cornet *mf*

Horn in E *mf*

Ophicleide *mf*

Violin

Violin

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass *f*

Pa - trem om - ni - po - ten - - - tem, fac - to - rem cæ - li et ter - - ræ,

Organ Obbligato *mf*

Piano Reduction *mf*

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10

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

vi - - si - bi - li - um om - - ni - um et in - vi - - - - si - bi - - - li - um.

Org.

Pno.
Red.

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18

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

mf

p

p

p

mf

mf

mf

p

p

Et in u - - - num Do - - mi - num, Do - mi - num Je - - sum Chris - - -

Et in u - num Do - mi - - num, Do - mi - num Je - sum Chris - - -

Et in u - - - num Do - - mi - num, Do - mi - num Je - - sum Chris - - -

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25

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno.
Red.

tum, Fi - lium De - - - - i, Fi - lium De - - - - i u - - ni -

tum, Fi - lium De - - i, Fi - lium De - - - - i,

tum, Fi - lium De - - - - i

Fi - lium De - - - - i, u - - ni -

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32

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

ge - - ni - tum, u - ni - ge - ni - tum,

u - ni - ge - - - - ni - tum,

et ex Pa-tre na - - - tum an - te

ge - - - - ni - tum,

mf

f

mf

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41

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.
om - ni - a sæ - cu - la. De - um de De - - - o, Lu - men de Lu - - - mi - ne, De - um

B.

Org.

Pno.
Red.

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48

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

mp

p

p

p

mf

mf

mf

mf

p

mp

ge - ni-tum non fac - - - - -

ge - ni-tum non fac - - - - -

ve - - rum de De - o ve - - - - ro, ge - ni-tum non fac - - - - -

ge-ni-tum non fac - - - - - tum,

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55

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

tum, ge - ni - tum non fac - - - - - tum, con - sub - stan -

tum, ge - ni - tum non fac - - - - - tum, con - sub - stan -

tum, ge - ni - tum non fac - - - - - tum, con - sub - stan -

ge - ni - tum non fac - - - - - tum, con - sub - stan - tia - - - - - lem, con -

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68

Fl. *f marcato*

Ob. *f marcato*

A Cl. *f marcato*

Bsn. *f marcato*

A Cnt.

E Hn. *f marcato*

Oph. *f marcato*

Vln. *p marcato f*

Vln. *p marcato f*

Vla. *p marcato f*

Vc. *f marcato*

Cb. *f marcato*

S. *mp f marcato f*
sunt, per quem om - - - ni - a fac - ta sunt. Qui prop - ter nos

A. *mp f marcato*
sunt, per quem om - - ni - a fac - ta sunt. Qui prop - ter nos

T. *mp f marcato*
sunt, per quem om - - ni - a fac - ta sunt. Qui prop - ter nos

B. *mp f marcato*
sunt, per quem om - ni - a fac - ta sunt. Qui prop - ter

Org. *p f marcato*

Pno. Red. *p f marcato*

75

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Ve.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

marcato

mf

f

ho - mi - - nes et prop - - - ter nos - - tram sa - lu - - - tem, et prop-ter

ho - mi - - nes et prop-ter nos - - tram sa - lu - - - tem, et prop-ter

ho - - mi - nes et prop-ter nos - - tram sa - lu - - - tem, et prop-ter

nos ho - mi - nes et prop-ter nos - - tram sa - lu - - - tem,

82

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

nos - tram sa - lu - - - - - tem des - cen - - - - - dit de cae -

nos - tram sa - lu - - - - - tem des - cen - - - - - dit, des - cen - - - - - dit de

nos - tram sa - - - - - lu - - - - - tem des - cen - - - - - dit, des - cen - - - - - dit, de

et prop - ter nos - tram sa - lu - - - - - tem des - cen - - - - - dit, des - cen - - - - - dit, de

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117

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

ex Ma - ri - - - - a Vir - - - - gi - ne, et ho - mo fac - - - tus

ex Ma - ri - - - - a Vir - - - - gi - ne, et ho - mo fac - - - tus

ex Ma - ri - - - - a Vir - - - - gi - ne, et ho - mo fac - - - tus

ex Ma - ri - a Vir - - - - gi - ne, et ho - - - mo fac - - - tus

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132

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

est. Cru-ci - fi - xus e - ti - am pro no - bis Cru-ci - fi - xus

est. Cru-ci - fi - xus e - ti - am pro no - bis Cru-ci - fi - xus

est. Cru-ci - fi - xus e - ti - am pro no - bis Cru-ci - fi - xus

est. Cru-ci - fi - xus e - ti - am pro no - bis Cru-ci - fi - xus

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145

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

p

p

p

p

p

p

e - ti - am pro no - bis sub Pon - ti - o Pi - la - - - - to, pas - sus, pas - sus et se -

e - ti - am pro no - bis sub Pon - ti - o Pi - la - - - - to, pas - sus, pas - sus et se -

e - ti - am pro no - bis sub Pon - ti - o Pi - la - - - - to, pas - sus, pas - sus et se -

e - ti - am pro no - bis sub Pon - ti - o Pi - la - - - - to, pas - sus, pas - sus et se -

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161 *Allegro, ♩ = 136*

Fl. *mf*

Ob. *mf*

A Cl. *mf*

Bsn. *f*

A Cnt.

E Hn.

Oph. *mf*

Vln. *mf*

Vln. *mf*

Vla. *f*

Vc. *f*

Cb. *f*

S. *f*
- - - pul - tus est. Et re - - sur - -

A. *f*
- - - pul - tus est. Et re - - sur - -

T. *f*
- - - pul - tus est. Et re - - sur - -

B. *f*
- - - pul - tus est. Et re - - sur - -

Org. *f*

Pno. Red. *f*

Cont.

169

Fl. *marcato*

Ob. *marcato*

A Cl. *marcato*

Bsn. *marcato*

A Cnt. *marcato*

E Hn. *marcato*

Oph. *marcato*

Vln. *marcato*

Vln. *marcato*

Vla. *marcato*

Vc. *marcato*

Cb. *marcato*

S.
re - - - - - xit ter - - - tia di - - a, se - -

A.
re - - - - - xit ter - - - tia di - - a, se - -

T.
re - - - - - xit ter - - - tia di - - a, se - -

B.
re - - - - - xit ter - - - tia di - - a, se - -

Org.

Pno. Red. *marcato*

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175

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

cun - - - - - dum scrip - - - tu - - - - -

cun - - - - - dum scrip - - - tu - - - - -

cun - - - - - dum scrip - - - tu - - - - -

cun - - - - - dum scrip - - - tu - - - - -

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178

Fl. *cres.*
mf

Ob. *cres.*
mf

A Cl. *cres.*
mf

Bsn. *cres.*
mf *f*

A Sax. *cres.*
mf

E Hn. *cres.*
mf

Oph. *mf*

Vln. *cres.*
mf *cres.* *mf*

Vln. *mf* *cres.* *mf*

Vla. *mf* *cres.* *f* *mf*

Vc. *mf* *cres.* *f* *mf*

Cb. *mf* *cres.* *f* *mf*

S. *mf*
ras, et as - - cen - - - dit in cæ - - lum, se - det ad dex - te

A. *mf*
ras, et as - - cen - - - dit in cæ - lum, se - det ad dex - te

T. *mf*
ras, et as - - cen - - - dit in cæ - - lum, se - det ad dex - te

B. *mf*
ras, et as - - cen - - - dit in cæ - - lum, se - det ad dex - te

Org. *mf* *mf*

Pno. Red. *mf* *cres.* *mf*

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196

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno.
Red.

a, ju-di-ca - - - - re vi-vos et mor - - tu - os, cu - jus reg - ni non e-rit

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203 *marcato*

Fl. *f*

Ob. *f* *marcato* *mf* *1^o*

A Cl. *f* *marcato* *mf* *1^o*

Bsn. *f*

A Cnt. *f*

E Hn. *f* *p*

Oph. *f*

Vln. *f* *p*

Vln. *f* *p*

Vla. *f* *p*

Vc. *p*

Cb. *p*

S. *f* *p*
Et in spi - ri-tum sanc - tum, Do - - - mi - - - num et vi - - - -

A. *f* *p*
Et in spi - ri-tum sanc - tum, Do - - - mi - - - num et vi - - - -

T. *f* *p*
Et in spi - ri-tum sanc - - tum, Do - - - - mi - num et vi - - - -

B. *f* *p*
fi - - - - nis. Et in spi - ri-tum sanc-tum, Do - mi - num et vi - - - -

Org. *f* *p*

Pno. Red. *f* *p*

210

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

vi - - fi - can - - - - - tem, qui ex - Pa - - - - - tre Fi - - - - - li -

vi - - fi - - - can - - - - - tem, qui ex - Pa - - - - - tre Fi - - - - - li -

vi - - - fi - can - - - - - tem, qui ex Pa - - - - - tre Fi - - - - - li -

vi - - fi - - - can - - - - - tem, qui ex - Pa - - - - - tre Fi - - - - - li -

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218

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

o - que pro - ce - - - - dit, pro - ce - - - - dit. Qui cum Pa - - - tre et

o - que pro - ce - - - - dit, pro - ce - - - - dit. Qui cum Pa - - - tre et

o - que pro - ce - - - - dit, pro - ce - - - - dit. Qui cum Pa - - - tre et

o - que pro - ce - - - - dit, pro - ce - - - - dit. Qui cum Pa - - - tre et

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224

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

ff

ff

Fi - - - li - - o si-mul a - - - do - - ra - - -

Fi - - - li - - o si-mul a - - - do - - ra - - -

Fi - - - li - - o si-mul a - - - do - - ra - - -

Fi - - - li - - o si-mul a - - - do - - ra - - -

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229

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

tur et con-glo-ri-fi-ca-tur, tur,
 tur et con-glo-ri-fi-ca-tur, mf
 tur et con-glo-ri-fi-ca-tur, qui lo-
 tur et con-glo-ri-fi-ca-tur,

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240

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

est, per pro - phe - - - - - tas, per pro - phe - - - - - tas. Et u - nam

est, per pro - phe - - - - - tas.

est per pro - phe - - - - - tas, per pro - phe - - - - - tas.

est per pro - phe - - - - - tas, per pro - phe - - - - - tas. Et u - nam

mf

mf

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245

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

sanc - tam ca - tho - - - - - li - - cam et a - pos - to - - li - cam Ec -

Et u - nam sanc - - tam ca - tho - li - - cam et a - pos - to - li - cam Ec -

Et u - nam sanc - tam ca - - tho - li - cam et a - pos - to - - - - - li - cam Ec -

sanc - - - - tam ca - - - tho - li - - cam et a - pos - to - - - - li - cam Ec -

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257

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.
ma in re-mis-sio - - - - - nem pec - - - - - ca - to - - - - -

A.
ma in re-mis-sio - - - - - nem pec - - - - - ca - to - - - - -

T.
ma in re-mis-sio - - - - - nem pec - - - - - ca - to - - - - -

B.
ma in re-mis-sio - - - - - nem pec - - - - - ca - to - - - - -

Org.

Pno. Red.

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261

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.
rum. Et ex - - - pec - - to

A.
rum. Et ex - - pec - - - - - - - - - - - - - - - to, et ex - - -

T.
rum. Et ex - - - pec - - to,

B.
rum. Et ex - - pec - - - - - - - - - - - - - - - to, et ex - - -

Org.
Cont.

Pno. Red.

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264

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

re - - sur - - rec - - tio - - - - -

pec - - - - - to re - - - - - sur - - - - - rec - - - - -

et ex - - - - - pec - - - - - to re - - - - - sur - - - - - rec - - - - -

pec - - - - - to re - - sur - - rec - - tio - - - - -

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273

Fl. *mf*

Ob. *mf* 1°

A Cl. *mf* 1°

Bsn. *mf* 2°

A Cnt.

E Hn.

Oph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S. *mf*
li, et vi - - - - - tam ven - - - - - tu - - - - - ri

A. *mf*
et vi - - - - - tam ven - - - - - tu - ri

T.
li, ven - - - - - tu - ri, ven - - - - -

B.
sæ - - - - - cu - li, et vi - - - - - tam ven - tu - - - - -

Org.

Pno. Red. *Cont.* *mf*

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278

Fl. *marcato*

Ob. *f marcato*

A Cl. *f marcato*

Bsn. *f marcato*

A Cnt. *marcato*

E Hn. *f marcato*

Oph. *f marcato*

Vln. *f marcato*

Vln. *f marcato*

Vla. *f marcato*

Vc. *f marcato*

Cb. *f marcato*

S. *f* sæ - - - - cu - li, et vi - tam ven - tu - ri sæ - - - - cu - li. A - *mf*

A. ven - - - - tu - ri, ven - - - tu - - - - ri sæ - - - - cu - li. *f*

T. tu - ri, sæ - - - - cu - li, et vi - tam ven - tu - ri sæ - - - - cu - li. A - *f* *mf*

B. - - - - ri sæ - - - - cu - li, et vi - tam ven - tu - ri sæ - - - - o - li. *f*

Org. *marcato*

Pno. Red. *f marcato*

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286

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

p

pp

mf

p

men, a men.

A men, a men.

men, a men.

A men, a men.

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4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

Flute

Oboe

A Clarinet

Bassoon

A Cornet

Horn in E

Ophicleide

Violin

Violin

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Organ
Obbligato

Piano
Reduction

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

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

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

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

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11

Fl. *f* *mf*

Ob. *f* *mf*

A Cl. *f* *mf*

Bsn. *f* *mf*

A Cnt. *f* *ff*

E Hn. *f* *mf* *ff*

Oph. *f* *ff*

Vln. *f* *mf*

Vln. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

S. *f* *mf*

A. *f* *mf*

T. *f* *mf*

B. *f* *mf*

Org. *f* *mf* *f*

Pno. Red. *f* *mf* *ff* *Cont.*

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

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

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

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

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20

Fl. *ff*

Ob. *ff*

A. Cl. *ff*

Bsn. *ff*

A. Cnt. *ff*

E. Hn. *ff*

Oph. *ff*

Vln. *ff* *mp*

Vln. *ff* *mp*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

S. *ff* *p*

A. *ff* *p*

T. *ff* *p*

B. *ff* *p*

Org. *mp* *f*

Pno. Red. *mp* *f*

Ple - ni sunt cae - - - li et ter - - - - ra glo - - ri - a tu - - a,

Ple - ni sunt cae - - - li et ter - - - - ra glo - - ri - a tu - - a,

Ple - ni sunt cae - - - li et ter - - - - ra glo - - ri - a tu - - a,

Ple - ni sunt cae - - - li et ter - - - - ra glo - - ri - a tu - - a,

Cont.

29

Fl. *ff*

Ob. *ff*

A Cl. *ff*

Bsn. *ff*

A Cnt.

E Hn. *mf*

Oph.

Vln. *ff*

Vln. *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

S. *ff* *p*

A. *ff* *p*

T. *ff* *p* *mf*

B. *ff* *p*

Org. *mf* *mf*

Pno. Red. *mp* *mf*

ple - ni sunt cae - - - li et ter - - - - ra glo - - - ri - a tu - a.

ple - ni sunt cae - - - li et ter - - - - ra glo - - - ri - a tu - a.

ple - ni sunt cae - - - li et ter - - - - ra glo - - - ri - a tu - a. Ho -

ple - ni sunt cae - - - li et ter - - - - ra glo - - - ri - a tu - a.

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38

Fl. *p*

Ob. *1^o*
p

A Cl. *p*

Bsn. *1^o*
p

A Cnt.

E Hn. *mf*

Oph.

Vln. *p* *mf*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

S. *mf* *mf*
ho - san - na in ex - cel - sis, ho - san - na in ex -

A. *mf* *mf*
ho - san - na in ex - cel - sis, ho - san - na in ex -

T. *mf* *mf*
san-na, ho - san-na, ho - san - na in ex - cel-sis, ho-san - na in ex -

B. *mf* *mf*
ho - san - na in ex - cel - sis, Ho - san - na, ho - san-na, ho-san - na in ex -

Org.

Pno. Red. *mp*

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45

Fl. *cres.* *mf* *f* *dim.*

Ob. *cres.* *mf* *f* *dim.*

A Cl. *cres.* *mf* *f* *dim.*

Bsn. *cres.* *mf* *f* *dim.*

A Cnt.

E Hn.

Oph.

Vln. *mf* *cres.* *f* *dim.*

Vln. *cres.* *mf* *f* *dim.*

Vla. *cres.* *mf* *f* *dim.*

Vc. *cres.* *mf* *f* *dim.*

Cb. *cres.* *mf* *f* *dim.*

S. *marcato* *cres.* *f* *dim.*
cel - sis, ho - san - na, ho - san - na, ho - san - - - - na in ex - cel - - sis.

A. *marcato* *cres.* *f* *dim.*
cel - sis, ho - san - na, ho - san - na, ho - san - - - - na in ex - cel - - sis.

T. *marcato* *cres.* *f* *dim.*
cel - sis, ho - san - na, ho - san - na, ho - san - - - - na in ex - cel - - sis.

B. *marcato* *cres.* *f* *dim.*
cel - sis, ho - san - na, ho - san - na ho - san - - - - na in ex - cel - - sis.

Org.

Pno. Red. *mf* *cres.* *f* *dim.*

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5. *Benedictus*

Hilarión Eslava, 1866

Andante

Flute

Oboe

A Clarinet

Bassoon

A Cornet

Horn in E

Ophicleide

Violin

Violin

Viola

Violoncello *ten.*
p

Contrabass

Soprano *p*
Be - ne - dic - tus qui ve - nit, qui ve - nit in no - - mi-ne Do-mi - ni, Be - ne -

Alto *p*
Be - ne - dic - tus qui ve - nit, qui ve - nit in no - - mi-ne Do mi - ni, Be - ne -

Tenor *p*
Be - ne - dic - tus qui ve - nit, qui ve - nit in no - - mi-ne Do-mi - ni, Be - ne -

Bass *p*
Be - ne - dic - tus qui ve - nit, qui ve - nit in no - - mi-ne Do-mi - ni, Be - ne -

Organ
Obbligato *pp*

Piano
Reduction *p*

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15

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Ve.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

dic - tus qui ve - - - - nit in no - - - mi - ne Do - - - mi - - ni, in no -
 dic - tus qui ve - - - - nit in no - mi - ne Do - - - mi - - ni, in no -
 dic - tus qui ve - - nit, qui ve - - - nit in no - mi - ne Do - - - mi - - ni, in no -
 dic - tus qui ve - - nit, qui ve - - - nit in no - mi - ne Do - - - mi - - ni, in no -

Cont.

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27

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno.
Red.

mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,
 mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,
 mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,
 mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,

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6. Agnus

Hilarión Eslava, 1866

Andante mosso, ♩ = 84

Flute

Oboe

A Clarinet *mp*

Bassoon *mp*

A Cornet

Horn in E *mp*

Ophicleide

Violin *mf*

Violin *mf*

Viola *mf*

Violoncello

Contrabass

Soprano *mf*

Alto *mf*

Tenor *mf*

Bass *mf*

Organ Obbligato *mf* *p*

Piano Reduction *mf* *p*

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

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

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

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

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8

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln. *divisi*
mf

Vln. *p*

Vla. *p*

Vc. *mf*

Cb. *p*

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

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

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

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

Org. *p*

Pno. Red. *mf* *p*

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16

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

mp

cres.

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

cres.

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

cres.

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

cres.

bis. Ag-nus De - - - i qui tol - lis pec - ca - ta

cres.

cres.

cres.

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22

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln. *div.*
p *mf*

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

S. *p* *mf*
mun - - - - di, mi - - - se - re - - re no - bis, mi - - - se -

A. *p* *mf*
mun - - - - di, mi - - - se - re - - re no - bis, mi - - - se -

T. *p* *mf*
mun - - - - di, mi - se - re - - re no - - - - - bis, mi - se re - re

B. *p* *mf*
mun - - - - di mi - se - re - - - re no - bis, mi - se -

Org. *p* *mf*

Pno. Red. *p* *mf*

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28

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

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

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

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

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

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39

Fl. *cres.* *mf* *dim.*

Ob. *cres.* *mf* *dim.*

A Cl. *cres.* *mf* *dim.*

Bsn. *cres.* *mf* *dim.*

A Cnt. *f* *dim.*

E Hn. *cres.* *mf* *dim.*

Oph. *f* *dim.*

Vln. *p* *mf* *f* *dim.*

Vln. *p* *mf* *f* *dim.*

Vla. *p* *mf* *f* *dim.*

Vc. *p* *mf* *f* *dim.*

Cb. *p* *cres.* *mf* *f* *dim.*

S. *mp* *mf* *f* *dim.*
ca - ta mun - - di, do - na no - bis, do - na no - bis, do - na no - - bis pa - -

A. *p* *cres.* *dim.*
ca - ta mun - - di, do - - na no - bis, do - - na no - bis, do - - na no - bis

T. *p* *cres.* *dim.*
ca - ta mun - - di, do - - na no - bis, do - - na no - bis, do - - na no - bis

B. *p* *cres.* *dim.*
ca - ta mun - - di, do - na no - bis, do - na no - bis do - na no - bis

Org. *p* *cres.* *cres.* *dim.*

Pno. Red. *p* *cres.* *cres.* *dim.*

47

Fl.

Ob.

A Cl.

Bsn.

A Cnt.

E Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.

Pno. Red.

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

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

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

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

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

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Flute

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Musical score for Flute, Kyrie, measures 1-73. The score is in 2/4 time and A major. It consists of three staves of music. The first staff contains measures 1-13 (marked *f*), measures 17-18 (marked *mf*), and measures 22-31 (marked *f*). The second staff contains measures 32-39 (marked *f*). The third staff contains measures 44-51 (marked *f*), measures 61-73 (marked *p*), and includes dynamics *dim.* and *ten.*.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120

marcato

Musical score for Flute, Gloria, measures 1-68. The score is in 2/4 time and A major. It consists of seven staves of music. The first staff contains measures 1-8 (marked *f*) and measures 15-23 (marked *mf*). The second staff contains measures 8-15 (marked *f*) and measures 23-34 (marked *f*). The third staff contains measures 15-23 (marked *f*) and includes the dynamic *cres.*. The fourth staff contains measures 23-34 (marked *f*). The fifth staff contains measures 41-48 (marked *ff*), measures 50-54 (marked *mf*), and includes a fermata. The sixth staff contains measures 41-57 (marked *ff*) and measures 63-68 (marked *f*).

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2
69 *mf*

75 *mf* *f*

84 *p* 58 [94-151]

152 *f* *mf*

160 *f* *mf*

167 *f*

176 *mf*

185 *f* *ff*

196 5 [203-207]

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

59 [1-59] *f* *mf*

69 [69-71] *f* *marcato* [77-79] *f*

85 [85-87] *f* [91-100] *poco meno mosso* [101-102] [103-105]

106 *Andante*, $\text{♩} = 63$ *Allegro*, $\text{♩} = 136$ [106-165] *mf* *f* *marcato*

175 *cres.* *mf*

181 [183-188] [189-203] *marcato* *f* [209-211]

212 *f* *mp*

220 *ff*

230 [231-251] *marcato* *ff*

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262

268 *Un poco piu mosso*

[270-272] *mf*

280 *marcato*

f [286-290]

4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

f *mf* *f*

13

mf *ff*

23

[25-28] *ff*

34

[34-37] *p*

44

mf *f* *dim.*

5. Benedictus

Hilarión Eslava, 1866

Andante $\text{♩} = 24$ $\text{♩} = 9$ Allegro Moderato $\text{♩} = 84$

[1-24] [25-33] *p* *mp* *mf*

41 *f* *dim.*

6. Agnus

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 84$

[2-28] *f*

35 *f* *cres.* *mf*

45 *>* *dim.* **3** [49-51]

Oboes

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 72$

Musical score for Oboe in Kyrie, measures 1-73. The score is in 3/4 time and A major. It consists of three staves of music. The first staff (measures 1-18) includes dynamics *p*, *f*, *mf*, and *f*, and markings *1°* and *2*. The second staff (measures 19-39) includes dynamics *f* and *f*, and markings *tr* and *tr*. The third staff (measures 40-73) includes dynamics *f* and *f*, and markings *dim.* and *17*. Measure numbers 11, 10, and 8 are indicated above the staves.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, $\text{♩} = 120$

marcato

Musical score for Oboe in Gloria, measures 1-51. The score is in 3/4 time and A major. It consists of five staves of music. The first staff (measures 1-7) includes dynamics *f* and *f*, and marking *3*. The second staff (measures 8-16) includes dynamics *mf* and *mf*, and markings *4* and *1°*. The third staff (measures 17-34) includes dynamics *f* and *f*, and marking *10*. The fourth staff (measures 35-48) includes dynamics *ff* and *ff*, and marking *5*. The fifth staff (measures 49-51) includes dynamics *ff* and *ff*, and marking *2*. Measure numbers 10, 4, and 10 are indicated above the staves.

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3. Credo

Hilarión Eslava, 1866

Allegro Moderato

59 [1-59] *f* *mf*

67 *marcato* *f* [69-71]

77 *f* [77-79] *f* [85-87]

91 *poco meno mosso* *Andante, ♩ = 63* *Allegro, ♩ = 136*
 10 2 3 60 8 *mf*
 [91-100] [101-102] [103-105] [106-165]

168 *marcato* *f*

176 *cres.* *mf*

183 6 15 *f* *mf* *1°*
 [183-188] [189-203]

210 *f* [217-221] 5

222 *ff* *f* [231-233] 3

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234 *1°*

244 *7*

262 *6 1°*

277 *marcato* *f* *5*

4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

13 *mf* *ff*

25 *4* *ff* *4*

38 *1°* *p* *mf* *cres.*

47 *f* *dim.*

5. Benedictus

Hilarión Eslava, 1866

Andante $\frac{3}{4}$ 24 **9** Allegro Moderato $\text{♩} = 84$

[1-24] [25-33] p mp mf

42 f $dim.$

6. Agnus

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 84$ 27

[2-28] f

35 f $cres.$ mf

45 $dim.$ **3**

[49-51]

A Clarinets

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 72$

Musical score for A Clarinets, Kyrie, measures 1-73. The score is in 3/4 time and consists of three staves. The first staff contains measures 1-12, 17-18, and 22-31. The second staff contains measures 32-39. The third staff contains measures 44-51 and 61-73. Dynamics include *p*, *f*, *mf*, *dim.*, and *ten.*. There are also first endings marked with *1°*. Trills are indicated with *tr* and a flat sign.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, $\text{♩} = 120$

marcato

Musical score for A Clarinets, Gloria, measures 1-54. The score is in common time and consists of five staves. The first staff contains measures 1-7. The second staff contains measures 8-14. The third staff contains measures 15-24. The fourth staff contains measures 25-34. The fifth staff contains measures 43-54. Dynamics include *f*, *mf*, *mp*, and *ff*. There are first endings marked with *1°*. Accents are indicated with *>*. The score ends with a fermata over the final measure.

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2
55 *1^o*
mf

60
6
[63-68] *mf*

73
mf

82
f *p*

90
58
[94-151] *f*

157 *1^o*
mf *f*

165 *1^o*
mf *f*

173 *1^o*
mf

185
f *ff*

197
5
[203-207]

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

mf

12

18

[18-35] mf

39

47

8

[52-59] f

64

3

marcato

[69-71] f

77

3

[77-79] f

3

[85-87] f

mf

93

p

poco meno mosso

2 3

[101-102] [103-105]

106

Andante, $\text{♩} = 63$

60

Allegro, $\text{♩} = 136$

mf

f

marcato

173

cres.

mf

183 **6**
 [183-188] *mf*

Musical staff 183-188. It begins with a treble clef, a key signature of two flats, and a common time signature. A measure rest is followed by a six-measure rest, then a series of chords and eighth notes. A dynamic marking of *mf* is present. The staff ends with a double bar line.

198 *marcato*
f *mf* ^{1°}

Musical staff 198-208. It continues with eighth notes and chords. A dynamic marking of *f* is present, followed by *mf*. A first ending bracket labeled ^{1°} covers the final two measures. The staff ends with a double bar line.

209 *f* *mp* ^{1°}

Musical staff 209-217. It features a melodic line with eighth notes and chords. A dynamic marking of *f* is present, followed by *mp*. A first ending bracket labeled ^{1°} covers the final two measures. The staff ends with a double bar line.

218 *ff*

Musical staff 218-226. It continues with eighth notes and chords. A dynamic marking of *ff* is present. The staff ends with a double bar line.

227 **3**
 [231-233] *p*

Musical staff 227-238. It features a melodic line with eighth notes and chords. A dynamic marking of *p* is present. A three-measure rest is indicated by a bracket labeled **3**. The staff ends with a double bar line.

239 **7**
 [245-251] *ff*

Musical staff 239-256. It features a melodic line with eighth notes and chords. A dynamic marking of *ff* is present. A seven-measure rest is indicated by a bracket labeled **7**. The staff ends with a double bar line.

257

Musical staff 257-264. It features a melodic line with eighth notes and chords. The staff ends with a double bar line.

265 **3**
 [270-272]

Musical staff 265-272. It features a melodic line with eighth notes and chords. A three-measure rest is indicated by a bracket labeled **3**. The staff ends with a double bar line.

273 ^{1°} *mf*

Musical staff 273-279. It features a melodic line with eighth notes and chords. A dynamic marking of *mf* is present. A first ending bracket labeled ^{1°} covers the final two measures. The staff ends with a double bar line.

280 *marcato* *f* **5**
 [286-290]

Musical staff 280-290. It features a melodic line with eighth notes and chords. A dynamic marking of *f* is present. A *marcato* marking is above the staff. A five-measure rest is indicated by a bracket labeled **5**. The staff ends with a double bar line.

4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

Musical score for Sanctus, measures 1-47. The score is in 3/4 time and consists of five staves. The first staff (measures 1-12) starts with a forte (*f*) dynamic and includes accents. The second staff (measures 13-24) begins with a mezzo-forte (*mf*) dynamic and ends with fortissimo (*ff*). The third staff (measures 25-37) features a 4-measure rest for measures 25-28 (*ff*) and another 4-measure rest for measures 34-37 (*p*). The fourth staff (measures 38-46) includes a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The fifth staff (measures 47) starts with a forte (*f*) dynamic and ends with a decrescendo (*dim.*).

5. Benedictus

Hilarión Eslava, 1866

Andante

Allegro Moderato ♩ = 84

Musical score for Benedictus, measures 1-44. The score is in 3/4 time and consists of three staves. The first staff (measures 1-33) is divided into three sections: measures 1-13 (Andante), measures 14-24 (Allegro Moderato), and measures 25-33 (Allegro Moderato). The first section is marked with a forte (*f*) dynamic, the second with a mezzo-forte (*mf*), and the third with a piano (*p*) dynamic. The second staff (measures 34-43) begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The third staff (measures 44) starts with a mezzo-forte (*mf*) dynamic and ends with a decrescendo (*dim.*).

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6. *Agnus*

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 84$

9 mp *cres.*

23 f *mf* p

36 f *cres.* mf

44 *dim.* 3 $[49-51]$

Bassoons

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

11 *p* [1-11] *f* [17-18] *mf* *f*

22 *f* [22-31] *p* [37-39]

40 *f* *p* [45-51] *f* *dim.*

56 *p* [65-73]

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120
marcato

f *p* *f*

10 *p* *mp*

19 *mf* *f* [25-34] *f*

37 *ff* *p legato*

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2
46

[50-52]
mf

58

[63-64]
mp

70

mf *mf*

81

f *p*

90

58
[94-151]
f

157

p *f*

165

p *f*

175

3 1°
[176-178]
mf

187

f *ff*

196

5
[203-207]

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

14

41

52

69

82

94

106

169

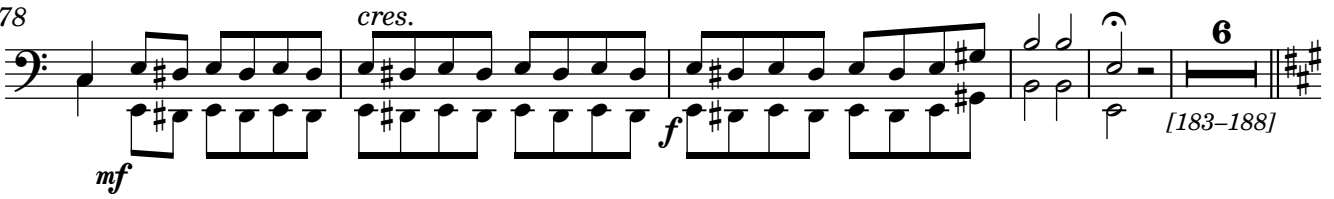
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174



178



189



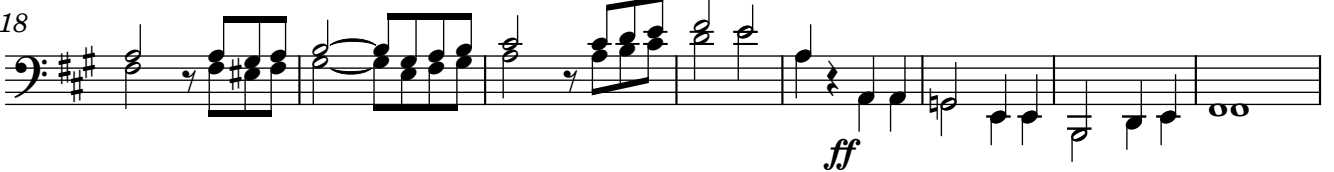
201



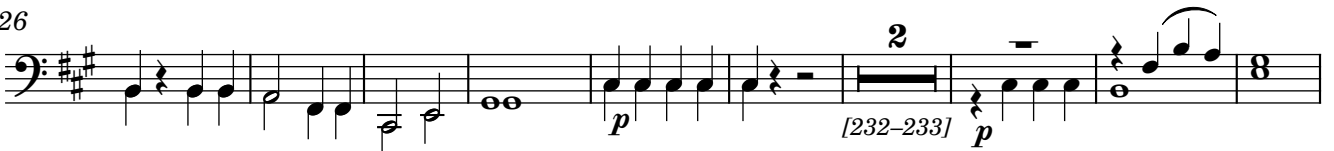
210



218



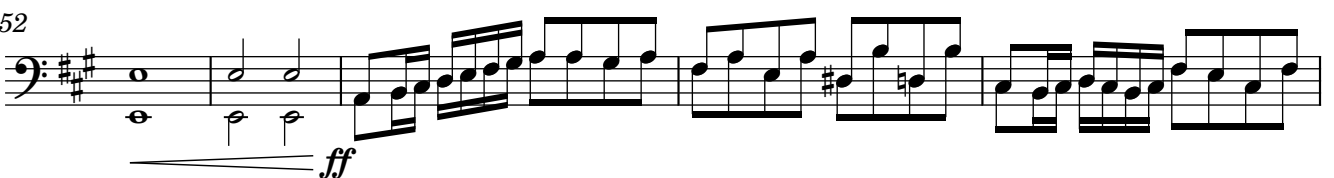
226



237



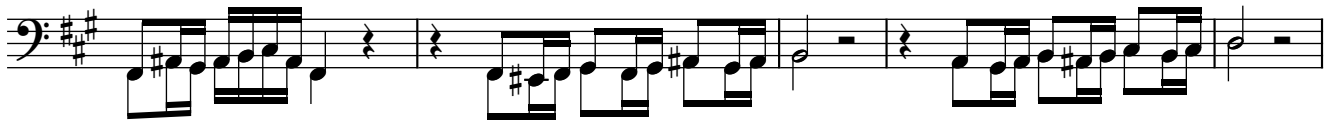
252



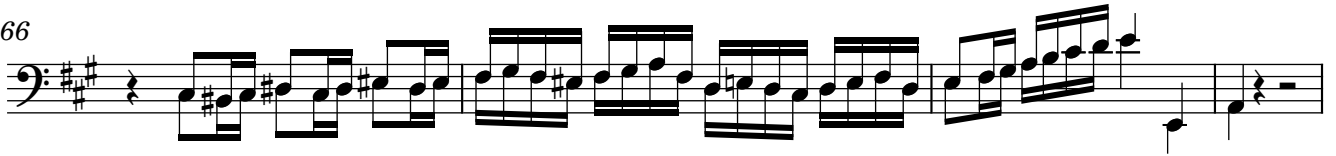
257



261



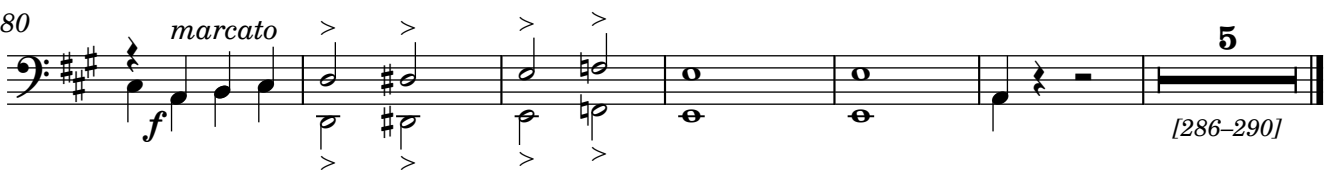
266



270



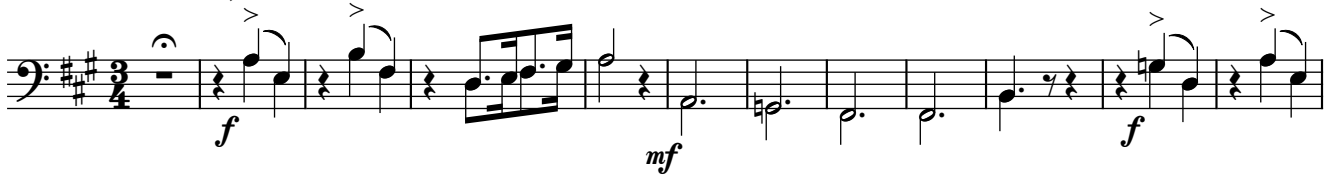
280



4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84



13



25



38



47



5. Benedictus

Hilarión Eslava, 1866

Andante **24** **9** Allegro Moderato ♩ = 84

[1-24] [25-33] *p* *mf*

42 *f* *dim.*

6. Agnus

Hilarión Eslava, 1866

Andante mosso, ♩ = 84

mp **7** [9-15]

16 *mp* *cres.*

24 **6** [24-29] *f* *mf* *1°*

35 *p* *f* **2** [41-42]

43 *cres.* *mf* *dim.* **3** [49-51]

Original score #MC727-7 from Biblioteca Nacional de España; edited 2024 by Rebecca Rufin

A Cornets

Misa En La (Mass in A) 1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Musical score for A Cornets, Kyrie, measures 1-39. The score is in 3/4 time and consists of two staves. The first staff contains measures 1-31, with dynamics *f* and *p*. The second staff contains measures 32-39, with dynamics *f* and *p*. Rehearsal marks are indicated by numbers 14, 3, 10, 3, and 29 above the staves. Measure groupings are shown in brackets below the staves: [1-14], [17-19], [22-31], [37-39], and [45-73].

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120
marcato

Musical score for A Cornets, Gloria, measures 1-159. The score is in 3/4 time and consists of six staves. The first staff contains measures 1-7, with dynamics *f* and *f*. The second staff contains measures 8-10, with dynamics *f* and *f*. The third staff contains measures 11-19, with dynamics *f* and *f*. The fourth staff contains measures 20-27, with dynamics *ff*, *p*, and *mf*. The fifth staff contains measures 28-35, with dynamics *f* and *f*. The sixth staff contains measures 36-159, with dynamics *f* and *f*. Rehearsal marks are indicated by numbers 3, 9, 12, 5, 28, 62, and 3 above the staves. Measure groupings are shown in brackets below the staves: [5-7], [13-21], [23-34], [44-48], [50-77], [90-151], and [157-159].

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2
160

f [165-168] *f*

170

[176-192] *ff*

196

[203-207]

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

mf

13

[18-35] *mf*

40

50

[52-59] *f*

65

[65-71] [73-74] *f* *p* *marcato* [77-82] *f* [85-87]

88

f [91-100] [101-102] [103-105] *poco meno mosso*

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106 **Andante, ♩ = 63** **Allegro, ♩ = 136** *marcato*

60 **3**

[106-165] [166-168] **f** >

175

2 **6**

[179-180] [183-188] *mf*

193

203

6 **5**

[209-214] [217-221] **f** **ff**

224

21

[231-251] *p* *mf* **f**

254

ff

263

10

[270-279]

280 *marcato*

f **5**

[286-290]

4. Sanctus

Hilarión Eslava, 1866

Moderato, $\text{♩} = 84$

19

34

5. Benedictus

Hilarión Eslava, 1866

Andante **13** **11** **9** **18** Allegro Moderato $\text{♩} = 84$

6. Agnus

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 84$

38

Horns in E

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Musical score for Horns in E, Kyrie. The score is in 3/4 time and consists of three systems of staves. The first system (measures 1-31) includes measures 1-12 (p), 17-18 (mf), and 22-31 (f). The second system (measures 32-52) includes measures 36-39 (f) and 44-52 (f). The third system (measures 53-73) includes measures 61-73 (p) and is marked *dim.*. Rehearsal marks are indicated by numbers 12, 2, 10, 4, 9, and 13 above the staves.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120

Musical score for Horns in E, Gloria. The score is in common time and consists of six systems of staves. The first system (measures 1-17) includes measures 1-2 (mp) and 5-8 (mp). The second system (measures 20-34) includes measures 25-34 (f). The third system (measures 41-77) includes measures 44-48 (ff), 50-77 (p), and 77 (mf). The fourth system (measures 81-90) includes measure 81 (f). The fifth system (measures 90-168) includes measures 90-151 (62), 153-154 (2), 157-160 (4), and 165-168 (4). Rehearsal marks are indicated by numbers 2, 4, 5, 10, 5, 28, 62, 2, 4, and 4 above the staves.

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2
169 10

f *mf* [177-186]

187

ff

196 5

[203-207]

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

mf

13 18

[18-35] *mf*

41

51 8

[52-59] *f* *mf* *p*

69 *marcato*

f *mf*

81

f *mf* *f*

91 *mf* *p*

101 *poco meno mosso* **2** **3** *Andante, ♩ = 63* **60** *Allegro, ♩ = 136* **3**

[101-102] [103-105] [106-165] [166-168]

169 *marcato* *f* *cres.* *mf*

180 **6** *mf*

[183-188]

198 *f* *p*

210 *f* *mp*

221 *ff* **13** *p*

[231-243]

245 **2** **2** *ff*

[246-247] [250-251]

260 **10**

[270-279]

280 *marcato* *f* **5**

[286-290]

4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

16

31

44

f *mf* *f* *mf*

ff *ff*

mf

mf *cres.* *f*

5. Benedictus

Hilarión Eslava, 1866

Andante

Allegro Moderato ♩ = 84

13 11 9 2

[1-13] [14-24] [25-33] [36-37]

mf *mf* *f*

44

mf *dim.*

6. Agnus

Hilarión Eslava, 1866

Andante mosso, ♩ = 84

mp [9-15] 7

16 mp cresc. [24-29] 6

30 f

41 mf cresc. dim. [49-51] 3

Ophicleide

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 72$

Musical score for Ophicleide, Kyrie section. The score is in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of two staves of music. The first staff covers measures 1-31, with measure numbers 13, 3, and 10 indicated above the staff. The second staff covers measures 35-73, with measure numbers 4 and 30 indicated above the staff. Dynamics include *f* (forte) and *tr* (trill). Measure groupings are shown as [1-13], [17-19], [22-31], [36-39], and [44-73].

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, $\text{♩} = 120$
marcato

Musical score for Ophicleide, Gloria section. The score is in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of seven staves of music. The first staff covers measures 1-7, with measure number 3 indicated above the staff. The second staff covers measures 12-48, with measure numbers 22 and 5 indicated above the staff. The third staff covers measures 49-77, with measure number 28 indicated above the staff. The fourth staff covers measures 89-159, with measure numbers 62 and 3 indicated above the staff. The fifth staff covers measures 162-167, with measure number 3 indicated above the staff. The sixth staff covers measures 176-207, with measure numbers 17 and 5 indicated above the staff. Dynamics include *f* (forte), *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). Measure groupings are shown as [5-7], [13-34], [44-48], [50-77], [90-151], [157-159], [165-167], [176-192], and [203-207].

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9/21/24

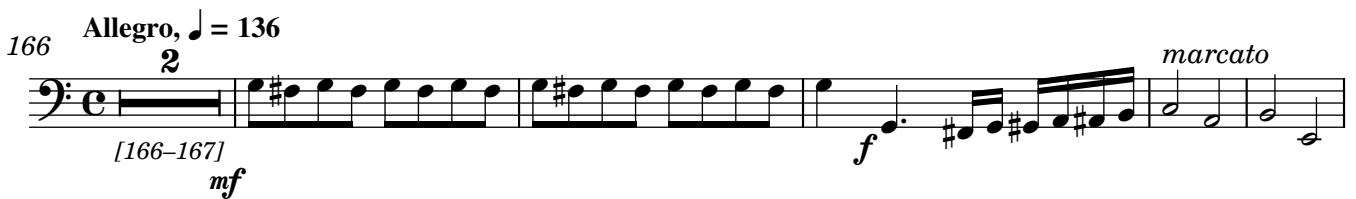
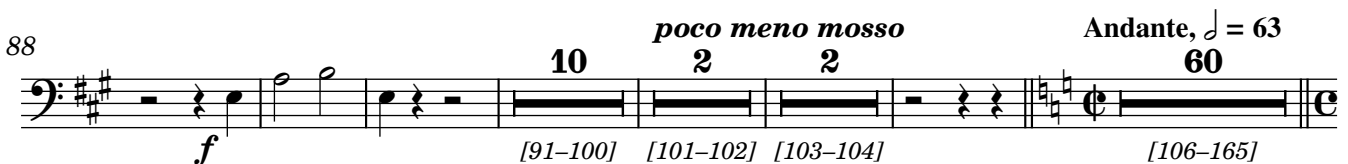
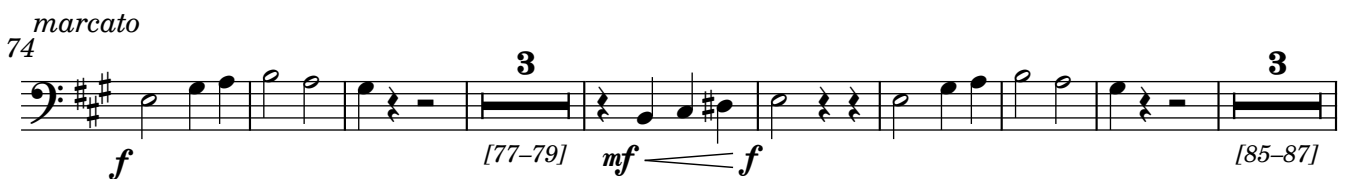
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CPE-365

3. Credo

Hilarión Eslava, 1866

Allegro Moderato



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189

189 *mf*

201

201 *f* [209-211] *f* **3**

214

214 **5** [217-221] *ff*

230

230 **21** [231-251] *p* *mf* *f* *ff*

256

256

259

259

262

262

266

266

269

269 **10** *marcato* *f* [270-279] **5** [286-290]

4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

[2-3] *f* [6-12] *f* [15-18] *ff*

21

[25-27] *ff*

34

[34-44] *mf* *cres.* *f* [49-53]

5. Benedictus

Hilarión Eslava, 1866

Andante

24

9

Allegro Moderato ♩ = 84

18

[1-24] [25-33] [34-51]

6. Agnus

Hilarión Eslava, 1866

Andante mosso, ♩ = 84

28

[2-29] *f*

38

[41-44] *f* [47-51]

Violin 1

Misa En La (Mass in A) 1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Measures 1-11: *ten.*, *p*, *>*, *p*

Measures 12-21: *f*, *div.*, *p*, *f*

Measures 22-31: *p*, *cres.*, *dim.*

Measures 32-40: *f*, *p*, *f*

Measures 41-51: *p*, *div.*, *cres.*, *p*

Measures 52-63: *dim.*, *p*

Measures 64-72: *mp*, *p*, *pp*

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2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120

marcato

f *p*

8 *f* *p*

15

20 *mf* *f* *p*

27 *f*

38 *ff* *p legato* *divisi*

46 *mp*

54 *mf* *p*

64 *mf*

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75 *p* *mf* *f*

84 *p*

94

103 *mf* >

[103-106]

115 *mf* >

[117-120]

129 *mf* >

[134-137]

143

153 *f* *p*

160 *f* *p*

167 *f*

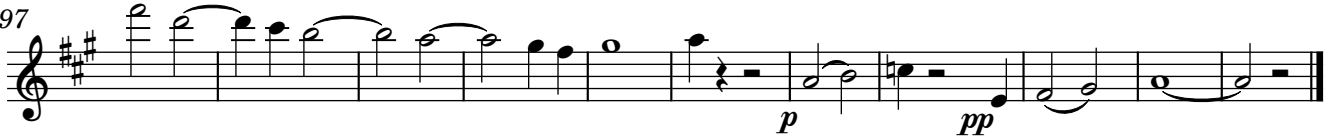
176



186



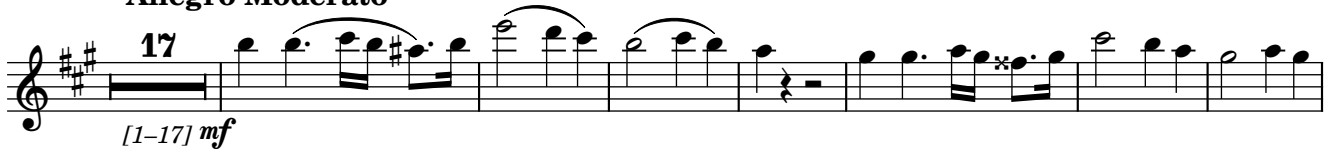
197



3. Credo

Hilarión Eslava, 1866

Allegro Moderato



25



33



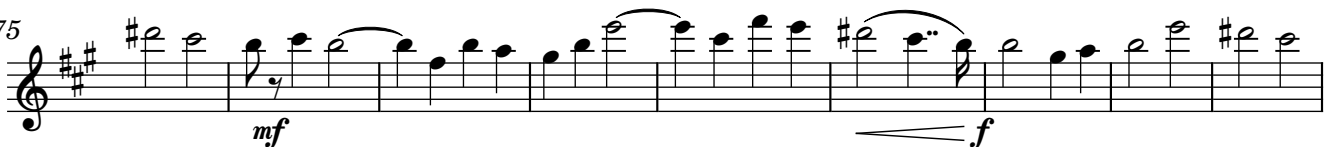
56



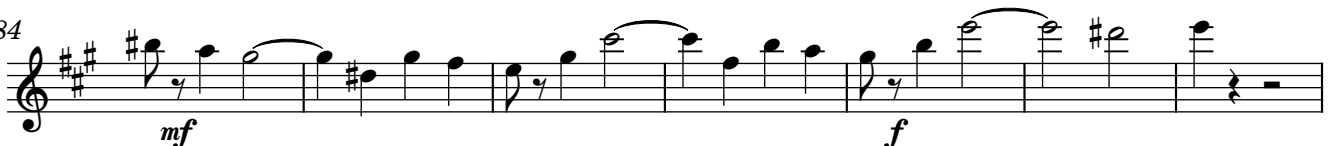
64



75



84



91 *mf* *tr* *p* *tr*

97 *poco meno mosso* *meno* *pp* *ppp*

106 *Andante*, $\text{♩} = 63$ **29** *f* **6** *f* **21** *Allegro*, $\text{♩} = 136$ *mf* *f*

170 *f* *marcato*

176 *mf* *cres.*

183 *mf* **15** *f* *[189-203]*

207 *p* *f*

215 *p*

223 *ff*

227

232

p

237

242

249

marcato

ff

260

266

mf

273

280

marcato

f *p* *pp*

4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

13

24

34

43

5. Benedictus

Hilarión Eslava, 1866

Andante

24

Allegro Moderato ♩ = 84

9

40

46

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6. *Agnus*

Hilarión Eslava, 1866

Andante mosso, ♩ = 84

mf [2-8] *mf* *divisi*

13 *p* [17-22] *div.* *p*

25 *mf* *f*

30 *mf* *p* *f*

37 *p* *mf* *f*

45 *pp* *dim.*

Violin 2

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Musical notation for measures 1-13. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes a dynamic marking of *p* (piano) at the beginning, a *ten.* (tension) marking with an accent (>) over the first note, and various phrasing slurs and accents throughout the line.

Musical notation for measures 14-25. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes dynamic markings of *f* (forte) and *p* (piano), and a *cres.* (crescendo) marking at the end of the line.

Musical notation for measures 26-38. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes dynamic markings of *dim.* (diminuendo), *f* (forte), and *p* (piano), and a *tr.* (trill) marking over a note in measure 35.

Musical notation for measures 39-51. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes dynamic markings of *f* (forte), *p* (piano), and *cres.* (crescendo), and a *tr.* (trill) marking over a note in measure 40.

Musical notation for measures 52-64. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes dynamic markings of *dim.* (diminuendo), *f* (forte), and *p* (piano).

Musical notation for measures 65-76. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes dynamic markings of *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo).

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120
marcato

9

17

22

34

45

54

64

76

85

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94 [103-106]

107 *mf*

117 [117-120]

131 [134-137] *mf*

144 *f*

156 *p* *f*

164 *p* *f*

176 *p*

186 *f* *ff*

196 *p* *pp*

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

17 [1-17] *p*

28 [36-51] *p*

54 *f* *p*

66 *p* *f* *mf* *marcato*

77 *f* *mf*

88 *f* *mf* *p* *tr*

95 *poco meno mosso* *meno* *pp*

104 *Andante*, ♩ = 63 *ppp* *f* *f* 29 6 21 [106-134] [137-142] [145-165]

166 *Allegro*, ♩ = 136 *mf* *f* *f* *marcato*

175

Original score #MC727-7 from Biblioteca Nacional de España; edited 2024 by Rebecca Rufin

179 *cres.* *mf* *mf* **15** *f* [189-203]

206 *p* *f*

216 *p* *ff*

224

229 *p*

235

241

248 *ff*

255

258

6

261



266



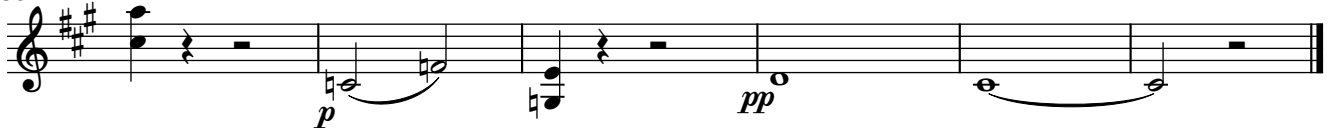
269



277



285



4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84



14



26



37



45



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5. Benedictus

Hilarión Eslava, 1866

Andante $\text{♩} = 24$ $\text{♩} = 9$ Allegro Moderato $\text{♩} = 84$

[1-24] [25-33] *p* *mp*

42 *mf* *dim.*

6. Agnus

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 84$

mf [2-8] *p* [17-23]

24 *p* *mf* *f*

33 *mf* *p* *f* *p*

42 *mf* *f* *dim.* *pp*

Viola

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Musical notation for measures 1-14. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic and includes a *ten.* (tension) marking. The notation features a variety of note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and a fermata over a note in measure 14. Dynamics range from *p* to *f*.

Musical notation for measures 15-28. The key signature remains two sharps. The music continues with a piano (*p*) dynamic, followed by a crescendo to *f* and then back to *p*. A *cres.* (crescendo) marking is present, and a *dim.* (diminuendo) marking appears towards the end of the section. The notation includes quarter and eighth notes, with some notes beamed together.

Musical notation for measures 29-41. The key signature is two sharps. The music features a piano (*p*) dynamic and includes quarter and eighth notes, with some notes beamed together. There are also rests and a fermata over a note in measure 41.

Musical notation for measures 42-54. The key signature is two sharps. The music starts with a piano (*p*) dynamic, followed by a *p* dynamic with a hairpin, then a crescendo to *f* and finally a *dim.* (diminuendo) marking. The notation includes quarter and eighth notes, with some notes beamed together.

Musical notation for measures 55-66. The key signature is two sharps. The music begins with a piano (*p*) dynamic and includes a *mp* (mezzo-piano) dynamic. The notation features quarter and eighth notes, with some notes beamed together.

Musical notation for measures 67-72. The key signature is two sharps. The music starts with a piano (*p*) dynamic, followed by a *pp* (pianissimo) dynamic. The notation includes quarter and eighth notes, with some notes beamed together.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120
marcato

9

17

22

33

44

54

64

75

85

f *p* *f* *p* *f* *ff* *p legato* *mf* *mf* *p* *mf* *f* *p*

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95 *mf* > [103-106]

109 *mf* > [117-120]

122 *mf* > [134-137]

140 *p*

147 *f*

157 *p* *f* *p*

166 *f* *p*

178 *f*

188 *ff*

201 *p* *pp*

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

17
[1-17] *p*

29
[36-51] *p*

55
f *p*

68
p *f* *mf* *marcato*

79
f *mf* *f*

90
mf *p* *tr.*

99
poco meno mosso *meno* *pp* *ppp*

106 *Andante*, $\text{♩} = 63$ *Allegro*, $\text{♩} = 136$
29 6 21
[106-134] *f* [137-142] *f* [145-165] *f*

168 *marcato*

175

Original score #MC727-7 from Biblioteca Nacional de España; edited 2024 by Rebecca Rufin

178 *cres.*

mf *f* *mf*

186 **15**

[189-203] *f* *p*

211

f *p*

220

ff *p*

228

p

238

p

248

ff

255

p

259

p

264



268



275



284



4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84



15



27



38



46

cres.

dim.



5. Benedictus

Hilarión Eslava, 1866

Andante **24** **9** Allegro Moderato $\text{♩} = 84$

[1-24] [25-33] *p*

37 *mp* *mf*

44 *dim.*

6. Agnus

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 84$

mf [2-8] *p* [17-23]

24 *p* *mf* *f*

33 *mf* *p* *f* *p*

42 *mf* *f* *pp* *dim.*

Original score #MC727-7 from Biblioteca Nacional de España; edited 2024 by Rebecca Rufin

Violoncello

Misa En La (Mass in A) 1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Measures 1-13: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *p* (piano), *ten.* (tension), and accents (>). The music features a series of eighth and quarter notes with some slurs.

Measures 14-26: Bass clef, key signature of two sharps. Dynamics include *f* (forte), *p* (piano), and *cres.* (crescendo). The music continues with eighth and quarter notes, including a trill in measure 26.

Measures 27-39: Bass clef, key signature of two sharps. Dynamics include *dim.* (diminuendo), *f* (forte), and *p* (piano). The music features a trill in measure 39.

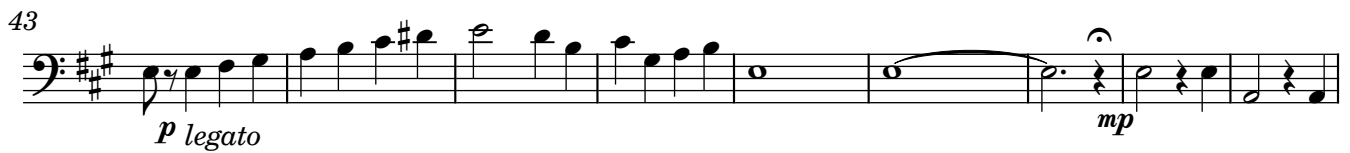
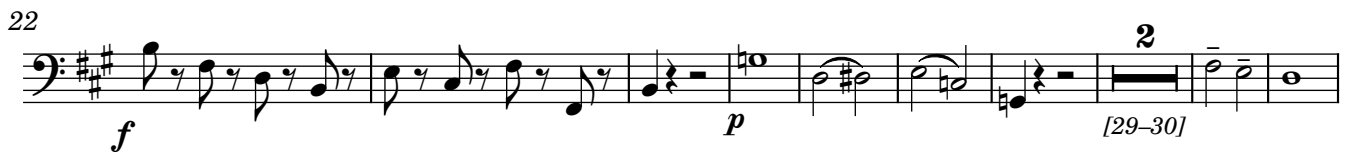
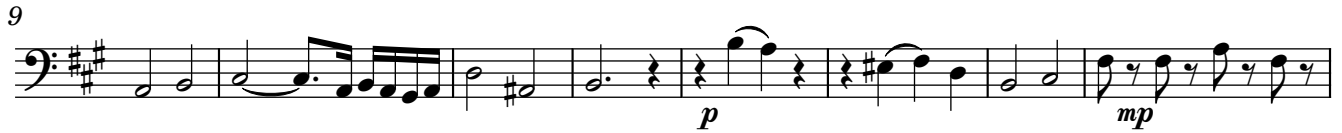
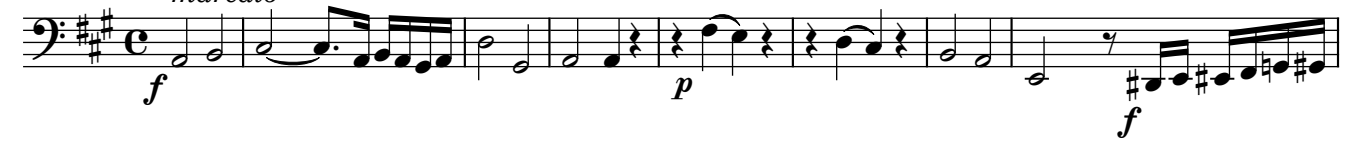
Measures 40-50: Bass clef, key signature of two sharps. Dynamics include *f* (forte), *p* (piano), and *cres.* (crescendo). The music features a trill in measure 42.

Measures 51-64: Bass clef, key signature of two sharps. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). The music features a trill in measure 53.

Measures 65-72: Bass clef, key signature of two sharps. Dynamics include *mp* (mezzo-piano) and *p* (piano). The music concludes with a final cadence.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120
marcato

Original score #MC727-7 from Biblioteca Nacional de España; edited 2024 by Rebecca Rufin

98

[103-106] *mf* > *p*

110

[117-120] *mf* > *p*

122

p

131

[134-137] *mf* > *p*

143

f

154

p *f*

165

p *f*

176

p *mf*

187

f *ff*

200

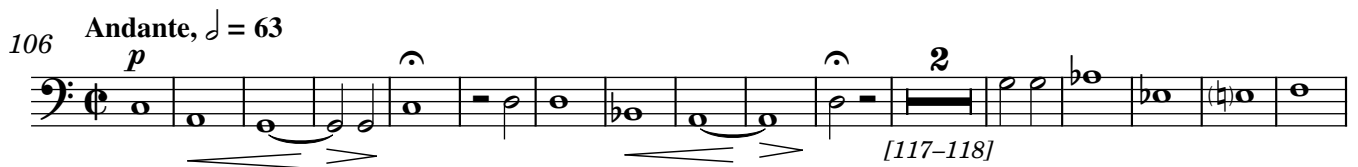
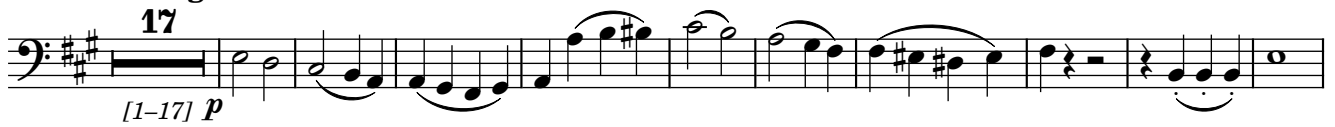
p *pp*

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

17



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141 *mf* *f* **4** [145-148]

158 *f* **Allegro, ♩ = 136**

168 *marcato*

174

178 *mf* *cres.* *f* *mf*

184 **15** [189-203] *p*

210 *f* *p*

218 *ff*

227 *p*

235

241



248



255



259



263



267



272



280



4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

13

26

39

47

5. Benedictus

Hilarión Eslava, 1866

Andante

ten.

16

30

41

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6. *Agnus*

Hilarión Eslava, 1866

Andante mosso, ♩ = 84

6
[2-7] *mf* < >

17
7
[17-23] *p* *mf* *f*

33
mf *p* *f* *p*

42
mf *f* *pp* *dim.*

Contrabass

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Musical score for Contrabass, Kyrie section, measures 1-73. The score is in A major (two sharps) and 3/4 time. It begins with a dynamic of *p* and includes markings for *ten.*, *>*, and *f*. Measure numbers 16, 36, 48, and 61 are indicated at the start of their respective staves. Rehearsal marks are shown as boxed numbers: 4 (measures 9-12), 10 (measures 22-31), 4 (measures 36-39), and 5 (measures 69-73). The piece concludes with a *tr.* marking.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120

marcato

Musical score for Contrabass, Gloria section, measures 1-17. The score is in A major (two sharps) and common time (C). It begins with a dynamic of *f* and includes markings for *p* and *mf*. Measure numbers 9 and 17 are indicated at the start of their respective staves.

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2
22

f *f*

38

ff *p*

49

mp *mf*

62

mp *mf*

75

p *mf* *f*

87

mp *p* *mf* *p*

109

5 *4* *3*

[109-113] *[117-120]* *[123-125]*

128

4 *5*

[134-137] *[140-144]*

mf *p*

146

f

156

p *f*

164

p *f*

174

p *mf*

186

f *ff*

198

p *pp*

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

17 5

[1-17] *p* [26-30]

31 16

[36-51] *p* *p*

57

f *mf*

68 *marcato*

[69-73] *f* *mf* *f*

84

mf *f* *mf* *p*

96 *poco meno mosso* *meno*

pp *ppp*

4
106 **Andante**, $\text{♩} = 63$
27
[106-132] *mf* *f* **4** [137-140] *mf* *f*

145 **Allegro**, $\text{♩} = 136$
21
[145-165] *f*

170 *marcato*

176 *cres.*
mf

180 *f* **6** **16** [183-188] [189-204] *p*

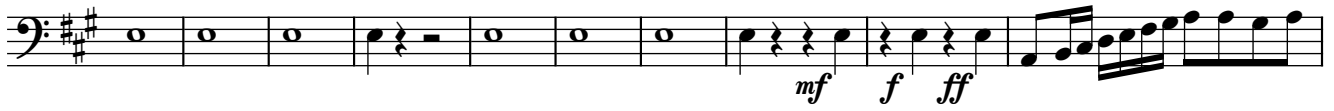
210 *f* *p*

219 *ff*

228 *p*

237

245



255



259



263



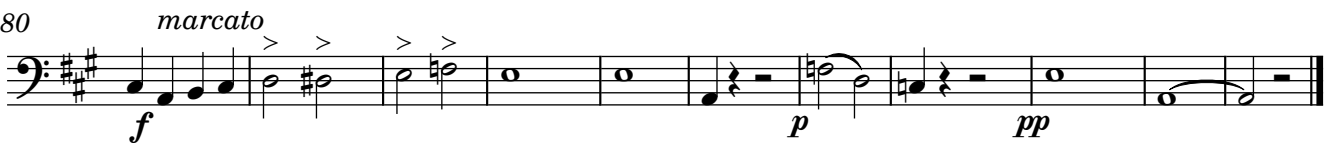
267



272



280



4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

13

26

39

48

5. Benedictus

Hilarión Eslava, 1866

Andante
24

Allegro Moderato ♩ = 84

41

6. *Agnus*

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 84$

17

[17-23] *p* *mf* *f*

33

f *p*

43

mf *f* *dim.* *pp*

Organ Obligato

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Musical score for measures 1-11. The piece is in A major (two sharps) and 3/4 time. The tempo is Andante mosso with a quarter note equal to 72 beats per minute. The score begins with a piano (*p*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment. A crescendo hairpin is visible over measures 6-8.

Musical score for measures 12-19. The dynamics include mezzo-forte (*mf*) at measure 12, piano (*p*) at measure 14, and a crescendo (*cres.*) starting at measure 16. The melodic line continues with some chromaticism.

Musical score for measures 20-30. Dynamics include piano (*p*) at measure 20, forte (*f*) at measure 21, a crescendo (*cres.*) at measure 24, and a decrescendo (*dim.*) at measure 27. The texture becomes more complex with more chords in the right hand.

Musical score for measures 31-39. The score starts with a piano (*p*) dynamic at measure 31. The right hand has a more active role with some sixteenth-note patterns. The word *Cont.* (Continuation) is written below the first staff at measure 33.

Musical score for measures 40-49. Dynamics include forte (*f*) at measure 40, piano (*p*) at measure 43, and a final piano (*p*) dynamic at measure 47. The piece concludes with a sustained chord in the right hand. The word *Cont.* is written below the first staff at measure 41.

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2
49

Musical score for measures 49-58. The piece is in A major (two sharps) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *cres.*, *f*, *dim.*, and *p*.

59

Musical score for measures 59-68. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment. Dynamics include *mp* and *p*.

69

Musical score for measures 69-78. The right hand has a more active melodic line, and the left hand features sustained chords. Dynamics include *pp*.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120

Musical score for measures 1-8. The piece is in A major and 2/4 time. It begins with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment. Dynamics include *f*, *mf*, and *f*.

9

Musical score for measures 9-16. The right hand continues the melodic line, and the left hand has a more active accompaniment. Dynamics include *mf*.

17

Musical score for measures 17-24. The right hand features a rhythmic accompaniment with chords, and the left hand has a steady bass line. Dynamics include *mf*.

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22

Musical score for measures 22-30. Treble clef has chords and a melodic line starting at measure 29. Bass clef has a steady eighth-note accompaniment. Dynamics include *p8* and *[29-30]*. A '2' above the staff indicates a second ending.

34

Musical score for measures 34-40. Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment. Dynamics include *f* and *Cont.* (continuo).

41

Musical score for measures 41-47. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment. Dynamics include *ff* and *p legato*.

48

Musical score for measures 48-55. Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment. Dynamics include *p* and *mf*.

56

Musical score for measures 56-61. Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment.

62

Musical score for measures 62-68. Treble clef has a melodic line with slurs. Bass clef has a steady eighth-note accompaniment. Dynamics include *p*.

69

mf

Musical score for measures 69-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes. A dynamic marking of *mf* is present in the bass staff.

75

Musical score for measures 75-81. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes. The dynamic marking *mf* from the previous system continues.

82

f *mf*

Cont.

Musical score for measures 82-90. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes. Dynamic markings of *f* and *mf* are present. The word *Cont.* is written below the bass staff.

91

p

Musical score for measures 91-97. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes. A dynamic marking of *p* is present.

98

mf

Musical score for measures 98-107. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes. A dynamic marking of *mf* is present.

108

p *mf*

Musical score for measures 108-114. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes. Dynamic markings of *p* and *mf* are present.

119

128

138

147

156

164

Cont.^o

170

Musical score for measures 170-176. The piece is in A major (two sharps) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include *mf* and *mp*.

177

Musical score for measures 177-184. The right hand continues the melodic development with various rhythmic patterns, and the left hand maintains the harmonic support. The dynamics are consistent with the previous section.

185

Musical score for measures 185-192. The right hand has a more active melodic line, and the left hand features a steady bass line. A dynamic marking of *f* is present. The section concludes with the instruction *Cont.*

193

Musical score for measures 193-199. The right hand has a melodic line with some rests, and the left hand provides a rhythmic accompaniment. A dynamic marking of *ff* is present.

200

Musical score for measures 200-206. The right hand features a melodic line with some rests, and the left hand provides a rhythmic accompaniment. Dynamic markings include *mf* and *p*.

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

11

19

29

37

46

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56

65

Cont.

72

81

90

97

*poco meno mosso**meno*

105 **Andante**, $\text{♩} = 63$

117

132

144

159

Allegro, $\text{♩} = 136$

168

10

174

Musical score for measures 174-177. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and chords, while the left hand provides a rhythmic accompaniment with eighth-note chords.

178

Musical score for measures 178-182. The right hand begins with a *mf* dynamic and features a melodic line with eighth-note patterns. The left hand has a steady eighth-note accompaniment. The word *Cont.* is written below the first measure of the left hand.

183

Musical score for measures 183-195. The right hand features a melodic line with eighth-note patterns and chords, marked with *mf*. The left hand provides a rhythmic accompaniment with eighth-note chords.

196

Musical score for measures 196-203. The piece is in G major. The right hand features a melodic line with eighth-note patterns and chords. The left hand provides a rhythmic accompaniment with eighth-note chords.

204

Musical score for measures 204-211. The right hand begins with a *f* dynamic and features a melodic line with eighth-note patterns and chords. The left hand provides a rhythmic accompaniment with eighth-note chords, marked with *p* in the second measure.

212

Musical score for measures 212-217. The right hand begins with a *f* dynamic and features a melodic line with eighth-note patterns and chords. The left hand provides a rhythmic accompaniment with eighth-note chords, marked with *mp* in the second measure.

219

227

236

244

253

258

12

262

Musical score for measures 262-265. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *Cont.* is present at the beginning of the system.

266

Musical score for measures 266-271. The right hand has a more active melodic line with some grace notes and slurs. The left hand continues with eighth-note accompaniment. The dynamic marking *mf* is placed above the right hand in measure 270.

272

Musical score for measures 272-277. The right hand features a melodic line with slurs and some grace notes. The left hand continues with eighth-note accompaniment. The dynamic marking *Cont.* is placed below the left hand in measure 275.

278

Musical score for measures 278-285. The right hand has a melodic line with slurs and some grace notes. The left hand continues with eighth-note accompaniment. The dynamic marking *marcato* is placed below the left hand in measure 279.

286

Musical score for measures 286-291. The right hand has a melodic line with slurs and some grace notes. The left hand continues with eighth-note accompaniment. The dynamic marking *mf* is placed below the left hand in measure 286, and *p* is placed below the right hand in measure 289.

4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

Musical score for the first system (measures 1-13). The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Moderato, marked with a quarter note equal to 84 beats per minute. The score consists of two staves: a treble staff and a bass staff. Dynamics include *mf*, *f*, and *mf*.

Musical score for the second system (measures 14-24). The score continues with two staves. Dynamics include *mf*, *f*, and *mp*. A *Cont.* (Crescendo) marking is present in the bass staff.

Musical score for the third system (measures 25-34). The score continues with two staves. Dynamics include *f* and *mf*. A *Cont.* (Crescendo) marking is present in the bass staff.

Musical score for the fourth system (measures 35-42). The score continues with two staves. Dynamics include *mf*.

Musical score for the fifth system (measures 43-50). The score concludes with two staves. Dynamics include *dim.* (diminuendo).

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5. Benedictus

Hilarión Eslava, 1866

Andante

13

25

34

Allegro Moderato ♩. = 84

40

46

6. Agnus

Hilarión Eslava, 1866

Andante mosso, ♩ = 84

Musical score for measures 1-10. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante mosso, with a quarter note equal to 84 beats per minute. The score begins with a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic. The music features a mix of chords and moving lines in both the treble and bass staves.

Musical score for measures 11-18. The dynamics continue with piano (p) and mezzo-forte (mf) markings. The texture remains consistent with the previous section, showing harmonic development through chord changes and melodic fragments.

Musical score for measures 19-26. This section includes crescendo (cres.) markings in both staves. The dynamics range from piano (p) to mezzo-forte (mf). The music shows a gradual increase in volume and intensity.

Musical score for measures 27-34. The dynamics fluctuate between mezzo-forte (mf) and forte (f). The texture is dense with many chords, particularly in the right hand, creating a rich harmonic sound.

Musical score for measures 35-43. This section features piano (p) and mezzo-forte (mf) dynamics, with a crescendo (cres.) marking. The music has a more delicate feel compared to the previous sections.

Musical score for measures 44-50. The dynamics include crescendo (cres.), diminuendo (dim.), and pianissimo (pp). The piece concludes with a soft, fading sound.

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Vocal Parts with Piano Reduction

Misa En La

(Mass in A)

Hilarión Eslava



SATB Choir with Chamber Orchestra and Organ Obligato
(Piano Reduction by Rebecca Rufin)

ART: La Adoración de la Sagrada Forma por Carlos II de España, by Claudio Coello ca.1690

CPE-365

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, $\text{♩} = 72$

Soprano *p* Ky - ri-

Alto *p* Ky - ri-

Tenor *p* Ky - ri-

Bass *p* Ky - ri-

Piano Reduction *p*

10

S. *f* e__ e - lei - - son, e - - - lei - - - son,

A. *f* e__ e - lei - - son, e - - - - - lei - son,

T. *f* e__ e - lei - - son, e - - - - - lei - - - son,

B. *f* e e - lei - - son, e - - - lei - - - son, e - - - lei - - - son,

Pno. Red. *p*

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17

S. *p* *cres.* *f* *p* *cres.*
 Ky - ri - e e - le - - - i - son, Ky - ri - e, Ky - ri - e e -

A. *p* *cres.* *f* *p* *cres.*
 Ky - ri - e e - le - - - i - son, Ky - ri - e, Ky - ri - e

T. *p* *cres.* *f* *p* *cres.*
 Ky - ri - e e - le - - - i - son, Ky - ri - e, Ky - ri - e e -

B. *p* *cres.* *f* *p* *cres.*
 Ky - ri - e e - le - - - i - son, Ky - ri - e e - le - - -

Pno. Red.

26

S. *dim.* *f* *marcato*
 le - i - son, e - - - - - le - - - - i - son. Chris - - -

A. *dim.* *f* *marcato*
 e - - - - le - - - - - i - - - son. Chris - - -

T. *dim.* *f* *marcato*
 lei - - son, e - - - - - le - i - - - - son. Chris-te e - - - -

B. *dim.* *f* *marcato*
 - - i - son, e - - - - - le - i - - - - son. Chris - - -

Pno. Red.

33

S. *legato p*
te e - - lei - - - - son, Chris - te e - le - i - son,

A. *legato p*
te e - lei - - - - son, Chris - te e - le - i - - son,

T. *legato p* *f*
- - - - lei - - - - son, Chris - - te e - - lei - - - son, Chris-te

B. *legato p*
te e - lei - - - - son, Chris - te e - lei - - - son,

Pno. Red. *p*

40

S. *marcato f* *legato p*
Chris - - - - te e - lei - - - - son, e - - - - lei - - son,

A. *marcato f* *legato p*
Chris - - - - te e - lei - - - - son, e - - - - lei - - - son,

T. *marcato p* *legato p*
e - - - - - lei - - - - son, e - - - - - lei - - son,

B. *marcato f* *legato p*
Chris - - - - te e - lei - - - - son, e - - - - - lei - - son,

Pno. Red. *f* *p*

48

S. *cres.* *f* *dim.*
Ky - ri - e e - le - - - - i - son, e - - - - le - i -

A. *cres.* *f* *dim.*
Ky - ri - e e - - - - le - - - - i - son, e - le - - - i - -

T. *cres.* *f* *dim.*
Ky - ri - e e - - - - le - - - - i - - son, e - le - - - i - -

B. *cres.* *f* *dim.*
Ky - ri - e e - - - - le - - - - i - son, e - le - - - i - -

Pno. Red. *p* *cres.* *f* *dim.*

56

S. *p*
son, Ky - ri - e e - lei - - - son, e - - - - lei - - -

A. *p*
son, Ky - ri - e e - lei - i - - son, e - - - - lei - - -

T. *p*
son, Ky - ri - e e - - le - - i - son, e - lei - son, e - - - lei - - -

B. *p*
son, Ky - ri - e e - lei - - - son, e - lei - son, e - le - - - i - - -

Pno. Red. *p*

64

mf

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

mf *p*

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

mf *p*

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

mf *p*

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

Pno. Red. *mp* *p* *pp*

70

p

S. e - - - - lei - son.

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

T. e ei - - - - lei - son.

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

Pno. Red.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120

marcato *f* *mf*

Soprano
Et in ter - - - ra pax ho - mi - ni - bus bo - - - næ

marcato *f* *p*

Alto
Et in ter - - - ra pax ho - mi - ni - bus bo - næ

marcato *f* *p*

Tenor
Et in ter - - - ra pax ho - mi - ni - bus bo - næ

marcato *f* *p*

Bass
Et in ter - - - ra pax ho - mi - ni - bus bo - næ

f *marcato* *mf* *p*

Piano Reduction

6 *f*

S.
vo - - - lun - ta - - - tis, et in ter - - ra pax ho -

f

A.
vo - lun - - - ta - - - tis, et in ter - - ra pax ho -

f

T.
vo - lun - - - ta - - - tis, et in ter - - ra pax ho -

f

B.
vo - lun - - - ta - - - tis, et in ter - - ra pax ho -

f

Pno. Red.

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12

S. *mf* mi-ni-bus, bo - - - næ vo - lun - - ta - - - - tis. *mf* Lau -

A. *mf* mi-ni-bus, bo - næ vo - - - lun - ta - - - - tis.

T. mi-ni-bus, Lau-da-mus

B. *mf* mi-ni-bus, bo - næ vo - - - lun - ta - - - - tis.

Pno. Red. *mf* *p*

17

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

A. *mf* Lau - - - da - - - - - mus te,

T. te, lau - da - mus te,

B. *mf* Lau - da - mus te, lau - da - mus

Pno. Red.

20

S. *f*
te, be - ne - di - - - - - ci - mus te, be - ne -

A. *cres.* *f*
lau - da - mus te, be - - - - - ne - -

T. *cres.* *f*
be - - - - - ne - di - - - - - ci - mus, be - - - - - ne -

B. *cres.* *f*
te, be - ne - - - - di - - - - - ci - mus te, be - - - - - ne -

Pno. Red.

23

S. *p*
di - - - - - ci - mus te, a - do - ra - - - - - mus te, a - do -

A. *p*
di - - - - - ci - mus te, a - do - ra - - - - - mus

T. *p*
di - - ci - mus te, a - do - ra - mus te, a - do - ra - - -

B. *p*
di - - - ci - mus te, a - do - ra - mus te,

Pno. Red.

31

S. ra - - - - - mus te, glo-ri-fi-ca-mus te, *f*

A. te, a-do-ra-mus te, glo-ri-fi-ca-mus te, *f*

T. - - - - - mus te, glo-ri-fi-ca-mus te, *f*

B. a-do-ra - - - - - mus te, glo-ri-fi-ca - - - - - mus te, glo - -

Pno. Red.

37

S. glo - - ri-fi - - ca - mus te, glo - ri-fi-ca - - - - - mus te, glo-ri-fi - *ff*

A. glo - - - ri-fi - - ca - mus te, glo - ri - fi - - ca - - - - - mus te, glo-ri-fi - *ff*

T. glo - - - ri-fi - - ca - mus te, glo - ri - - fi - ca - mus te, glo-ri-fi - *ff*

B. ri-fi - ca - mus te, glo - ri - - fi - ca - - - - - mus te, glo-ri-fi - *ff*

Pno. Red.

42

S. *ca - mus te.*

A. *ca - mus te.*

T. *ca - mus te.*

B. *ca - mus te.*

Pno. Red. *p* *legato*

49

S. *mf* *Gra - ti - as a - - gi - mus ti - - - -*

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

T. *mf* *Gra - ti - as a - gi - mus ti - - - - bi prop - ter mag - - nam*

B. *mf* *Gra - ti - as a - - gi - mus*

Pno. Red. *mp*

55

S. *mf*
bi prop - - - ter mag - - - nam glo - -

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

T. *mf*
glo - - - ri - - - am tu - - - um,

B. *mf*
ti - - - bi prop-ter mag - - -

Pno. Red. *mf*

59

S. *mp*
- - - ri - - - am tu - - - um, Do - mi-ne

A. *mp*
mag - - nam glo - ri - am tu - - um,

T. *mp*
Do - mi-ne De - us, Rex cæ -

B. *mp*
- - - nam glo - - ri-am tu - - - um,

Pno. Red. *p*

65

S. *mf*
De - - - us, Rex cæ - les - - - - tis, Do - mi - ne

A. *mp*
Do - mi - ne De - - us, Rex cæ - les - - - - - - - - -

T. *mp*
les - - tis Do - mi - ne De - us, Rex cæ - - - - - - - - -

B. *mp*
Do - - mi - ne De - - - - us, Rex cæ - les - - - - tis,

Pno. Red. *mf*

70

S. *mf*
De - us, Rex cæ - - - - - - - - - les - tis, Rex cæ - - - - - - - - -

A. *mf*
tis, De - us Pa - - - - - - - - - ter, De - us Pa - - - - - - - - -

T. *mf*
les - tis, De - - - - - - - - - us Pa - ter, De - - - - - - - - - us

B. *mf*
Do - - mi - ne De - - us, Rex cæ - - - - les - - - - - - - - -

Pno. Red. *mf*

74

S. les-tis, De-us Pa - - - - - ter om-ni-po - tens.

A. ter om - - - - - ni - - - po - tens. Do-mi-ne *mp*

T. Pa - - - - - ter om - - - ni - po-tens.

B. tis. Do - - mi-ne *mp*

Pno. Red. *p*

79

S. *mf* Do-mi-ne Fi - li u - ni - ge - ni-te, *f* Do - - mi-ne Fi -

A. *f* Fi - li Do - mi-ne Fi - - li u - - - ni-ge -

T. *mf* Do - mi-ne Fi - - li u - - - ni - ge - ni-te, u - ni-

B. *mf* Fi - - - li u - ni - ge - - ni - te, *f* Do - - mi-ne Fi - - li

Pno. Red. *mf* *f*

85

S. *mf*
- li u - - ni - ge - ni - te, Je - su Chris - - - te, Do - mi - ne

A. *mp*
- - - - - ni - te, Je - su Chris - - - te, Do - mi - ne De - us,

T. *mp*
ge - - - - - ni - te, Je - su Chris - te, Do - mi - ne De - - us,

B.
u - - ni - ge - - ni - te, Je - - - - - su Chris - te,

Pno. Red. *mf*

91

S. *p*
De - us, Ag - nus De - - - i, Fi - li - us Pa - tris, Pa - - - - -

A. *p*
Ag - - nus De - - - i, Fi - li - us Pa - tris Pa - - - - -

T. *p*
Ag - - - nus De - - - i, Fi - li - us Pa - - - - -

B. *mf* *p*
Do - mi - ne De - - - us, Fi - li - us Pa - - - -

Pno. Red. *p*

97

S. tris.

A. tris.

T. tris.

B. tris. *f* Qui tol - lis pec - ca -

Pno. Red. *mf*

106

S. *mf* mi - se - re - - - re, mi - se -

A. *mf* mi - - - se - re - re, mi - - - se - re - re,

T. *mf* mi - se - re - - - re, mi - se -

B. - ta mun - - - di,

Pno. Red. *p*

112

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

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

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

B. *mf* mi - - - se - re - re *f* no - - - - - bis, Qui tol - lis pec - ca -

Pno. Red.

120

S. sus - ci - pe de - pre -

A. sus - ci - pe

T. sus - ci - pe de - pre -

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

Pno. Red.

126

S.
ca - - ti - o - - - - - nem nos - - - - -

A.
de - pre - ca - ti - - - o - - - - - nem nos - - - - -

T.
ca - - ti - o - - - - - nem nos - - - - -

B.
de - pre - ca - ti - - - o - - - - - nem no - - - - -

Pno.
Red.

133

S.
tram.

A.
tram. mi - - - se -

T.
tram.

B.
tram. Qui se - des ad dex - te - ram Pa - - - tris,

Pno.
Red.

140

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

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

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

B. mi - - - se -

Pno. Red.

144

S. mi - se - re - - - - re no - - - - - re

A. mi - se - re - re no - - - - - re

T. mi - se - re - - - - re no - - - - - re

B. re - - re mi - se - re - re no - - - - -

Pno. Red.

151

S. *f* *mf*
 - - - - bis. Quo-ni - am tu so-lus sanc-tus tu

A. *f* *p*
 - - - - bis. Quo-ni - am tu so-lus sanc-tus tu

T. *f* *p*
 - - - - bis. Quo-ni - am tu so-lus sanc-tus tu

B. *f* *p*
 - - - - bis. Quo-ni - am tu so-lus sanc - tus tu

Pno. Red. *f* *mf* *p*

158

S. *f*
 so - - - lus Do - mi - nus, tu so - lus Al - - tis - si -

A. *f*
 so - lus Do - mi - nus, tu so - lus Al - - tis - si -

T. *f*
 so - lus Do - mi - nus, tu so - lus Al - - tis - si -

B. *f*
 so - lus Do - mi - nus, tu so - lus Al - - tis - si -

Pno. Red. *f*

164

mf

S. mus, Je - - - - - su Chris - - - -

A. mus, Je - - - - - su Chris - - - -

T. mus, Je - - - - - su Chris - - - -

B. mus,

Pno. Red. *mf*

168

f

S. te, tu so-lus Do - mi-nus, tu so - - lus Al - tis - si-mus,

A. te, tu so-lus Do - mi-nus, tu so - - lus Al - tis - si-mus,

T. te, tu so-lus Do - mi-nus, tu so - - lus Al - tis - si-mus,

B. tu so-lus Do - - mi-nus, tu so - - - lus Al - tis - si - mus, Je-su

Pno. Red. *f*

173

S. *mf*
Je - su Chris - - - te, cum sanc-to spi - - - ri - tu in__

A.
Je - - su Chris - te,

T. *mf*
Je - - - su Chris - te, cum sanc-to spi - - - ri - tu__ in__

B.
Chris - - - - - te,

Pno. Red. *mf*
p

179

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

A. *mf*
cum sanc-to spi - - - ri - tu__ in__ glo - - ri - a De-i, in

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

B. *mf*
cum sanc-to spi - - - ri - tu in__ glo - - ri - a De-i, in

Pno. Red. *mf*

184

S. *f*
De - i, in glo - - - ri - a De - i, cum sanc-to

A. *f*
glo - - - ri - a De - i, in glo - - - ri - a De - - - - -

T. *f*
De - i, in glo - - - ri - a De - i, in glo - - ri - a

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

Pno. Red.

188

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

A. - - - - - i Pa - - tris,

T. De - - - - - i Pa - - tris,

B. sanc-to spi - ri - tu in glo - - ri-a De - - - i Pa - - - - - tris,

Pno. Red. *ff*

195

S. *ff* in glo - ri-a De - - - i Pa - - - - - tris. *mf* A - - - -

A. *ff* in glo - ri-a De - - - - i Pa - - - - - tris. *mf* A -

T. *ff* in glo - ri-a De - - i Pa - - - - - tris. *mf* A - - - -

B. *ff* in glo - ri-a De - - - - i Pa - - - - - tris. *mf* A -

Pno. Red.

204

S. *p* men, a - - - - - men.

A. *p* men, A - - - - - men.

T. *p* men, A - - - - - men.

B. *p* men, a - - - - - men.

Pno. Red. *pp*

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

Soprano

Alto

Tenor

Bass

f

Pa - trem om - ni-po - ten - tem, fac - to - rem cæ - li et ter - -

Piano Reduction

mf

9

S.

A.

T.

B.

ræ, vi - - si - bi - li - um om - ni - um et in - vi - - - -

Pno. Red.

15

S. *mf* Et in u - - num Do - mi -

A. Et in u - num Do - mi -

T. *mf* Et in u - - num Do - mi -

B. - si - bi - - - li - um.

Pno. Red.

21

S. num, Do - mi - num Je - sum Chris - - - tum, Fi - lium De - - -

A. num, Do - mi - num Je - sum Chris - - - tum, Fi - lium

T. num, Do - mi - num Je - sum Chris - - - tum, Fi - lium

B.

Pno. Red.

27

S. *i, Fi - lium De - - - i u - - ni - ge - - ni -*

A. *De - i, Fi - lium De - - - - - i, u - ni -*

T. *De - - - i*

B. *Fi - lium De - - - - i, u - - ni - ge - - - -*

Pno. Red.

33

S. *tum, u - ni - - ge - - ni - tum,*

A. *ge - - - - - ni - tum,*

T. *et ex Pa - tre na - - tum*

B. *ni - tum,*

Pno. Red.

40

S.

A.

T.
8

B.

Pno.
Red.

an - te om - ni - a sæ - cu - la. De - um de De - - - o, Lu - men de

46

S.

A.

T.
8

B.

Pno.
Red.

Lu - - - - mi - ne, De - um ve - - rum de De - o ve - - - -

51

S. *mf* ge - ni-tum non fac - - - - - tum,

A. *mf* ge - ni-tum non fac - - - - - tum,

T. *mf* ro, *mf* ge - ni-tum non fac - - - - - tum,

B. ge - ni-tum non fac - - - - - tum, ge - ni-tum non

Pno. Red. *mp*

56

S. *f* ge - ni-tum non fac - - - - - tum, con-sub-stan -

A. *f* ge - ni-tum non fac - - - - - tum, con-sub-stan -

T. *f* ge - ni-tum non fac - - - - - tum, con-sub-stan -

B. *f* fac - - - - - tum, con-sub-stan - tia - - - - - lem, con -

Pno. Red. *f*

61

S. *mf*
tia - - - - lem Pa - - - tri, per quem om - ni-a

A. *mf*
tia - - - - lem Pa - - - tri, per quem om-ni-a

T. *mf*
tia - - - - lem Pa - - - tri, per quem om - ni-a

B. *mf*
sub-stan - tia-lem Pa - - - tri, per quem om - - - - - ni-a

Pno. Red. *mf*

67

S. *mp*
fac - ta sunt, per quem om - - - - - ni-a fac - ta sunt.

A. *mp*
fac - ta sunt, per quem om - ni-a fac - ta sunt.

T. *mp*
fac - ta sunt, per quem om - ni-a fac - ta sunt.

B. *mp*
fac - ta sunt, per quem om-ni-a fac - ta sunt.

Pno. Red. *p*

73 *marcato* *f* *mf*

S. Qui prop-ter nos ho - mi - - nes et prop - - - ter nos -

A. *marcato* *f* Qui prop-ter nos ho - mi - - - nes et prop-ter nos - -

T. *marcato* *f* Qui prop-ter nos ho - - mi - nes et prop-ter nos - -

B. *marcato* *f* Qui prop-ter nos ho - mi - nes et prop-ter nos - -

Pno. *f* *marcato* *mf*

Red. *mf*

78 *f*

S. tram sa - lu - - - - - tem, et prop-ter nos - - tram sa -

A. *f* tram sa - lu - - - - - tem, et prop-ter nos - - tram sa -

T. *f* tram sa - lu - - - - - tem, et prop-ter nos-tram

B. *f* tram sa - lu - - - - - tem, et prop-ter

Pno. *f*

Red. *f*

83

S. lu - - - - - tem des-cen - - - - -

A. lu - - - - - tem *mf* des-cen - - - - - dit, des-cen - - - - -

T. sa - - - - - lu - - - - - tem *mf* des - cen - - - - - dit, des - cen - - - - -

B. nos-tram sa-lu - - - - - tem *mf* des - cen - - - - - dit, des-cen - - - - -

Pno. Red. *mf*

88

S. *f* dit de cæ - - - - - lis, des-cen - - - - - dit de cæ - - - - -

A. *f* dit de cæ - - - - - lis, *mf* des - - - - - cen - - - - - dit de

T. *f* dit, de cæ - - - - - lis, *mf* des - - - - - cen - - - - - dit de

B. *f* dit, de cæ - - - - - lis, *mf* des - cen - - - - - dit

Pno. Red. *f* *mf* *tr*

93

S. *p*
 - - - - lis, des-cen - - - - dit de cæ - - -

A. *p*
 cæ - - - - lis, des - - cen - - - - dit de cæ - - -

T. *p*
 cæ - - - - - - - lis, des - - cen - - - - dit de cæ - - -

B. *p*
 de cæ - - - lis, des - cen - dit de cæ - - -

Pno. Red.
tr *p* *tr* *tr*

99

S. *poco meno mosso* *meno*
 lis.

A. *poco meno mosso* *meno*
 lis.

T. *poco meno mosso* *meno*
 lis.

B. *poco meno mosso* *meno*
 lis.

Pno. Red.
legato *pp* *ppp*

106 *Andante*, $\text{♩} = 63$

p

S. Et in-car - na - - - - tus est de spi - ri-tu sanc - - - - - to

A. Et in-car - na - - - - tus est de spi - ri-tu sanc - - - - - to

T. Et in-car - na - - - - tus est de spi - ri-tu sanc - - - - - to

B. Et in-car - na - - - - tus est de spi - ri-tu sanc - - - - - to

Pno. Red.

117

S. ex Ma - ri - - - - - a Vir - - - - - gi - ne, et

A. ex Ma - ri - - - - - a Vir - - - - - gi - ne, et

T. ex Ma - ri - - - - - a Vir - - - - - gi - ne, et

B. ex Ma - ri - a Vir - - - - - gi - ne, et ho -

Pno. Red.

128

S. ho - mo fac - - - tus est. Cru-ci - fi - xus e - ti -

A. ho - mo fac - - - tus est. Cru-ci - fi - xus e - ti -

T. ho - mo fac - - - tus est. Cru-ci - fi - xus e - ti -

B. - - - mo fac - - - tus est. Cru-ci - fi - xus e - ti -

Pno. Red.

138

S. am pro no - bis Cru-ci - fi - xus e - ti - am pro no -

A. am pro no - bis Cru-ci - fi - xus e - ti - am pro no -

T. am pro no - bis Cru-ci - fi - xus e - ti - am pro no -

B. am pro no - bis Cru-ci - fi - xus e - ti - am pro no -

Pno. Red.

148

S. bis sub Pon - ti - o Pi - la - - - - to, pas - sus, pas - sus et se -

A. bis sub Pon - ti - o Pi - la - - - - to, pas - sus, pas - sus et se -

T. bis sub Pon - ti - o Pi - la - - - - to, pas - sus, pas - sus et se -

B. bis sub Pon - ti - o Pi - la - - - - to, pas - sus, pas - sus et se -

Pno. Red.

161

Allegro, ♩ = 136 *f*

S. - - - - pul - tus est. Et

A. - - - - pul - tus est. Et

T. - - - - pul - tus est. Et

B. - - - - pul - tus est. Et

Pno. Red.

168

S. re - - sur - - re - - - - - xit ter - - - tia di -

A. re - - sur - - re - - - - - xit ter - - - tia di -

T. re - - sur - - re - - - - - xit ter - - - tia di -

B. re - - sur - - re - - - - - xit ter - - - tia di -

Pno. Red. *marcato*

174

S. a, se - - - - - cun - - - - -

A. a, se - - - - - cun - - - - -

T. a, se - - - - - cun - - - - -

B. a, se - - - - - cun - - - - -

Pno. Red.

176

S. dum scrip - - - tu - - - - - ras,

A. dum scrip - - - tu - - - - - ras,

T. dum scrip - - - tu - - - - - ras,

B. dum scrip - - - tu - - - - - ras,

Pno. Red. *mf*

179

S. et as - - - cen - - - dit in cæ - lum, se - det ad dex - te - ram *mf*

A. et as - - - cen - - - dit in cæ - lum, se - det ad dex - te - ram *mf*

T. et as - - - cen - - - dit in cæ - lum, se - det ad dex - te - ram *mf*

B. et as - - - cen - - - dit in cæ - lum, se - det ad dex - te - ram *mf*

Pno. Red. *cres.* *mf*

187

S. Pa - tris.

A. Pa - tris.

T. Pa - tris.

B. *mf* Pa - tris. Et i - te - rum ven - tu - rus est, ven - tu - rus est cum

Pno. Red.

195

S.

A.

T.

B. glo - ri - a, ju - di - ca - - - - re vi - vos et mor - tu - os, cu - jus

Pno. Red.

201

S. *f* Et in spi - ri-tum sanc - - tum,

A. *f* Et in spi - ri-tum sanc - - tum,

T. *f* Et in spi - ri-tum sanc - - - tum,

B. *f* reg - ni non e - rit fi - - - nis. Et in spi - ri-tum

Pno. Red. *f*

207

S. *p* Do - - - mi - - - num et vi - - - - - vi - - - fi - can - - - - -

A. *p* Do - - - mi - - - num et vi - - - - - vi - - - fi - - - can - - - - -

T. *p* Do - - - - - mi - num et vi - - - - - vi - - - fi - can - - - - -

B. *p* sanc-tum, Do - mi - num et vi - - - - - vi - - - fi - - - can - - - - -

Pno. Red. *p*

212

S. *f* *p*
 tem, qui ex Pa - - - - - tre Fi - - - - li -

A. *f* *p*
 tem, qui ex Pa - - - - - tre Fi - - - - li -

T. *f* *p*
 tem, qui ex Pa - - - - - tre Fi - - - - li -

B. *f* *p*
 tem, qui ex Pa - - - - - tre Fi - - - - li -

Pno. Red. *f* *mp*

218

S. *ff*
 o - que pro - ce - - - - - dit, pro - ce - - - - dit. Qui cum

A. *ff*
 o - que pro - ce - - - - - dit, pro - ce - - - - - dit. Qui cum

T. *ff*
 o - que pro - ce - - - - - dit, pro - ce - - - - dit. Qui cum

B. *ff*
 o - que pro - ce - - - - - dit, pro - ce - - - - dit. Qui cum

Pno. Red. *ff*

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223

S. Pa - - - tre et Fi - - - - - li - - - o si-mul

A. Pa - - - tre et Fi - - - - - li - - - o si-mul

T. Pa - - - tre et Fi - - - - - li - - - o si-mul

B. Pa - - - tre et Fi - - - - - li - - - o si-mul

Pno. Red.

227

S. a - - - do - - - ra - - - - - tur et con - *p*

A. a - - - do - - - ra - - - - - tur

T. a - - - do - - - ra - - - - - tur

B. a - - - do - - - ra - - - - - tur et *p*

Pno. Red. *p*

231

S. glo - - ri - fi - ca - - - - - tur,

A. *p* et con - glo - ri - fi - ca - - - tur,

T. *p* et con - glo - ri - fi - ca - - - tur, *mf* qui lo - cu - - - - -

B. con - - glo - - - ri - - - fi - ca - - - tur, *mf* qui lo -

Pno. Red.

236

S. *mf* qui lo - cu - - - - - tus

A. *mf* qui lo - cu - - - - - tus

T. - - - - - tus est, *mf* qui lo - - cu - - - - - tus

B. cu - - - - - tus est, *mf* qui lo - cu - - - - - tus

Pno. Red.

240

S. est, per pro - phe - - - - - tas, per pro - phe - - -

A. est, per pro - phe - - - - -

T. est per pro - phe - - - - - tas, per pro - phe - - -

B. est per pro - phe - - - - - tas, per pro - phe - - -

Pno. Red.

244

S. tas. Et u-nam sanc - - tam ca - - tho - - - - - li - -

A. tas. Et u - nam sanc - - tam ca - tho - - li - -

T. tas. Et u - nam sanc - tam ca - - tho - - - li -

B. tas. Et u-nam sanc - - - - - tam ca - - - tho - - li - -

Pno. Red. *mf*

248

S. *p* *ff*
 cam et a - pos - to - li - cam Ec - cle - si - am. Con -

A. *p* *ff*
 cam et a - pos - to - li - cam Ec - cle - si - am. Con -

T. *p* *ff*
 cam et a - pos - to - - - - - li - cam Ec - cle - si - am. Con -

B. *p* *ff*
 cam et a - pos - to - - - - li - cam Ec - cle - si - am. Con -

Pno. Red. *p* *ff*

254

S. *ff*
 fi - - - - te - or u - num bap - tis - - - - - ma in re - mis -

A. *ff*
 fi - - - - te - or u - num bap - tis - - - - - ma in re - mis -

T. *ff*
 fi - - - - te - or u - num bap - tis - - - - - ma in re - mis -

B. *ff*
 fi - - - - te - or u - num bap - tis - - - - - ma in re - mis -

Pno. Red. *ff*

258

S.
 sio - - - nem pec - - - ca - to - - - - - rum.

A.
 sio - - - nem pec - - - ca - to - - - - - rum. Et ex -

T.
 sio - - - nem pec - - - ca - to - - - - - rum.

B.
 sio - - - nem pec - - - ca - to - - - - - rum. Et ex -

Pno. Red.

262

S.
 Et ex - - pec - to

A.
 pec - - - - - to, et ex - - pec - - - - -

T.
 Et ex - - pec - to, et ex - -

B.
 pec - - - - - to, et ex - - pec - - - - -

Pno. Red.

265

S. re - sur - rec - - tio - - - - - nem mor - tu - -

A. - - to re - sur - rec - - tio - nem mor - tu - -

T. pec - to re - sur - rec - - tio - nem mor - tu - -

B. to re - sur - rec - - tio - - - - - nem mor - tu - -

Pno. Red.

268

S. *mf* o - - - - - rum, et_ vi - - - tam ven - tu - ri sæ - - - cu - -

A. o - - - - - rum,

T. *mf* o - - - - - rum, et_ vi - - - tam ven - tu - ri sæ - - - cu - -

B. *mf* o - - - - - rum, et_ vi - - - - - tam ven - tu - ri

Pno. Red. *mfⁱ*

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273

S. li, et vi - - - - - tam ven - tu - - - - -

A. *mf* et vi - - - - - tam ven - - - - -

T. li, ven - - - - - tu - ri,

B. sæ - - - - - cu - li, et vi - - - - - tam ven -

Pno. Red. *mf*

277

S. - - - - - ri sæ - - - - - cu - li, et *f*

A. tu - ri ven - - - - - tu - ri, ven - - - - - *f*

T. ven - - - - - tu - ri, sæ - - - - - cu - li, et *f*

B. tu - - - - - ri sæ - - - - - cu - li, et *f*

Pno. Red. *f marcato*

281

S. vi - tam ven - tu - ri sæ - - - cu - li. A - - - men, a - - - - men._____

A. tu - - - - ri sæ - - - cu - li. A - men, a - - - men._____

T. vi - tam ven - tu - ri sæ - - - cu - li. A - - - men, a - - - men._____

B. vi - tam ven - tu - ri sæ - - - 0 - li. A - men, a - - - - - men._____

Pno. Red.

4. Sanctus

Hilarión Eslava, 1866

Moderato, $\text{♩} = 84$

Soprano

f *Sanc - tus, Sanc - tus, Sanc - - - tus, Do - mi - nus* mf

Alto

f *Sanc - tus, Sanc - tus, Sanc - - - tus, Do - mi - nus* mf

Tenor

f *Sanc - tus, Sanc - tus, Sanc - - - tus, Do - mi - nus* mf

Bass

f *Sanc - tus, Sanc - tus, Sanc - - - tus, Do - mi - nus De - - - us* mf

Piano Reduction

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8

S. *f*
De - us Sa - ba - oth, Sanc - tus, Sanc - tus, Sanc - - - tus,

A. *f*
De - us Sa - ba - oth, Sanc - tus, Sanc - tus, Sanc - - - tus,

T. *f*
De - us Sa - ba - oth, Sanc - tus, Sanc - tus, Sanc - - - tus,

B. *f* *mf*
Sa - - ba - - - oth, Sanc - tus, Sanc - tus, Sanc - - - tus, Do - mi - nus

Pno. Red. *f* *mf*

16

S. *mf* *ff*
Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cæ - - - li et

A. *mf* *ff*
Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cæ - - - li et

T. *mf* *ff*
Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cæ - - - li et

B. *ff*
De - - us Sa - - - ba - - - oth. Ple - ni sunt cæ - - - li et

Pno. Red. *mf* *ff*

23

S. *p* *ff*
 ter - - - - ra glo - - ri-a tu - - a, ple-ni sunt cæ - - -

A. *p* *ff*
 ter - - - - ra glo - - ri-a tu - - a, ple-ni sunt cæ - - -

T. *p* *ff*
 ter - - - - ra glo - - ri-a tu - - a, ple-ni sunt cæ - - -

B. *p* *ff*
 ter - - - - ra glo - - ri-a tu - - a, ple-ni sunt cæ - - -

Pno. Red. *mp* *ff*

31

S. *p*
 li et ter - - - - - ra glo - - - ri-a tu - - a.

A. *p*
 li et ter - - - - - ra glo - - - ri-a tu - - a.

T. *p* *mf*
 li et ter - - - - - ra glo - - - ri-a tu - - a. Ho-

B. *p*
 li et ter - - - - - ra glo - - - ri-a tu - - a.

Pno. Red. *mp* *mf*

38

S. *mf*
ho - san - na in ex - cel - sis,

A. *mf*
ho - san - na in ex - cel - sis,

T. *mf*
san - na, ho - san - na, ho - san - na in ex - cel - sis,

B. *mf* *mf*
ho - san - na in ex - cel - sis, Ho - san - na, ho -

Pno. Red. *mp*

43

S. *mf* *marcato* *cres.* *f*
ho - san - - na in ex - cel - sis, ho - san - na, ho - san - na, ho -

A. *mf* *marcato* *cres.* *f*
ho - san - - na in ex - cel - sis, ho - san - na, ho - san - na, ho -

T. *mf* *marcato* *cres.* *f*
ho - san - - na in ex - cel - sis, ho - san - na, ho - san - na, ho -

B. *marcato* *cres.*
san - na, ho - san - - na in ex - cel - sis, ho - san - na, ho - san - na

Pno. Red. *mf* *cres.* *f*

48

S. *dim.*
 san - - - - - na in ex - - cel - - - sis.

A. *dim.*
 san - - - - - na in ex - - cel - - - sis.

T. *dim.*
 san - - - - - na in ex - - cel - - - sis.

B. *f* *dim.*
 ho-san - - - - - na in ex - - cel - - - sis.

Pno. Red. *dim.*

5. *Benedictus*

Hilarión Eslava, 1866

Andante
p

Soprano
Be - - ne - dic - - tus qui ve - nit, qui ve - nit in no - - mi-ne

Alto
Be - - ne - dic - - tus qui ve - nit, qui ve - nit in no - - mi-ne

Tenor
Be - - ne - dic - - tus qui ve - nit, qui ve - nit in no - - mi-ne

Bass
Be - - ne - dic - - tus qui ve - nit, qui ve - nit in no - - mi-ne

Piano Reduction

11

S.
Do-mi - ni, Be - ne - dic - tus qui ve - - - - nit in no -

A.
Do mi - ni, Be - ne - dic - tus qui ve - - - - nit in

T.
Do-mi - ni, Be - ne - dic - tus qui ve - - nit, qui ve - - nit in

B.
Do-mi - ni, Be - ne - dic - tus qui ve - - nit, qui ve - - nit in

Pno. Red.

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22

S. - mi-ne Do - - - mi - - ni, in no - mi-ne Do-mi - ni, in no - - mi-ne

A. no-mi-ne Do - - - mi - - ni, in no - mi-ne Do-mi - ni, in no - - mi-ne

T. no-mi-ne Do - - - mi - - ni, in no - mi-ne Do-mi - ni, in no - - mi-ne

B. no-mi-ne Do - - - mi - - ni, in no - mi-ne Do-mi - ni, in no - - mi-ne

Pno. Red.

Allegro Moderato ♩ = 84

32

S. *f* Do - mi - ni, _____ Ho - san - na, ho - san - na, ho - - san - - na in ex -

A. Do - mi - ni, _____

T. *f* Do - mi - ni, _____ Ho - san - na, ho -

B. Do - mi - ni, _____ Ho - *f*

Pno. Red.

38

S. cel - sis, ho - san - na, ho - san - na, ho - san - na, ho -

A. *f* Ho - san - na, ho - - san - na, ho - san - na, ho - -

T. san - - na in ex - cel - sis, ho san - - na in ex - cel - sis,

B. san - na, ho - - san - na, ho - san - na, ho - - san - na, ho -

Pno. Red. *mp*

42

S. san - na, ho - san - - na, ho - - san - - na in ex - cel - - sis, ho -

A. san - na, ho - - - - san - na in ex -

T. ho - - - san - - na in ex - cel - - sis,

B. san - na, ho - san - - - na in ex - cel - sis, ho - - san - - - na in ex -

Pno. Red. *mf*

46

S.
san - - - na in ex - cel - - sis, in ex - cel - - - sis. *dim.*

A.
cel - sis, in ex - cel - - - - - sis. *dim.*

T.
ho - - - - san - - na in ex - cel - - - sis. *dim.*

B.
cel - sis, ho - - - san - - na in ex - cel - - - sis. *dim.*

Pno.
Red. *dim.*

6. Agnus

Hilarión Eslava, 1866

Andante mosso, ♩ = 84

Soprano *mf*
Agnus De - i qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta

Alto *mf*
Agnus De - i qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta

Tenor *mf*
Agnus De - i qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta

Bass *mf*
Agnus De - i qui tol - lis qui tol - lis pec - ca - ta

Piano
Reduction *mf* *p*

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7

S. mun - - - di, mi-se - re - re no - - - bis,

A. mun - - - di, mi-se - re - re no - - - bis,

T. mun - - - di, mi-se - re - re no - - - bis,

B. mun - - - di mi-se - re - re no - - - bis, mi-se -

Pno. Red.

mf *p*

13

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

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

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

B. re - re no - - - - - bis. Ag-nus De - - i qui tol - lis

Pno. Red.

19

S. *cres.* *p*
ca - ta, qui tol - lis pec - ca - ta mun - - - - di, mi - - se -

A. *cres.* *p*
ca - ta, qui tol - lis pec - ca - ta mun - - - - di, mi - - se -

T. *cres.* *p*
ca - ta, qui tol - lis pec - ca - ta mun - - - - di, mi - se - re - re -

B. *cres.* *p*
qui tol - lis pec - ca - ta mun - - - - di mi - se -

Pno. Red. *cres.* *p*

25

S. *mf*
re - re no - bis, mi - - se - re - re no - bis,

A. *mf* *f*
re - - - re no - bis, mi - - se - re - - - re no - bis, mi - se -

T. *mf*
no - - - - - bis, mi - se re - re no - - - - - bis,

B. *mf*
re - re no - bis, mi - se - re - re no - bis,

Pno. Red. *mf* *f*

30

S. *f*
mi - - - se - re - re, mi - se - re - - - re no - - - - bis.

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

T. *f*
mi - - - se - re - re, mi - se - re - - - re no - - - - bis.

B. *f*
mi - se - re - re, mi - se - re - - - re no - - - - bis.

Pno. Red. *f* *mf* *p*

36

S. *f* *mp*
Ag-nus De - - i qui tol - lis pec - ca - ta mun - - di, do - na

A. *f*
Ag-nus De - - i qui tol - lis pec - ca - ta mun - - - di,

T. *f*
Ag-nus De - - i qui tol - lis pec - ca - ta mun - - - di,

B. *f*
Ag-nus De - - i qui tol - lis pec - ca - ta mun - - di,

Pno. Red. *f* *p*

41

S. *cres. mf* *f* *dim.*
no - bis, do - na no - bis, do - na no - bis pa - - - -

A. *p* *cres.* *dim.*
do - - na no - bis, do - na no - bis, do - na no - bis pa - -

T. *p* *cres.* *dim.*
do - - na no - bis, do - - na no - bis, do - na no - bis pa - -

B. *p* *cres.* *dim.*
do - na no - bis, do - na no - bis do - na no - bis pa - -

Pno. Red. *cres.* *cres.* *dim.*

48

S. *pp*
cem, do - na no - - - - bis pa - - - - - - - cem.

A. *pp*
cem, do - na no - - - bis pa - - - - - - - cem.

T. *pp*
cem, do - na no - - - bis pa - - - - - - - cem.

B. *pp*
cem, do - na no - - - bis pa - - - - - - - cem.

Pno. Red. *pp*

Piano Reduction (by Editor)

Misa En La (Mass in A)

1. Kyrie

Hilarión Eslava, 1866

Andante mosso, ♩ = 72

Musical score for measures 1-9. The piece is in A major (two sharps) and 3/4 time. The tempo is Andante mosso, with a quarter note equal to 72 beats per minute. The score begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical score for measures 10-16. The score continues with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. There are slurs and accents throughout. Measure 16 ends with a piano (*p*) dynamic in the right hand.

Musical score for measures 17-26. The score features a forte (*f*) dynamic in the left hand and a piano (*p*) dynamic in the right hand. The texture is primarily chordal with some melodic movement in the right hand.

Musical score for measures 27-33. The score includes a trill (*tr*) in the right hand in measure 29. The dynamics are forte (*f*) in the right hand and piano (*p*) in the left hand.

Musical score for measures 34-40. The score features a trill (*tr*) in the left hand in measure 34. The dynamics are piano (*p*) in both hands.

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2
40

f *p* *tr*

This system contains measures 40 through 46. It begins with a dynamic marking of *f* (forte) in the right hand. A trill is indicated above the first measure. The dynamic shifts to *p* (piano) in the second measure. The system concludes with a trill in the right hand.

47

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

This system contains measures 47 through 55. It starts with a dynamic marking of *p* (piano). The dynamics progress through *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo) towards the end of the system.

56

p *mp*

This system contains measures 56 through 64. It begins with a dynamic marking of *p* (piano) and ends with a dynamic marking of *mp* (mezzo-piano).

65

p *pp*

This system contains measures 65 through 68. It starts with a dynamic marking of *p* (piano) and ends with a dynamic marking of *pp* (pianissimo).

69

This system contains measures 69 through 74. It concludes the piece with a double bar line at the end of measure 74.

2. Gloria

Hilarión Eslava, 1866

Allegro moderato, ♩ = 120

f marcato

mf

p

8

f

mf

p

14

mf

19

f

23

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70

mf

This system contains measures 70 through 74. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present at the beginning of the system.

75

p *mf*

This system contains measures 75 through 80. The right hand continues with a melodic line, showing some chromatic movement. The left hand has a more active bass line. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

81

f

This system contains measures 81 through 86. The right hand has a more complex melodic texture with some triplets. The left hand continues with a steady accompaniment. A dynamic marking of *f* (forte) is present.

87

mf *p*

This system contains measures 87 through 93. The right hand features a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *mf* and *p*.

94

v

This system contains measures 94 through 100. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. A dynamic marking of *v* (accents) is present.

101

mf *p*

This system contains measures 101 through 105. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *mf* and *p*.

6
110

Musical score for measures 110-116. Treble clef has chords with accents (>) and slurs. Bass clef has a continuous eighth-note pattern with slurs.

117

Musical score for measures 117-124. Treble clef has chords with accents (>) and slurs. Bass clef has a continuous eighth-note pattern with slurs. Dynamics *mf* and *p* are indicated.

125

Musical score for measures 125-132. Treble clef has chords with accents (>) and slurs. Bass clef has a continuous eighth-note pattern with slurs.

133

Musical score for measures 133-140. Treble clef has chords with accents (>) and slurs. Bass clef has a continuous eighth-note pattern with slurs. Dynamics *mf* and *p* are indicated.

141

Musical score for measures 141-144. Treble clef has chords with accents (>) and slurs. Bass clef has a continuous eighth-note pattern with slurs.

145

Musical score for measures 145-152. Treble clef has chords with accents (>) and slurs. Bass clef has a continuous eighth-note pattern with slurs.

153

Musical score for measures 153-159. The piece is in A major (three sharps). The right hand starts with a forte (*f*) dynamic, playing a melodic line with eighth-note patterns. The left hand provides harmonic support with chords and moving bass lines. The dynamic shifts to mezzo-forte (*mf*) in measure 155 and then piano (*p*) in measure 156.

160

Musical score for measures 160-164. The right hand features a melodic line with eighth-note patterns, starting with a forte (*f*) dynamic. The left hand continues with harmonic support. The dynamic shifts to mezzo-forte (*mf*) in measure 163.

165

Musical score for measures 165-169. The right hand plays a melodic line with eighth-note patterns, starting with a forte (*f*) dynamic. The left hand provides harmonic support with chords and moving bass lines. The dynamic shifts to forte (*f*) in measure 167.

170

Musical score for measures 170-176. The right hand plays a melodic line with eighth-note patterns, starting with a mezzo-forte (*mf*) dynamic. The left hand provides harmonic support with chords and moving bass lines. The dynamic shifts to mezzo-forte (*mf*) in measure 174 and then piano (*p*) in measure 175.

177

Musical score for measures 177-183. The right hand plays a melodic line with eighth-note patterns, starting with a mezzo-forte (*mf*) dynamic. The left hand provides harmonic support with chords and moving bass lines. The dynamic shifts to mezzo-forte (*mf*) in measure 179.

184

Musical score for measures 184-189. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with chords and moving lines in both hands. A dynamic marking of *f* (forte) is present at the end of measure 189.

190

Musical score for measures 190-197. The score continues in G major and 2/4 time. It features a piano accompaniment with chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present in measure 194.

198

Musical score for measures 198-203. The score concludes in G major and 2/4 time. It features a piano accompaniment with chords and moving lines in both hands. A dynamic marking of *pp* (pianissimo) is present in measure 201.

3. Credo

Hilarión Eslava, 1866

Allegro Moderato

Musical score for measures 1-9. The score is in G major and 2/4 time. It features a piano accompaniment with chords and moving lines in both hands. A dynamic marking of *mf* (mezzo-forte) is present in measure 1.

10

Musical score for measures 10-16. The score continues in G major and 2/4 time. It features a piano accompaniment with chords and moving lines in both hands.

17

Musical score for measures 17-23. The score continues in G major and 2/4 time. It features a piano accompaniment with chords and moving lines in both hands. A dynamic marking of *p* (piano) is present in measure 17.

23

Musical score for measures 23-29. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of measure 29.

30

Musical score for measures 30-36. The right hand continues with a melodic line, including some grace notes. The left hand has a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 36.

37

Musical score for measures 37-44. The right hand has a more active melodic line with frequent sixteenth notes. The left hand accompaniment consists of chords and moving lines. A fermata is placed over the final note of measure 44.

45

Musical score for measures 45-51. The right hand features a melodic line with some rests. The left hand accompaniment is primarily chordal. A fermata is placed over the final note of measure 51.

52

Musical score for measures 52-58. The right hand has a melodic line with eighth notes. The left hand accompaniment is chordal. A dynamic marking of *mp* (mezzo-piano) is present in measure 52. A fermata is placed over the final note of measure 58.

59

Musical score for measures 59-65. The right hand has a melodic line with some rests. The left hand accompaniment is chordal. Dynamic markings include *f* (forte) in measure 59 and *mf* (mezzo-forte) in measure 65. A fermata is placed over the final note of measure 65.

10

66

Musical score for measures 66-73. The piece is in G major (one sharp) and 3/4 time. Measure 66 starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. Measure 73 concludes with a forte (*f*) dynamic and a *marcato* marking.

74

Musical score for measures 74-81. The right hand continues with a melodic line, marked mezzo-forte (*mf*) in measure 74 and forte (*f*) in measure 81. The left hand maintains a steady accompaniment. Measure 81 ends with a *marcato* marking.

82

Musical score for measures 82-89. The right hand features a more active melodic line with slurs and ties, marked mezzo-forte (*mf*) in measure 82 and forte (*f*) in measure 89. The left hand accompaniment is consistent. Measure 89 ends with a *marcato* marking.

90

Musical score for measures 90-93. The right hand includes trills (*tr*) and slurs, marked mezzo-forte (*mf*) in measure 90. The left hand accompaniment is steady. Measure 93 ends with a *marcato* marking.

94

Musical score for measures 94-99. The right hand features trills (*tr*) and slurs, marked piano (*p*) in measure 94. The left hand accompaniment is steady. Measure 99 ends with a *legato* marking.

100

Musical score for measures 100-107. The tempo is marked *poco meno mosso* in measure 100 and *meno* in measure 102. The right hand features a melodic line with slurs and ties, marked piano (*p*) in measure 100, piano-piano (*pp*) in measure 102, and pianissimo (*ppp*) in measure 104. The left hand accompaniment is steady. Measure 107 ends with a *legato* marking.

106 Andante, $\text{♩} = 63$

118

131

142

154

166 Allegro, $\text{♩} = 136$

12

170

marcato

175

177

mf
cres.

180

mf

189

mf

197

f

205

Musical score for measures 205-211. The piece is in A major (two sharps) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving bass lines. A piano (*p*) dynamic marking is present in measure 208.

212

Musical score for measures 212-218. The right hand continues with a melodic line, including some grace notes. The left hand has a steady accompaniment. Dynamics include forte (*f*) in measure 212 and mezzo-piano (*mp*) in measure 215.

219

Musical score for measures 219-224. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment becomes more rhythmic. A fortissimo (*ff*) dynamic marking is used in measure 222.

225

Musical score for measures 225-228. The right hand features a melodic line with some grace notes. The left hand accompaniment is steady. A fermata is placed over the final chord in measure 228.

229

Musical score for measures 229-233. The right hand has a melodic line with grace notes. The left hand accompaniment is steady. A piano (*p*) dynamic marking is present in measure 230.

234

Musical score for measures 234-237. The right hand has a melodic line with grace notes. The left hand accompaniment is steady. A piano (*p*) dynamic marking is present in measure 234.

Musical score for measures 237-240. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final measure of this system.

Musical score for measures 241-245. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 244.

Musical score for measures 246-250. The right hand has a more rhythmic, eighth-note pattern. A dynamic marking of *p* (piano) is present in measure 248.

Musical score for measures 251-255. The right hand features a series of chords, some with a fermata. A dynamic marking of *ff* (fortissimo) is present in measure 253.

Musical score for measures 256-259. The right hand has a series of chords, some with a fermata. The left hand has a steady eighth-note accompaniment.

Musical score for measures 260-263. The right hand has a series of chords, some with a fermata. The left hand has a steady eighth-note accompaniment.

263

Musical score for measures 263-265. The piece is in A major (two sharps) and 3/4 time. Measure 263 features a treble clef with a series of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 264 continues the treble line with eighth notes and adds a bass line with eighth notes. Measure 265 concludes with a treble clef ending on a half note and a bass clef ending on a half note.

266

Musical score for measures 266-268. Measure 266 has a treble clef with eighth notes and a bass clef with eighth notes. Measure 267 features a treble clef with a long melodic line and a bass clef with eighth notes. Measure 268 ends with a treble clef chord marked *mf* and a bass clef ending on a half note.

270

Musical score for measures 270-275. Measure 270 has a treble clef with chords and a bass clef with eighth notes. Measure 271 continues with chords in the treble and eighth notes in the bass. Measure 272 features a treble clef with chords and a bass clef with eighth notes. Measure 273 has a treble clef with chords and a bass clef with eighth notes. Measure 274 has a treble clef with eighth notes and a bass clef with eighth notes. Measure 275 ends with a treble clef eighth notes and a bass clef ending on a half note.

276

Musical score for measures 276-280. Measure 276 has a treble clef with eighth notes and a bass clef with eighth notes, marked *mf*. Measure 277 continues with eighth notes in both staves. Measure 278 has a treble clef with eighth notes and a bass clef with eighth notes. Measure 279 has a treble clef with eighth notes and a bass clef with eighth notes. Measure 280 ends with a treble clef eighth notes and a bass clef ending on a half note.

280

Musical score for measures 280-285. Measure 280 has a treble clef with chords marked *f marcato* and a bass clef with eighth notes. Measure 281 continues with chords in the treble and eighth notes in the bass. Measure 282 has a treble clef with chords and a bass clef with eighth notes. Measure 283 has a treble clef with chords and a bass clef with eighth notes. Measure 284 has a treble clef with chords and a bass clef with eighth notes, marked *mf*. Measure 285 ends with a treble clef chords marked *p* and a bass clef ending on a half note.

4. Sanctus

Hilarión Eslava, 1866

Moderato, ♩ = 84

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41

mf

This musical system covers measures 41 to 45. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and eighth-note patterns. Measure 41 has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note. Measures 42-45 show a progression of chords and eighth-note patterns. A dynamic marking of *mf* is present in measure 45.

46

cres. *f* *dim.*

This musical system covers measures 46 to 50. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and eighth-note patterns. Measure 46 has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note. Measures 47-50 show a progression of chords and eighth-note patterns. Dynamic markings include *cres.* in measure 46, *f* in measure 47, and *dim.* in measure 48. The system ends with a double bar line.

5. *Benedictus*

Hilarión Eslava, 1866

Andante

14

25

Allegro Moderato $\text{♩} = 84$

34

39

Original score #MC727-7 from Biblioteca Nacional de España; edited 2024 by Rebecca Rufin

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43

47

6. Agnus

Hilarión Eslava, 1866

Andante mosso, ♩ = 84

7

13

19

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20

24

Musical score for measures 20-24. The piece is in G major (one sharp) and 4/4 time. Measure 20 starts with a treble clef and a bass clef. The treble staff has a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 21 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 22 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 23 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 24 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. The dynamic marking *mf* is placed above the treble staff in measure 22.

29

Musical score for measures 29-33. The piece is in G major (one sharp) and 4/4 time. Measure 29 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 30 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 31 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 32 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 33 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. The dynamic marking *f* is placed above the treble staff in measure 29.

34

Musical score for measures 34-39. The piece is in G major (one sharp) and 4/4 time. Measure 34 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 35 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 36 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 37 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 38 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 39 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. The dynamic markings *mf*, *p*, and *f* are placed above the treble staff in measures 34, 35, and 36 respectively.

40

Musical score for measures 40-46. The piece is in G major (one sharp) and 4/4 time. Measure 40 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 41 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 42 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 43 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 44 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 45 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 46 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. The dynamic markings *p*, *cres.*, *cres.*, and *dim.* are placed above the treble staff in measures 40, 42, 44, and 46 respectively.

47

Musical score for measures 47-51. The piece is in G major (one sharp) and 4/4 time. Measure 47 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 48 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 49 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 50 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 51 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. The dynamic marking *pp* is placed above the treble staff in measure 48.