

# Misa Breve

Hilarión Eslava



**Abbreviated Mass**  
**For SATB Choir with Small Orchestra**  
*(includes organ reduction by the composer)*

ART: "En el coro" by Vicente Borrás Abellá, 1890. Museo del Prado, Madrid

CPE-361

# Misa Breve

**Hilarión Eslava**

This beautiful suite, originally published at the printshop of Bonifacio Eslava (nephew of Hilarión Eslava) circa 1860, draws from two *Misas* written earlier by the composer, perhaps while he served as the Master of Chapel at the Cathedral of Sevilla. The third “Credo” movement is from his *Misa en Do* (CPE-364), and the other movements are from his *Misa en Re* (CPE-576). Both of these works have been transcribed and are available at [www.hilarioneslava.org/music](http://www.hilarioneslava.org/music).

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# Misa Breve

## 1. Kyrie

Hilarión Eslava

Adagio

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboes, C Clarinets, Bassoons, D Trumpets, Horns in C, Tuba or Ophicleide, Violin 1, Violin 2, Viola, Violoncello, Contrabass, Soprano, Alto, Tenor, Bass, and Organ Reduction. The score is in common time (C) and features a variety of dynamics including piano (p), forte (f), and *dol.* (dolce). The vocal parts have lyrics in Spanish: "Ky - - - ri - e e - lei - son, ky - - ri - e e - -".

Original Score #E-ESL02-R54 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

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5

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Ve.

Cb.

S.

A.

T.

B.

Org. Red.

lei-son, ky-ri-e-e-lei-son, Chris-te e-lei-son,

lei-son, ky-ri-e-e-lei-son, Chris-te e-lei-son,

lei-son, ky-ri-e e-lei-son, Chris-te e-lei-son,

e-lei-son, ky-ri-e e-lei-son, Chris-te e-lei-son

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9

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

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

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

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

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

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13

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

S.

A.

T.

B.

Org. Red.

8

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

lei - - - - - son, ky - ri - e e - - - lei - - - son, ky - ri - e

lei - - - - - son, ky - - - ri - e e - lei - - - - son, ky - ri - e

lei - - - - - son, ky - - - ri - e e - lei - - - - son, ky - ri - e

lei - - - - - son, ky - - - ri - e e - - lei - son, ky - - - ri -

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17

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

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

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

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

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

Org. Red.

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## 2. Gloria

Hilarión Eslava

**Allegro Moderato**

Flute

Oboes

C Clarinets

Bassoons

D Trumpets

Horns in C

Tuba or Ophicleide

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Organ Reduction

*f* Et in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis,

*f* Et in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis,

*f* Et in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis,

*f* Et in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis,

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8

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

Lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus te,

Lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus te,

Lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus te,

Lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus te,

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14

Fl. *cresc.*  
*p* *cresc.* *f* *p* *cresc.*

Obs. *cresc.*  
*p* *cresc.* *f* *p* *cresc.*

C Cls. *cresc.*  
*p* *cresc.* *f* *p* *cresc.*

Bsns. *1°*  
*p* *cresc.* *f* *p* *cresc.*

D Tpt.

C Hns. *p*

Tuba or Oph.

Vln. 1 *p*

Vln. 2 *cresc.*  
*p* *cresc.* *f* *p* *cresc.*

Vla. *cresc.*  
*p* *cresc.* *f* *p* *cresc.*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

1C or Solo Alto  
a - - - do - ra - - - mus te glo - - - ri - fi - ca - - - mus te

1C or Solo Tenor  
a - - - do - ra - - - mus te glo - - - ri - fi - ca - - - mus te

S.

A.

T.

B.

Org. Red. *p*

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18

Fl. *f*

Obs. *f*

C Cls. *f*

Bsns. *f*

D Tpt. *f*

C Hns. *f*

Tuba or Oph. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

S. *f*  
gra - ti - as a - - - - gi-mus ti - - - - - bi prop-ter

A. *f*  
gra - ti - as a - - - - gi-mus ti - - - - - bi prop-ter

T. *f*  
gra - - ti - as a - - - - gi-mus ti - - - - - bi prop-ter

B. *f*  
gra - - ti - as a - - - - gi-mus ti - - - - - bi prop-ter

Org. Red. *f*

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22

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.  
mag - - - - - nam glo - ri - am tu - - - - - am,

A.  
mag - - - - - nam glo - ri - am tu - - - - - am,

T.  
mag - - - - - nam glo - ri - am tu - - - - - am,

B.  
mag - - - - - nam glo - ri - am tu - - - - - am,

Org. Red.

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27

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Ve.

Cb.

S.

A.

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

B.

Org.  
Red.

32

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or  
Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.  
Red.

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

Do - - - - - mi - ne

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36

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*p*

*1°*

*dol.*

Fi - - - li u - - ni - ge - - ni-te, Je - - - - su, Je - - - - su

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41

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

Do - mi - - - ne De - - - us,  
Chris - - - - te, Do - - - mi - ne De - - - us,

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45

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or  
Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org.  
Red.

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

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

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49

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*f*

*p*

qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

Pa - - - - - tris, qui tol - lis pec - ca - ta

Pa - - - - - tris, qui tol - lis pec - ca - ta

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55

Fl.

Obs. *1°*  
*p*

C Cls. *p*

Bsns. *1°*  
*p*

D Tpt.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
mun - di, mi - se - re - re no - bis, qui tol - lis pec - ca - ta mun - - di,

A.  
mun - - di, mi - se - re - re no - bis, qui tol - lis pec - ca - ta mun - - di,

T.  
mun - di, mi - se - re - re no - bis, qui tol - lis pec - ca - ta mun - - di,

B.  
mun - di, mi - se - re - re no - bis, qui tol - lis pec - ca - ta mun - - di,

Org. Red.

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65

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
sus-ci-pe de-pre-ca-ti-o-nem nos-tram. Qui se-des ad dex-te-ram

A.  
sus-ci-pe de-pre-ca-ti-o-nem nos-tram. Qui se-des ad dex-te-ram

T.  
sus-ci-pe de-pre-ca-ti-o-nem nos-tram. Qui se-des ad dex-te-ram

B.  
sus-ci-pe de-pre-ca-ti-o-nem nos-tram. Qui se-des ad dex-te-ram

Org.  
Red.

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73

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

1C or Solo Soprano

S.

A.

T.

B.

Org. Red.

Quo - - - ni -

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

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

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

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

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81

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

1C or Solo Soprano

S.

A.

T.

B.

Org. Red.

am tu so-lus sanc - - - tus, tu so - - - lus Do - - - mi -

tu so-lus

tu so-lus

tu so-lus

tu so-lus

tu so-lus

tu so-lus

tu so-lus

tu so-lus

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87

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

1C or Solo Soprano

S.

A.

T.

B.

Org. Red.

nus, tu so - - lus al - tis - - - si-mus Je - - - - su

tu so-lus sanc - - - tus, tu so-lus Do - - - mi - nus,

tu so-lus sanc - - - tus, tu so-lus Do - - - mi - nus,

tu so-lus sanc - - - tus, tu so-lus Do - - - mi - nus,

tu so-lus sanc - - - tus, tu so-lus Do - - - mi - nus,

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91

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln.2

Vla.

Vc.

Cb.

1C or Solo Soprano

Chris - te.

1C or Solo Alto

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

S.

tu so - lus al - tis - si - mus,

A.

tu so - lus al - tis - si - mus,

T.

tu so - lus al - tis - si - mus,

B.

tu so - lus al - tis - si - mus,

Org. Red.

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95

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C or Solo Alto

S.

A.

T.

B.

Org. Red.

tus, *mp* tu so - lus Do - - - mi - nus, tu tu so - lus tu so-lus sanc - - - tu so-lus sanc - - - tu so-lus sanc - - - tu so-lus sanc - - -

100

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

1C or Solo Alto

S.

A.

T.

B.

Org. Red.

so - - lus al - tis - - - si - mus Je - - - - su Chris - te.

tus, tu so-lus Do - - - mi - nus,

tus, tu so-lus Do - - - mi - nus,

tus, tu so-lus Do - - - mi - nus,

tus, tu so-lus Do - - - mi - nus, tu so - lus al -

104

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

tu so - - lus al -

tu so - - - lus al - ti - - - si-mus, Je - - - - - su

tu sol - lus al - ti - - - si-mus

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

107

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

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

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

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

te tu so-lus al - tis - si-mus Je - su Chris - - te,

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112

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Ve.

Cb.

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

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

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

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

Org. Red.

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119

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

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

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

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

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

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124

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

De - - - i, *ff* in glo - - ri - a De - - - i, in glo-ri-a De-i Pa - - - -

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

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

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

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129

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

Pa - - - - tris, a - - - men, a - men.

Pa - - - - tris, a - - - men, a - men.

Pa - - - - tris, a - - - men, a - men.

Pa - - - - tris, a - - - men, a - men.

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## 3. Credo

Hilarión Eslava

**Allegro non molto**

Flute

Oboes

C Clarinets

Bassoons

To C Trumpets  
1<sup>o</sup>

Horns in C

Tuba or  
Ophicleide

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Organ  
Reduction

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

*NOTE: For this movement, the organ reduction contains melodic elements not incorporated in other instruments, and also lacks significant elements from other instruments. It is therefore the Editor's opinion that although it was not identified as such in any source document, the organ may have been intended to be obbligato for this movement.*

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8

Fl. *f* *p*

Obs. *f* *p*

C Cls. *f* *p*

Bsns. *f* *p* 1°

C Tpts. *f* *p*

C Hns. *f* *p*

Tuba or Oph. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

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

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

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

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

Org. Red. *f* *p*

13

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Ve.

Cb.

S.

A.

T.

B.

Org. Red.

bi - li - um et in u - num Do - mi - num Je - - sum Chris - tum,

bi - li - um et in u - num Do - mi - num Je - - sum Chris - tum,

bi - li - um et in u - num Do - mi - num Je - - sum Chris - tum,

bi - li - um et in u - num Do - mi - num Je - - sum Chris - tum,

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18

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

fi - li - um De - - i u - - - ni - ge - - - ni - tum,

fi - li - um De - - i u - - - ni - ge - - - ni - tum, *enérgico (energetic)*

fi - li - um De - - i u - - - ni - ge - - - ni - tum, et ex Pa - tre,

fi - li - um De - - i u - - - ni - ge - - - ni - tum,

*1°*  
*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

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24

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

ex Pa-tre na - - - tum an-te om - ni-a sæ - - - - - cu - la.



36

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

S.

A.

T.

B.

Org. Red.

*I<sup>o</sup>*

*pizz.*

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

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

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

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

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Fl.

Obs. *dol.* *f*

C Cls. *dol.* *f*

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1 *f* *arco*

Vln. 2 *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

Cb. *f* *arco*

S. *f*  
fac - tum, con-sub-stan-ti - a - lem Pa - tri, per - quem.

A. *f*  
fac - tum, con-sub-stan-ti - a - lem Pa - tri, per quem

T. *f*  
fac - tum, con-sub-stan-ti - a - lem Pa - tri, per quem

B. *f*  
fac - tum, con-sub-stan-ti - a - lem Pa - tri, per - quem.

Org. Red. *dol.* *f*

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Musical score for orchestra and voices, measures 44-47. The score includes parts for Flute (Fl.), Oboe (Obs.), Clarinet (C Cls.), Bassoon (Bsns.), Trumpet (C Tpts.), Horn (C Hns.), Tuba or Ophicleide (Tuba or Oph.), Violin 1 (Vln.1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ/Reduction (Org. Red.). The music is in a key with one sharp (F#) and a common time signature. The vocal parts have lyrics in Latin: "om - - - ni - - a fac - - - ta sunt. Qui prop - ter nos ho - - - - mi -". Dynamic markings include *ff* and *f*. Performance instructions include accents (>) and slurs.

*ritard.*

48

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*ff*

*mf*

*mf*

*p*

*p*

*mf*

*mf*

nos, Qui prop-ter nos

nes et prop-ter nos - tram sa - lu - - - - - tem.

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

nes et prop-ter nos - tram sa - lu - - - - - tem

52

Adagio

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C or Solo Tenor

S.

A.

T.

B.

Org. Red.

*p*

*pp*

*Solo*

Et in-car-na-tus est de Spi-ri-tu

lis.

des-cen-dit de cae-lis.

*Adagio*

58

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C or Solo Soprano

1C or Solo Alto

1C or Solo Tenor

1C or Solo Bass

S.

A.

T.

B.

Org. Red.

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*dol.*

*dol.*

*dol.*

*dol.*

Sanc-to ex Ma-ri - - a vir-gi-ne, et ho - mo fac-tus est.

Cru - - ci -

Cru - - ci -

Cru - - ci -

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64

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

1C or Solo Soprano

1C or Solo Alto

1C or Solo Tenor

1C or Solo Bass

S.

A.

T.

B.

Org. Red.

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

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

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - - o Pi - la - to pas - sus

fi - xus e - - - ti - am pro no - bis sub Pon - ti - o Pi - la - - to pas - sus

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69

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln.2

Vla.

Vc.

Cb.

1C or Solo Soprano  
et se-pul-tus est, pas-sus. et se-pul-tus est, pas-sus. et se-pul-tus est.

1C or Solo Alto  
et se-pul-tus est, pas-sus. et se-pul-tus est, pas-sus. et se-pul-tus est.

1C or Solo Tenor  
et se-pul-tus est, pas-sus pas-sus et se-pul-tus est.

1C or Solo Bass  
et se-pul-tus est, pas-sus et se-pul-tus est pas-sus et se-pul-tus est.

S.

A.

T.

B.

Org. Red.

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75 **Allegro**

Fl. *f*

Obs. *f*

C Cls. *f*

Bsns. *f*

C Tpts. *f*

C Hns. *f*

Tuba or Oph. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

S. *f*  
Et re - sur - re - xit ter - - ti - a di - e, se -

A. *f*  
Et re - sur - re - xit ter - - ti - a di - e, se -

T. *f*  
Et re - sur - re - xit ter - - ti - a di - e, se -

B. *f*  
Et re - sur - re - xit ter - - ti - a di - e, se -

Org. Red. *f*

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82

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

cun - dum scrip - tu - ras et as - cen - dit in cæ - - - - - lum,

cun - dum scrip - tu - ras et as - cen - dit in cæ - - - - - lum,

cun - dum scrip - tu - ras et as - cen - dit in cæ - - - - - lum, *enérgico/ energetic*

cun - dum scrip - tu - ras et as - cen - dit in cæ - - - - - lum, se - det ad

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89

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Ve.

Cb.

S.

A.

T.

B.

Org. Red.

dex - te - ram Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -

Detailed description: This page of a musical score covers measures 89 to 92. It features a large ensemble of instruments including Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Tuba/Ophicleide, Violin I & II, Viola, Violoncello, Contrabass, and Organ/Reduction. A vocal line (Bass) is present with lyrics: "dex - te - ram Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -". The score includes various musical notations such as notes, rests, and dynamic markings.

97

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

ca - re, ju - di - ca - re vi - vus et mor - - tu - os, cu - jus reg - ni non, non,

*cresc.*

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112

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.  
Sanc - - - tum, Do - mi - num et vi - vi - fi - - can - - tem, vi -

A.  
Sanc - - - tum, Do - mi - num et vi - vi - fi - - can - - tem, vi -

T.  
Sanc - - - tum, Do - mi - num et vi - vi - fi - - can - - tem, vi -

B.  
Sanc - - - tum, Do - mi - num et vi - vi - fi - - can - - tem, vi -

Org.  
Red.

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116

Fl.

Obs. *p*

C Cls.

Bsns. *I<sup>o</sup>* *p*

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1 *tr.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

S.  
vi - fi - can - - - - tem, qui ex Pa - tre Fi-li-o - que pro -

A.  
vi - fi - can - - - - tem qui ex Pa - tre Fi-li-o - que pro -

T.  
vi - fi - can - - - - tem qui ex Pa - tre Fi-li-o - que pro -

B.  
vi - fi - can - - - - tem qui ex Pa - tre Fi-li-o - que pro -

Org. Red.

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121

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

ce - dit, qui cum Pa - tre et Fi - li - o si - mul a - do -

ce - dit, qui cum Pa - tre et Fi - li - o si - mul a - do -

ce - dit, qui cum Pa - tre et Fi - li - o si - mul a - do -

ce - dit, qui cum Pa - tre et Fi - li - o si - mul a - do -

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125

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*mf*

*tr*

*arco*

ra - tur et con - glo - ri - fi - ca - tur, qui lo - - cu - tus est

ra - tur et con - glo - ri - fi - ca - tur, qui lo - - cu - tus est

ra - tur et con - glo - ri - fi - ca - tur, qui lo - - - cu - tus est

ra - tur et con - glo - ri - fi - ca - tur, qui lo - - - cu - tus est

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130

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

per pro - - - phe - - - tas. Et u - nam, sanc - tum, ca -

per pro - - - phe - - - tas. Et u - nam, sanc - tum, ca -

per pro - - - phe - - - tas. Et u - nam, sanc - tum, ca -

per pro - - - phe - - - tas. Et u - nam, sanc - tum, ca -

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134

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Ve.

Cb.

S.

A.

T.

B.

Org. Red.

tho - - - - li - - cam et a - pos - to - - - - li - - cam Ec -

tho - - - - li - - cam et a - pos - to - - - - li - - cam Ec -

tho - - - - li - - cam et a - pos - to - - - - li - - cam Ec -

tho - - - - li - - cam et a - pos - to - - - - li - - cam Ec -

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138

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

cle - - - si - - am. Con - fi - - te-or u - num bap - tis - - - -

cle - - - si - - am. Con - fi - - te-or u - num bap - tis - - - -

cle - - - si - - am. Con - fi - - te-or u - num bap -

cle - - - si - - am. Con - fi - - te-or u - num bap -

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143

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*fp*

*fp*

*fp*

*fp*

*fp*

*p*

ma in re-mis-si - o - - - nem pec - ca - to - - - - rum,

ma in re-mis-si - o - - - nem pec - ca - to - - - - rum,

tis - - ma in re-mis-si - o - - nem pec - ca - to - - rum,

tis - - ma in re-mis-si - o - - nem pec - ca - to - - rum,

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148

Fl. *p*

Obs. *fp*

C Cls. *p*

Bsns. *fp*

C Tpts. *p* *fp*

C Hns. *p* *fp*

Tuba or Oph.

Vln. 1 *p*

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

S. *p* *fp*  
et ex - pec - - - to re - sur - rec - ti - o - - - nem mor - - tu -

A. *p* *fp*  
et ex - pec - - - - to re - sur - rec - ti - o - - - nem

T. *p* *fp*  
et ex - pec - - - - to re - sur - rec - ti - o - - - nem

B. *p*  
et ex - - - pec - - - to re - sur - rec - ti o - - - - nem mor - - tu -

Org. Red.

153

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

o - - - rum, et vi - - tam ven - tu - - ri, ven - tu - - ri, et

mor - - tu - o - - - rum, et vi - - tam ven - tu - - ri, et

mor - - tu - o - - - rum, et vi - - tam ven - tu - - ri, et

o - - - rum et vi - - tam ven - tu - - ri, ven - tu - - ri, et

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158 *poco ritardando*

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*p*

*1°*

*dol.*

*f*

*mp*

vi - - tam ven - tu - - ri sæ - cu - li, a - - men, a - - men, a - -

vi - - tam ven - tu - - ri sæ - cu - li, a - - men, a - - - men, a -

vi - - tam ven - tu - - ri sæ - cu - li, a - - men, a - - - men, a - -

vi - - tam ven - tu - - ri sæ - cu - li, a - - men, a - - - men, a - -

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166

Fl.

Obs.

C Cls.

Bsns.

C Tpts.

C Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
men, a - - - - men.

A.  
men, a - - - - men.

T.  
men, a - - - - men.

B.  
men, a - - - - men.

Org. Red.

Detailed description: This page of a musical score covers measures 166 to 170. It features a full orchestral ensemble and vocal soloists. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns) and brass section (Trumpets, Trombones, Tuba/Euphonium) are mostly silent, indicated by rests. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) provides harmonic support with sustained notes and moving lines. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 166 with the lyrics 'men, a - - - - men.' The Soprano part has a long melisma on the word 'men' that spans across measures 167 and 168. The Organ/Reduction part provides a rhythmic and harmonic accompaniment.

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## 4. Sanctus

Hilarión Eslava

**Maestoso**

Flute

Oboes

C Clarinets

Bassoons

To D Trumpets

D Trumpet

To Horns in D

Horns in D

Tuba or Ophicleide

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Organ Reduction

*f* Sanc - tus sanc - tus sanc - tus sanc - tus

*f* Sanc - tus sanc - tus sanc - tus sanc - tus

*f* Sanc - tus sanc - tus sanc - tus sanc - tus

*f* Sanc - tus sanc - tus sanc - tus sanc - - - tus sanc - tus

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5

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

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

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

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

Org. Red.

Detailed description: This is a page of a musical score for page 65. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Oboe (Obs.), Clarinet in C (C Cls.), Bassoon (Bsns.), Trumpet in D (D Tpt.), Horn in D (D Hns.), Tuba or Ophicleide (Tuba or Oph.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). There are also vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and an Organ Reduction (Org. Red.). The score is in a key signature of one sharp (F#) and a common time signature. The lyrics for the vocal parts are: "Do - - mi - - - nus De - - - - - us Sa - - - - - ba - - - oth,". The page number "65" is in the top right corner, and a rehearsal mark "5" is at the top left. The score is edited by Rebecca Rufin in 2019.

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9

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*p* *f* *mp* *cres* *f* *mp* *cres* *f*

Ple - nisunt, Ple - nisunt, Ple - nisunt, glo - - - ri - a tu - - - a, ple - ni sunt

Ple - nisunt cæ - li et ter - ra, glo - - - ri - a tu - - - a, ple - ni sunt

Ple - nisunt cæ - li et ter - ra, glo - - - ri - a tu - - - a, ple - ni sunt

Ple - nisunt, ple - ni sunt,

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

Allegretto

13

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

glo - ri - a glo - ri - a tu - - - a. Ho -

glo - ri - a glo - ri - a tu - - - a. Ho -

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

glo - ri - a glo - - - ri - a tu - - - a. Ho - san - na

19

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

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

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

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

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

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24

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

*p*

*1°*

*p*

*dol.*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

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

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

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

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

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29

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

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

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

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

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

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35

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
cel - - - - - sis.

A.  
cel - - - - - sis.

T.  
cel - - - - - sis.

B.  
cel - - - - - sis.

Org.  
Red.

Detailed description: This page of a musical score covers measures 35 to 38. The score is for a full orchestra and a vocal ensemble. The instruments listed are Flute, Oboe, Clarinet in C, Bassoon, Trumpet in D, Horn in D, Tuba or Ophicleide, Violin 1, Violin 2, Viola, Violoncello, Contrabass, Soprano, Alto, Tenor, Bass, and Organ/Reduction. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measures 35-38 show a complex texture with many instruments playing active lines, while others are silent. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'cel - - - - - sis.' with a long note in measure 36 and a shorter note in measure 37. The organ part provides a rhythmic and harmonic accompaniment.

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5. *Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

Flute

Oboes

C Clarinets

Bassoons

D Trumpet

Horns in D

Tuba or Ophicleide

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Organ Reduction

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

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

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

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

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8

Fl.

Obs. *1<sup>o</sup>*  
*p*

C Cls. *p*

Bsns. *1<sup>o</sup>*  
*p*

D Tpt.

D Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. *p* *f*  
mi-se-re-re no-bis, Ag-nus De-i qui tol-lis qui tol-lis pec-ca-ta mun-di,

A. *p* *f*  
mi-se-re-re no-bis, Ag-nus De-i qui tol-lis qui tol-lis pec-ca-ta mun-di,

T. *p* *f*  
mi-se-re-re no-bis, Ag-nus De-i qui tol-lis qui tol-lis pec-ca-ta mun-di,

B. *p* *f*  
mi-se-re-re no-bis, Ag-nus De-i qui tol-lis qui tol-lis pec-ca-ta mun-di,

Org. Red. *p*

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16

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln.1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

mi-se - re-re no - bis, Ag-nus De - i qui tol - lis pec - ca - ta mun - di,

mi-se - re-re no - - bis, Ag-nus De - i qui tol - lis pec - ca - ta mun - - di,

mi-se - re-re no - bis, Ag-nus De - i qui tol - lis pec - ca - ta mun - - di,

mi-se - re-re no - bis, Ag-nus De - i qui tol - lis pec - ca - ta mun - - di, do-na

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24

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

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

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

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

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

32

Fl.

Obs.

C Cls.

Bsns.

D Tpt.

D Hns.

Tuba or Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Org. Red.

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

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

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

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

*pp*



2

46

*f*

53

**26** **6**

[53-78] *f* [81-86]

89

*f* **6**

[93-98]

99

*f*

105

*f*

110

**4** **4**

[112-115] *f* [119-122]

123

*ff*

126

### 3. Credo

Hilarión Eslava

**Allegro non molto**

31

50 *ritard.*

81

94

105

147

156 *poco ritardando*

[1-3] **f** [6-8] **f > p** [10-13] **f** [15-24] **f** [27-29] **f > p**

[31-34] **f** [36-42] **f**

[51-54] **4** [55-74] **Adagio** **20** [75-77] **Allegro** **3** **f** [79-80] **2**

[88-89] **2** [92-93] **2**

[106-138] **33**

**p** **f**

[163-169]

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4. *Sanctus*

Hilarión Eslava

**Maestoso**

9

17 **Allegretto**

25 **3**  
[25-27] *p*

31 **6**  
[33-38]

5. *Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

20  
[4-23] *f*

28 **10**  
[31-40]



# Oboes

## Misa Breve

### 1. Kyrie

Hilarión Eslava

**Adagio**

Measures 1-13 of the Oboe part for the Kyrie. The music is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic and a melodic line. Measure 4 contains a first ending bracket labeled '2'. Measure 5 contains a first ending bracket labeled '1°'. Measure 8 starts with a forte (*f*) dynamic and features a triplet of eighth notes. Measure 14 starts with a piano (*p*) dynamic and ends with a final ending bracket labeled '3' and the measure range [17-19].

### 2. Gloria

Hilarión Eslava

**Allegro Moderato**

Measures 1-22 of the Oboe part for the Gloria. The music is in 3/4 time and D major. It begins with a forte (*f*) dynamic and a rhythmic pattern. Measure 4 contains a first ending bracket labeled '3' and the measure range [4-6]. Measure 10 contains a first ending bracket labeled '3' and the measure range [10-12]. Measure 13 starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. Measure 19 starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. Measure 22 starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

2

26 **5** *[26-30] dol.* *f*

36 **3** *[36-38] dol.* *[43-45]* **3**

47 *f* **4** *[53-56]*

57 <sup>1°</sup> *p* **4** *[61-64]* **4** *[71-74]*

76 *f* **6** *[81-86]*

89 *f* **6** *[93-98]*

99 *f*

104

112 **4** *[112-115] f* **4** *[119-122] ff*

127

## 3. Credo

Hilarión Eslava

Allegro non molto

Musical score for "3. Credo" by Hilarión Eslava, marked "Allegro non molto". The score is written in treble clef with a common time signature (C). It consists of several systems of music with various dynamics and performance instructions.

- System 1 (Measures 1-15):** Starts with a triplet of eighth notes (measures 1-3) marked *f*, followed by a half note (measure 4) marked *p*. The system ends with a half note marked *f > p*.
- System 2 (Measures 16-28):** Measures 16-22 are marked *p*. Measures 23-24 are marked *f >*. Measure 25 is marked *p*.
- System 3 (Measures 29-36):** Measures 29-30 are marked *f > p*. Measures 31-36 are marked *fp*. A *dol.* (dolando) instruction is present above measures 31-32.
- System 4 (Measures 37-42):** Measures 37-42 are marked *dol.*. A *1°* (first ending) bracket is shown above measures 40-42.
- System 5 (Measures 43-50):** Measures 43-50 are marked *f*. A *ritard.* (ritardando) instruction is present above measures 48-50.
- System 6 (Measures 51-64):** Measures 51-54 are marked *f* and labeled **Adagio** with a 4-measure rest. Measures 55-74 are marked *f* and labeled **Allegro** with a 20-measure rest. Measures 75-77 are marked *f*. Measures 79-80 are marked *f*.
- System 7 (Measures 85-98):** Measures 85-89 are marked *f*. Measures 92-93 are marked *f*.
- System 8 (Measures 99-118):** Measures 99-118 are marked *p*. A 12-measure rest is shown above measures 106-117.
- System 9 (Measures 119-126):** Measures 119-126 are marked *p*.

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CPE-361

128 **11**  
 [128-138] *f*

147  
*fp* *fp* *f*

*poco ritardando*  
 158 *dol.* *1°* **4**  
 [166-169]

#### 4. Sanctus

Hilarión Eslava

**Maestoso**

*f*

9 *f* **Allegretto.** *f*

19 *f* **7**  
 [25-31]

32 *1°* **4**  
 [35-38]

# 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

*f* [4-7] *p* *1<sup>o</sup>* [12-15] *f* [22-23] *p* **10** [31-40]

# C Clarinets

## Misa Breve

### 1. Kyrie

Hilarión Eslava

**Adagio**

*p* *f* *p*

8 *f*

14 *p* 3 [17-19]

### 2. Gloria

Hilarión Eslava

**Allegro Moderato**

*f* 3 [4-6] *f* 3 [10-12]

13 *p* *cresc.* *f*

20 *p*

24 *p* 3 [26-28] *p* 3 [31-33]

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CPE-361

2

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

44 [47-49] *f* [53-56] *p* 3 4

58 [61-64] 4 [71-74] 4

77 *f* *p* [84-85] *p* 2

87 *f* *p*

95 [96-97] *p* *p* *f* 2

105

112 [112-115] *f* [119-122] *ff* 4 4

128

## 3. Credo

Hilarión Eslava

Allegro non molto

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of nine staves of music, each with a measure number at the beginning. The tempo is marked 'Allegro non molto'.

- Staff 1 (measures 1-3):** Starts with a triplet of eighth notes, marked *f*. Dynamics change to *p* and then *f* with a crescendo hairpin.
- Staff 2 (measures 14-24):** Features a triplet of eighth notes and a double bar line. Dynamics include *f*, *p*, and *f* with an accent (>).
- Staff 3 (measures 28-34):** Contains eighth and sixteenth notes. Dynamics are *f*, *p*, and *fp*. A first ending bracket (*1°*) is present at the end.
- Staff 4 (measures 40-43):** Features a melodic line with a *dol.* (dolce) marking and a dynamic of *f*.
- Staff 5 (measures 44-50):** Contains sixteenth-note passages. Dynamics are *ff* and *ff* with accents (>).
- Staff 6 (measures 51-60):** Includes a *ritard.* (ritardando) marking. It features a 4-measure rest, a 2-measure rest, and a 2-measure rest. Dynamics are *p* and *p*.
- Staff 7 (measures 63-70):** Starts with a 12-measure rest, followed by a 3-measure rest. Dynamics are *f* and *f* with accents (>). The tempo changes to *Allegro*.
- Staff 8 (measures 87-93):** Features eighth-note patterns with accents (>). Dynamics are *p* and *p*.
- Staff 9 (measures 100-106):** Contains eighth-note patterns with accents (>). Dynamics are *p* and *p*.

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CPE-361



111 *mf*

116 **11**  
[118-128] *mf*

131

136 *f*

143 *p*

152 *f*

159 *poco ritardando*  
**7**  
[163-169]

# 4. Sanctus

Hilarión Eslava

**Maestoso**

Musical score for Sanctus, measures 1-38. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a **f** dynamic and a **Maestoso** tempo. Measure 9 includes a **cres.** marking and a **p** dynamic. Measure 17 is marked **Allegretto**. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 25 contains a triplet of eighth notes marked **p** and a fermata over measures 30-31. Measure 32 contains a first ending marked **1°** and a fermata over measures 35-38.

# 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

Musical score for Agnus Dei, measures 1-40. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a **f** dynamic and an **Allegro no mucho** tempo. Measure 4 contains a fermata over measures 4-7 marked **p**. Measure 12 contains a fermata over measures 12-15. Measure 18 contains a fermata over measures 20-23 marked **f**. Measure 31 contains a fermata over measures 35-40 marked **6**.

# Bassoons

## Misa Breve

### 1. Kyrie

Hilarión Eslava

**Adagio**  
*1°*

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

11

*f* *p* **3** [17-19]

### 2. Gloria

Hilarión Eslava

**Allegro Moderato**

*f* **3** [4-6] *f* **3** [10-12]

14

*p* *1° cresc.* *f* *p* *cresc.* *f*

20

**2** [27-28]

29

*p* *1°* *f* *p* *1°* [61-64]

39

**4** *1°* *p* **4** [53-56] [61-64]

49

*f* **4** *1°* *p* **4** [53-56] [61-64]

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2

65

[71-74]

79

*p* > [84-85] *p*

89

*f* *p* > [96-97]

98

*p* *f*

105

*f*

111

[113-115] *f* [119-122]

123

*ff*

132

## 3. Credo

Hilarión Eslava

Allegro non molto

mf *f* *mf*

8 *f* > *p* *f* > *p* *1*<sup>o</sup>

21 *2* *1*<sup>o</sup> *p* *p*

34 *fp* *1*<sup>o</sup> *4* *f* *f*

48 *ritard.* *1*<sup>o</sup> *mf* *p*

55 **Adagio** **Allegro**  
20 3  
*f* *2*

[55-74] [75-77] [79-80]

86 *2* *2*  
[88-89] [92-93]

100 *1*<sup>o</sup> *p* **8**  
[110-117]

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11/10/24

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CPE-361

118 *1°*  
*p*

127  
8  
*[128-135]*  
*f*

141

145  
*fp*

149  
*fp*

153  
*f*

157  
*poco ritardando*  
*1°*  
*p*

164

# 4. Sanctus

Hilarión Eslava

**Maestoso**

Measures 1-34 of the Sanctus. The score is in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. It begins with a forte (*f*) dynamic. Measure 8 includes a crescendo (*cres.*) and dynamic markings of piano (*p*) and forte (*f*). Measure 16 is marked **Allegretto** and starts with piano (*p*), followed by forte (*f*) and piano (*p*). Measure 22 features a first ending (*1°*) and piano (*p*) dynamics. Measure 28 is marked piano (*p*). Measure 34 ends with a fermata.

# 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

Measures 1-40 of the Agnus Dei. The score is in bass clef with a key signature of one flat (B-flat major) and a common time signature. It begins with a forte (*f*) dynamic. Measures 4-7 and 12-15 are marked with a 4-measure rest and piano (*p*) dynamics. Measure 18 is marked with a 2-measure rest and forte (*f*) dynamics. Measure 30 is marked with a 6-measure rest and piano (*p*) dynamics. The piece concludes with a first ending (*1°*) and a fermata over measures 35-40.

# Trumpets (In D & C)

## Misa Breve

### 1. Kyrie

Hilarión Eslava

**Adagio**

**D Trumpets**

Musical score for D Trumpets in Kyrie, measures 1-10. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). It begins with a 2-measure rest for measures [1-2], followed by a half note chord in measure 3. A 4-measure rest follows for measures [4-7], with a half note chord in measure 8. The piece concludes with a 5-measure rest for measures [15-19]. Dynamics include *f* (forte) in measures 3 and 8.

### 2. Gloria

Hilarión Eslava

**Allegro Moderato**

Musical score for D Trumpets in Gloria, measures 1-105. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It begins with a half note chord in measure 1. A 3-measure rest follows for measures [4-6], with a half note chord in measure 7. Another 3-measure rest follows for measures [10-12], with a half note chord in measure 13. A 4-measure rest follows for measures [14-17], with a half note chord in measure 18. The score continues with eighth and sixteenth note patterns. A 7-measure rest follows for measures [27-33], with a half note chord in measure 34. A 15-measure rest follows for measures [36-50], with a half note chord in measure 51. A 26-measure rest follows for measures [53-78], with a half note chord in measure 79. A 10-measure rest follows for measures [81-90], with a half note chord in measure 91. The piece concludes with a 13-measure rest for measures [93-105], with a half note chord in measure 106. Dynamics include *f* (forte) in measures 1, 7, 13, 18, 51, 79, and 106.

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113 **3** **4**

[113-115] *f* [119-122] *ff*

127

### 3. Credo

Hilarión Eslava

**Allegro non molto**

To C Trumpets

*1<sup>o</sup>* *1<sup>o</sup>*

*p* *f* *f > p*

10 **4** **7** *1<sup>o</sup>*

[10-13] *f* [15-21] *p* *f > p*

29 **4** **7**

*> p* [31-34] *f* [36-42] *f*

49 *ritard.* **4** **Adagio** **Allegro**

[51-54] [55-74] [75-77] *f* [79-80]

84 **2** **2**

[88-89] [92-93]

98 **34**

[106-139]

140

150

158

*poco ritardando*

[163-169]

#### 4. Sanctus

Hilarión Eslava

**Maestoso**  
To D Trumpets

9

**Allegretto**

19

[25-38]

#### 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

20

[4-23]

28

[31-40]

# Horns (in C & D)

## Misa Breve

### 1. Kyrie

Hilarión Eslava

**Adagio**  
Horns in C

Musical score for the first system of the Kyrie, measures 1-12. The score is in C major, 4/4 time, and Adagio. It begins with a piano (*p*) dynamic and features a melodic line with some rests. A first ending bracket labeled '4' covers measures 4-7, and a second ending bracket labeled '3' covers measures 17-19. Dynamics include *f* and *p*.

### 2. Gloria

Hilarión Eslava

**Allegro Moderato**

Musical score for the second system of the Gloria, measures 13-50. The score is in D major, 4/4 time, and Allegro Moderato. It begins with a forte (*f*) dynamic and features a more rhythmic and melodic line. A first ending bracket labeled '3' covers measures 4-6, and a second ending bracket labeled '3' covers measures 10-12. A third ending bracket labeled '8' covers measures 17-19. Dynamics include *f* and *p*.

2  
93 **10**  
[93-102] *f*

113 **3** **4**  
[113-115] *f* [119-122] *ff*

130

### 3. Credo

Hilarión Eslava

**Allegro non molto**

*mf* *f* *mf* *f > p* [10-13] **4**

14 **7**  
*f* [15-21] *mf* *f >* *mf* *p*

31 **4** **7** *ritard.* **4**  
[31-34] *f* [36-42] *f* *ff* *rf* [51-54]

**Adagio**

55 **2** **2** **12**  
[55-56] *p* [59-60] *p* [63-74]

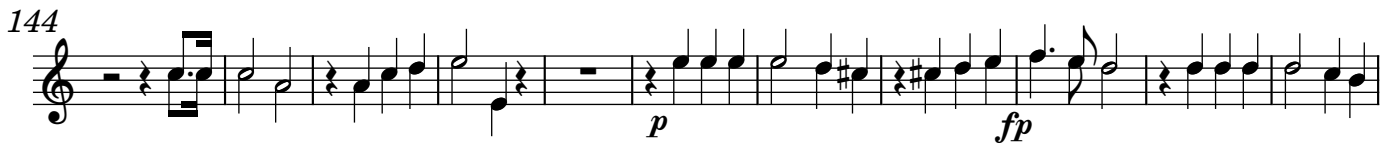
**Allegro**

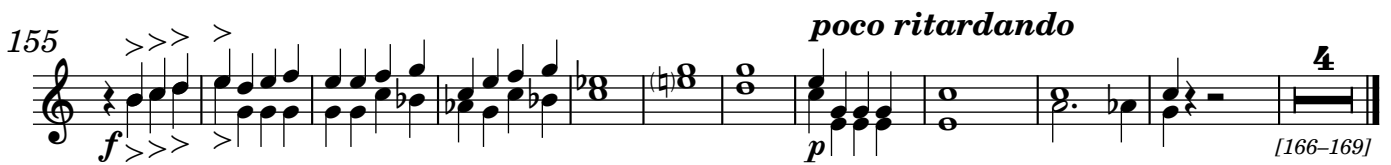
75 **3** **2** **2**  
[75-77] *f* [79-80] [88-89]

90 **2**  
[92-93]

103  **26**  
[110-135]

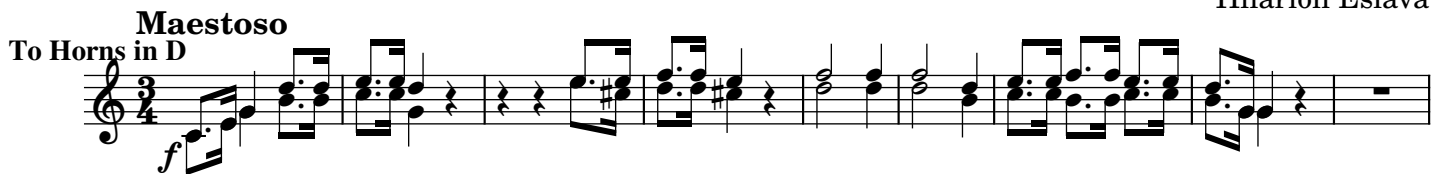
136  **f**

144  **p** **fp**

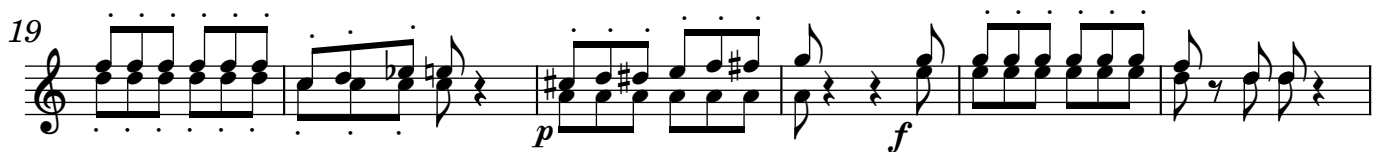
155  **f** **p** *poco ritardando* **4**  
[166-169]

#### 4. Sanctus

Hilarión Eslava

**Maestoso**  
To Horns in D  **f**

10  **f** **p** **f** **f** **p** **f** **f**  
**Allegretto**

19  **p** **f**

25  **p**

32  **p**

5. *Agnus Dei*

Hilarión Eslava

**Allegro no mucho**

*f* **20** *f* [4-23]

26 *p* **5** [36-40]

# Tuba or Ophicleide

## Misa Breve

### 1. Kyrie

Hilarión Eslava

Adagio

Musical notation for the first system of the Kyrie, measures 1-10. The piece is in bass clef with a common time signature. It begins with a 2-measure rest (measures 1-2) marked [1-2]. The first note is a quarter note G2, followed by a quarter rest (measure 3), and then a quarter note G2 (measure 4) marked *f*. Measures 5-7 are a 4-measure rest marked [4-7]. Measures 8-10 consist of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, marked with accents (>) and *f*.

Musical notation for the second system of the Kyrie, measures 11-19. It starts with a quarter rest (measure 11), followed by a quarter note G2 (measure 12) marked *f*. Measures 13-14 are eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 15 is a half note G2. Measure 16 is a quarter note G2. Measure 17 is a quarter rest. Measure 18 is a quarter note G2. Measure 19 is a 5-measure rest marked [15-19].

### 2. Gloria

Hilarión Eslava

Allegro Moderato

Musical notation for the first system of the Gloria, measures 1-13. The piece is in bass clef with a key signature of one sharp (F#). It begins with a quarter note G2 (measure 1) marked *f*. Measures 2-3 are eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 4 is a quarter rest. Measures 5-6 are a 3-measure rest marked [4-6]. Measure 7 is a quarter note G2 marked *f*. Measures 8-9 are eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 10 is a quarter rest. Measures 11-12 are a 3-measure rest marked [10-12]. Measure 13 is a quarter note G2.

Musical notation for the second system of the Gloria, measures 14-24. It starts with a 4-measure rest marked [14-17] and *f*. Measures 18-20 are eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 21 is a quarter note G2. Measures 22-24 are eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical notation for the third system of the Gloria, measures 25-33. It starts with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 27 is a quarter rest. Measures 28-29 are a 2-measure rest marked [27-28] and *p*. Measure 30 is a half note G2. Measure 31 is a quarter note G2. Measure 32 is a quarter note G2. Measure 33 is a quarter note G2.

Musical notation for the fourth system of the Gloria, measures 34-51. It starts with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 36 is a quarter rest. Measures 37-45 are a 10-measure rest marked [36-45] and *p*. Measure 46 is a quarter note G2. Measure 47 is a quarter note G2. Measure 48 is a quarter note G2. Measure 49 is a quarter note G2. Measure 50 is a quarter note G2. Measure 51 is a quarter note G2 marked *f*.

Musical notation for the fifth system of the Gloria, measures 52-65. It starts with a quarter rest. Measures 53-56 are a 4-measure rest marked [53-56] and *p*. Measure 57 is a half note G2. Measure 58 is a half note G2. Measure 59 is a half note G2. Measure 60 is a half note G2. Measure 61 is a quarter rest. Measures 62-64 are a 4-measure rest marked [61-64]. Measure 65 is a half note G2.

Musical notation for the sixth system of the Gloria, measures 66-90. It starts with a 4-measure rest marked [71-74]. Measure 75 is a half note G2. Measure 76 is a half note G2. Measure 77 is a half note G2. Measure 78 is a half note G2. Measure 79 is a quarter note G2. Measure 80 is a quarter note G2. Measure 81 is a quarter note G2. Measure 82 is a quarter note G2. Measure 83 is a quarter note G2. Measure 84 is a quarter note G2. Measure 85 is a quarter note G2. Measure 86 is a quarter note G2. Measure 87 is a quarter note G2. Measure 88 is a quarter note G2. Measure 89 is a quarter note G2. Measure 90 is a 10-measure rest marked [81-90].

2

91

10  
[93-102] *f*

107

113

3 [113-115] *f* 4 [119-122]

126

### 3. Credo

Hilarión Eslava

**Allegro non molto**

3 [1-3] *f* 3 [6-8] *f > p* 15 [10-24] *f* 3 [27-29] *>* 4 [31-34] *f*

36

7 [36-42] *f* *ritard.* 4 [51-54]

55

**Adagio** 20 [55-74] **Allegro** 3 [75-77] *f* 2 [79-80]

88

2 [88-89] *>* *>* *>* 2 [92-93] *>* *>*

102

33 [106-138]



139 *f*

144 *f* [148-154] 7

156 *poco ritardando* 7 [163-169]

#### 4. Sanctus

Hilarión Eslava

**Maestoso**

*f*

9 *f* [9-10] 2 **Allegretto** 6/8 *f*

19 *f* 14 [25-38]

#### 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

*f* 20 [4-23]

24 *f* 10 [31-40]

# Violin 1

## Misa Breve

### 1. Kyrie

Hilarión Eslava

**Adagio**

Measures 1-15 of the Kyrie. The score is in G minor, 4/4 time, and Adagio. It begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. There are two first endings: the first ending (measures 6-7) leads to a second ending (measures 8-9) which then returns to the piano (*p*) dynamic. The piece concludes with a long note in measure 15.

### 2. Gloria

Hilarión Eslava

**Allegro Moderato**

Measures 1-30 of the Gloria. The score is in G major, 4/4 time, and Allegro Moderato. It features a forte (*f*) dynamic throughout. The piece includes two triplet markings (measures 4-6 and 10-12). The dynamics vary between piano (*p*) and forte (*f*).

2  
37

46

54

71

80

84

88

92

96

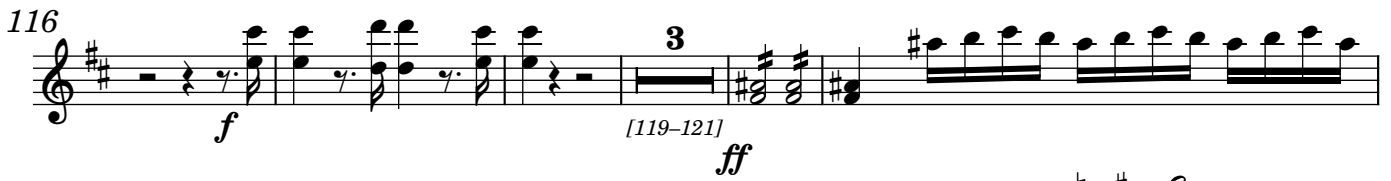
100

104

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

4 [57-60] 6 [65-70] 3 [75-77]

108  **3**  
[113-115]

116  **3**  
[119-121]  
*f* *ff*

124 

127  *pizz.* *arco*

### 3. Credo

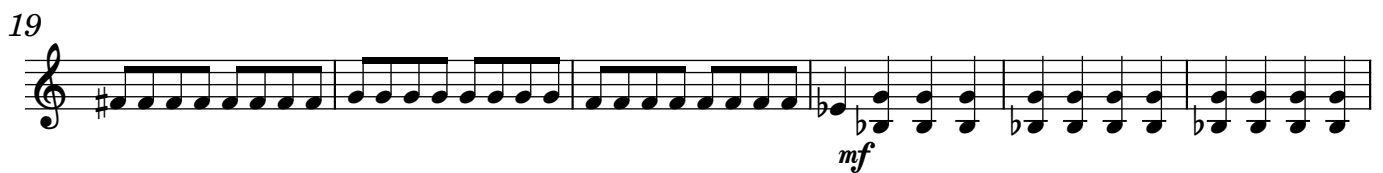
Hilarión Eslava

**Allegro non molto**

 *mf* *f* *mf*

8  *f* *p*

14  *f* *p*

19  *mf*

25  *f* *mf* *f* *p*

32  *f* *p*

4

37 *pizz.* *arco*  

 Musical staff 37-43: Treble clef, key signature of two flats. Starts with a series of eighth notes, then a half rest, followed by a series of quarter notes. Dynamics include *f* and *arco*.

44 *sf*  

 Musical staff 44-49: Treble clef, key signature of two flats. Features a series of eighth notes with accents, followed by a half rest, and then a series of eighth notes with a *sf* dynamic.

50 *ritard.* **Adagio**  
**Adagio**  

 Musical staff 50-58: Treble clef, key signature of two flats. Starts with a half rest, followed by eighth notes with accents. Dynamics include *mf*, *p*, and *ritard.*.

59 *f* *p*  

 Musical staff 59-65: Treble clef, key signature of two flats. Features a series of eighth notes with accents, followed by a half rest, and then a series of eighth notes. Dynamics include *f* and *p*.

66 *p*  

 Musical staff 66-72: Treble clef, key signature of two flats. Features a series of eighth notes with accents, followed by a half rest, and then a series of eighth notes. Dynamics include *p*.

73 **Allegro** *f*  

 Musical staff 73-78: Treble clef, key signature of two flats. Starts with a half rest, followed by eighth notes with accents. Dynamics include *f*.

79 *p.*  

 Musical staff 79-85: Treble clef, key signature of two flats. Features a series of eighth notes with accents, followed by a half rest, and then a series of eighth notes. Dynamics include *p.*.

86 *p.* *sf* *p.*  

 Musical staff 86-98: Treble clef, key signature of two flats. Features a series of eighth notes with accents, followed by a half rest, and then a series of eighth notes. Dynamics include *p.*, *sf*, and *p.*.

99 *p.* *sf* *p.*  

 Musical staff 99-105: Treble clef, key signature of two flats. Features a series of eighth notes with accents, followed by a half rest, and then a series of eighth notes. Dynamics include *p.*, *sf*, and *p.*.

106 *p* *mf*

113 *tr*

118 *tr*

123

126 *tr*

130 *tr* *tr* *tr*

135 *f*

142 *p*

151 *f*

158 *poco ritardando* *dol.* *p*

167

## 4. Sanctus

Hilarión Eslava

**Maestoso**

*f*

6

*p*

10

*f p f p f*

**Allegretto**  
**Allegretto**

15

*p f*

20

*p f*

25

*dol.*

30

35

# 5. Agnus Dei

**Allegro no mucho**

Hilarión Eslava

Musical notation for measures 1-18. The score begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure starts with a forte (*f*) dynamic and contains a series of eighth notes. A fermata is placed over measures 15 and 16, with the number '15' written above it and '[4-18]' written below it. The music resumes in measure 17 with a piano (*p*) dynamic, featuring a melodic line with a slur and a final measure with a fermata.

Musical notation for measures 19-33. The score continues with a treble clef, one flat key signature, and common time. Measure 19 begins with a forte (*f*) dynamic and contains a series of eighth notes. Measures 20-21 feature chords with a fermata. Measures 22-23 contain chords with a fermata. Measure 24 has a forte (*f*) dynamic. Measures 25-26 contain chords with a fermata. Measure 27 has a piano (*p*) dynamic. Measures 28-33 continue with a piano (*p*) dynamic, featuring a melodic line with a slur and a final measure with a fermata.

Musical notation for measures 34-48. The score continues with a treble clef, one flat key signature, and common time. Measure 34 begins with a piano (*p*) dynamic and contains a series of eighth notes. Measures 35-48 feature a long melodic line with a slur and a fermata at the end.



# Violin 2

## Misa Breve

### 1. Kyrie

Hilarión Eslava

**Adagio**

11

### 2. Gloria

Hilarión Eslava

**Allegro Moderato**

14

18

23

29

34

39

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2  
44

48

55

73

82

87

92

97

102

111

126

*f* *p* *f* *p* *f* *ff* *pizz.* *arco*

### 3. Credo

Hilarión Eslava

**Allegro non molto**

The musical score is written in treble clef with a common time signature (C). It consists of nine staves of music. The first staff begins with a dynamic marking of *mf*. The second staff starts at measure 9 with dynamics *f* and *p*. The third staff starts at measure 15. The fourth staff starts at measure 21 with dynamics *mf* and *f mf*. The fifth staff starts at measure 28 with dynamics *f* and *p*. The sixth staff starts at measure 34 with dynamics *f* and *p*. The seventh staff starts at measure 39 with *pizz.* and *arco* markings, and dynamics *f* and *sf*. The eighth staff starts at measure 49 with a *ritard.* marking, dynamics *p* and *pp*, and a tempo change to **Adagio** in 3/4 time. The ninth staff starts at measure 59 with dynamics *f* and *p*. The final staff starts at measure 67 and ends with a common time signature (C).

75 **Allegro**

75 **Allegro**

83

99

110

116 *pizz.*

125 *arco*

132

138 *f*

147 *fp* *fp*

153 *f*

162 *poco ritardando* *p*

# 4. Sanctus

Hilarión Eslava

**Maestoso**

7

13 **Allegretto**

20

27

33

# 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

15

24

35

# Viola

## Misa Breve

### 1. Kyrie

Hilarión Eslava

Adagio

Musical score for Viola, Kyrie, measures 1-11 and 12-21. The score is in 3/8 time and B-flat major. It begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. There are two triplet markings: one over measures 6-7 and another over measures 10-12. The piece concludes with a piano (*p*) dynamic.

### 2. Gloria

Hilarión Eslava

Allegro Moderato

Musical score for Viola, Gloria, measures 1-13, 14-18, 19-23, 24-28, 29-32, 33-37, and 38-42. The score is in 3/8 time and B major. It features several triplet markings: one over measures 3-4, one over measures 5-6, and one over measures 10-12. The dynamics range from piano (*p*) to forte (*f*), with crescendo (*cres.*) markings. The piece concludes with a piano (*p*) dynamic.

2

43

48

56

74

82

87

92

100

110

122

## 3. Credo

Hilarión Eslava

Allegro non molto

The musical score is written for a bass instrument in 3/4 time. It consists of nine staves of music, with measure numbers 9, 14, 19, 26, 33, 38, 48, and 55 marked at the beginning of their respective lines.

- Staff 1 (Measures 1-8):** Starts with a *mf* dynamic, followed by a *f mf* dynamic. The music features a steady eighth-note pattern.
- Staff 2 (Measures 9-13):** Begins with a *f* dynamic, followed by a *p* dynamic. A slur covers the first two measures.
- Staff 3 (Measures 14-18):** Starts with a *f* dynamic, followed by a *p* dynamic. A slur covers the first two measures.
- Staff 4 (Measures 19-25):** Features a series of eighth notes with a *mf* dynamic in the middle and a *f mf* dynamic at the end.
- Staff 5 (Measures 26-32):** Starts with a *f* dynamic, followed by a *p* dynamic. A slur covers the last two measures.
- Staff 6 (Measures 33-37):** Continues the eighth-note pattern with a *f* dynamic, followed by a *p* dynamic. A slur covers the last two measures.
- Staff 7 (Measures 38-47):** Includes *pizz.* (pizzicato) and *arco* (arco) markings. Dynamics range from *f* to *pp*.
- Staff 8 (Measures 48-54):** Features a *ritard.* (ritardando) marking. Dynamics range from *p* to *pp*. The piece concludes with a 3/4 time signature change.
- Staff 9 (Measures 55-60):** Marked **Adagio**, it begins with a *p* dynamic and ends with a *f* dynamic. The tempo is slower than the previous section.

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11/10/24

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CPE-361



4

63

*p*

72

**Allegro**

*f*

80

[88-89] [92-93]

97

*p*

110

117

*pizz.*

128

*arco*

135

*f*

144

*fp*

153

*f*

162

*poco ritardando*

*p*

# 4. Sanctus

Hilarión Eslava

**Maestoso**

7

14 **Allegretto**

20

28

34

# 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

15

[4-18] p

24

35

# Violoncello

## Misa Breve

### 1. Kyrie

Hilarión Eslava

Adagio

1  
*p* *f* *p* 2  
[6-7] *f* >>>> >>>>

10  
*p* *f* *p*

15

### 2. Gloria

Hilarión Eslava

Allegro Moderato

3 3  
*f* [4-6] *f* [10-12]

14  
*p* *f* *p* *f*

19

25  
*p* *p* *f*

35  
*p*

2

47



57



74



86



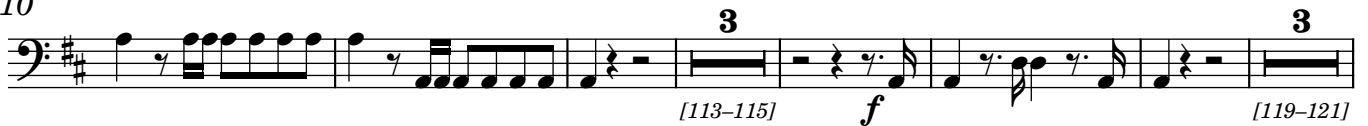
96



105



110



122



131



## 3. Credo

Hilarión Eslava

Allegro non molto

Musical score for "3. Credo" by Hilarión Eslava, bass clef, common time. The score consists of nine staves of music with various dynamics and articulations.

Staff 1: *mf* *mf* *f* *p*

Staff 2: *f* *p*

Staff 3:

Staff 4: *mf* *mf*

Staff 5: *f* *p*

Staff 6: *f* *p* *pizz.*

Staff 7: *f* *arco* *f*

Staff 8: *ritard.* *mf* *p* *Adagio* *p*

Staff 9: *p* *f* *p*

75 **Allegro**

# 4. Sanctus

Hilarión Eslava

**Maestoso**

Measures 1-36 of the Sanctus. The score is written in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. It begins with a **f** dynamic. Measure 9 is marked with **p**, **f**, **p**, **f**, **p**, and **f**. Measure 16 is marked **Allegretto** and includes a 6/8 time signature change. Dynamics include **p**, **f**, **p**, and **f**. Measure 23 starts with a **p** dynamic. Measure 31 features a melodic line with various dynamics. Measure 36 ends with a fermata.

# 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

Measures 1-35 of the Agnus Dei. The score is in bass clef with a key signature of one flat (B-flat major) and a common time signature. Measure 15 is marked with a **15** and a **p** dynamic, with a bracketed section [4-18] and an accent (>). Measure 25 features a **p** dynamic and a long melodic line. Measure 35 begins with a **pp** dynamic and a long melodic line.

# Contrabass

## Misa Breve

### 1. Kyrie

Hilarión Eslava

Adagio

Musical score for Contrabass, Kyrie, measures 1-11 and 12-19. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a tempo marking of Adagio. The first system (measures 1-11) includes dynamic markings of *p*, *f*, and *p*, and articulation markings such as accents (>) and slurs. The second system (measures 12-19) includes a dynamic marking of *p* and a final measure with a fermata. Measure numbers 12, 17-19, and 3 are indicated.

### 2. Gloria

Hilarión Eslava

Allegro Moderato

Musical score for Contrabass, Gloria, measures 1-13 and 14-60. The score is in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a tempo marking of Allegro Moderato. The first system (measures 1-13) includes dynamic markings of *f* and *f*, and articulation markings such as accents (>) and slurs. The second system (measures 14-18) includes dynamic markings of *p*, *f*, and *p*. The third system (measures 19-24) includes dynamic markings of *p* and *f*. The fourth system (measures 25-34) includes dynamic markings of *p* and *f*. The fifth system (measures 35-46) includes dynamic markings of *p*. The sixth system (measures 47-60) includes dynamic markings of *f* and *p*, and a final measure with a fermata. Measure numbers 14, 19, 25, 35, 47, and 4 are indicated.

Original Score #E-ESL02-R54 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

11/10/24

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CPE-361



2

61

6 3

[65-70] [75-77]

78

*f* *p*

89

*f* *p*

100

*f*

107

3

[113-115]

116

3

*f* [119-121] *ff*

129

*pizz.* *arco*

## 3. Credo

Hilarión Eslava

Allegro non molto

mf *f*mf *f* *p*

10 *f* *p*

16

22 *f*mf *f* *p*

31 *f* *p*

37 *pizz.* *arco*

46 *f* *ritard.* **4** **Adagio** *p*  
[51-54]

57 *p* *f* *p*

66

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11/10/24

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CPE-361

75 **Allegro**

75 **Allegro**

*f*

86

[88-89] [92-93]

102

*p*

115

*pizz.*

126

*arco*

137

*f*

143

*fp*

148

*fp*

153

158

*poco ritardando*

*p*

166

# 4. Sanctus

Hilarión Eslava

**Maestoso**

Musical notation for measures 1-8 of Sanctus. The piece is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The notation consists of a single bass clef staff with various rhythmic values and rests.

Musical notation for measures 9-16 of Sanctus. The notation continues on a single bass clef staff. Dynamic markings include piano (*p*), forte (*f*), fortissimo (*fp*), and forte (*f*). The piece concludes with a double bar line and repeat dots.

17 **Allegretto**

Musical notation for measures 17-24 of Sanctus. The tempo changes to Allegretto, and the time signature changes to 6/8. The piece starts with a piano (*p*) dynamic and includes markings for forte (*f*) and piano (*p*).

Musical notation for measures 25-33 of Sanctus. The notation continues on a single bass clef staff, starting with a piano (*p*) dynamic.

Musical notation for measures 34-40 of Sanctus. The notation concludes on a single bass clef staff with a double bar line.

# 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

Musical notation for measures 1-23 of Agnus Dei. The piece is in common time (C) with a key signature of one flat (Bb). It begins with a forte (*f*) dynamic. Measure numbers 15 and 10 are indicated above the staff. Dynamic markings include piano (*p*) and accents (>). A bracketed measure range [4-18] is shown.

Musical notation for measures 24-40 of Agnus Dei. The notation continues on a single bass clef staff, starting with a forte (*f*) dynamic. Measure numbers 24 and 10 are indicated above the staff. A bracketed measure range [31-40] is shown.

Vocal Parts with Organ Reduction

# Misa Breve

Hilarión Eslava



**Abbreviated Mass**  
**For SATB Choir with Small Orchestra**  
*(includes organ reduction by the composer)*

ART: "En el coro" by Vicente Borrás Abellá, 1890. Museo del Prado, Madrid

CPE-361

# Misa Breve

**Hilarión Eslava**

This beautiful suite, originally published at the printshop of Bonifacio Eslava (nephew of Hilarión Eslava) circa 1860, draws from two *Misas* written earlier by the composer, perhaps while he served as the Master of Chapel at the Cathedral of Sevilla. The third “Credo” movement is from his *Misa en Do* (CPE-364), and the other movements are from his *Misa en Re* (CPE-576). Both of these works have been transcribed and are available at [www.hilarioneslava.org/music](http://www.hilarioneslava.org/music).

No.	Movement Title	Page
1	Kyrie	3
2	Gloria	5
3	Credo	18
4	Sanctus	33
5	Agnus Dei	38

# Misa Breve

## 1. Kyrie

Hilarión Eslava

**Adagio**

*dol.*

Soprano  
Ky - - - ri - - e e-lei-son, ky - ri-e e - -

Alto  
*dol.*  
Ky - ri - e e - - lei - - - son, ky - ri-e e -

Tenor  
*dol.*  
Ky - - - ri - e e - lei - son, ky - ri-e e -

Bass  
*dol.*  
Ky - ri - e e - lei - son, ky - - - ri - e -

Organ Reduction  
*p* *f* *p*

5

S.  
- - - lei-son, ky - - - ri - - - e'e - lei - - son, *f* Chris - te e-lei-son,

A.  
lei - - - son, *f* ky - ri - - - e'e - lei - son, Chris - te e - - lei-son,

T.  
- - lei - son, ky - ri - e e - - - - - lei-son, *f* Chris - te e-lei-son,

B.  
e - - - lei-son, ky - ri - e e - - - lei - son, *f* Chris-te e-lei - son

Org. Red. *f*

9

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

A. *p* Chris - te e - lei-son, Cris - - - te, Cris - te e - lei-son,

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

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

Org. Red.

12

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

A. *f* e - - lei-son, e - - lei - - - - - son, *p* ky - - ri - e e - lei - - -

T. *p* lei - - - son, e - - lei - - - - - son, ky - - ri - e e - lei - - -

B. *p* lei - - - son e - lei - - - - - son, ky - - ri - e e - - lei -

Org. Red.



16

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

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

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

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

Org. Red.

## 2. Gloria

Hilarión Eslava

**Allegro Moderato** *f*

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

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

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

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

Organ Reduction *f*

7

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

A. ta - tis, Lau - da - mus te, lau - da - mus te,

T. ta - tis, Lau - da - mus te, lau - da - mus te,

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

Org. Red.

12

1C or Solo Alto a - - - - do - ra - mus te glo - ri - fi -

1C or Solo Tenor a - - - - do - ra - mus te glo - ri - fi -

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

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

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

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

Org. Red.

*p*

17

1C or Solo Alto  
ca - - mus te

1C or Solo Tenor  
ca - - mus te

S.  
gra - ti-as a - - - gi-mus ti - - - -

A.  
gra - ti-as a - - - gi-mus ti - - - -

T.  
gra - ti-as a - - - gi-mus ti - - - -

B.  
gra - ti-as a - - - gi-mus ti - - - -

Org.  
Red.

21

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

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

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

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

Org.  
Red.

25

S. am,

A. am,

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

B. am,

Org. Red.

31

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

B. Do - - - mi-ne

Org. Red. *dol.* *f* *p*

36

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

Org. Red.

42

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

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

Org. Red.

47

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

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

Org. Red.

52

S. *p* qui tol - lis pec - ca - ta mun - - di, mi - se - re - re no -

A. *p* qui tol - lis pec - ca - ta mun - - di, mi - se - re - re no -

T. *p* qui tol - lis pec - ca - ta mun - - di, mi - se - re - re no -

B. *p* qui tol - lis pec - ca - ta mun - - di, mi - se - re - re no -

Org. Red.

60

S. bis, qui tol - lis pec - ca - ta mun - - - di, sus-ci-pe de - pre -

A. bis, qui tol - lis pec - ca - ta mun - - - di, sus-ci-pe de - pre -

T. bis, qui tol - lis pec - ca - ta mun - - - di, sus-ci-pe de - pre -

B. bis, qui tol - lis pec - ca - ta mun - - - di, sus-ci-pe de - pre -

Org. Red.

67

S. ca - ti - o - - nem nos - tram. Qui se - des ad dex - te - ram Pa - - -

A. ca - ti - o - - nem nos - tram. Qui se - des ad dex - te - ram Pa - - -

T. ca - ti - o - - nem nos - tram. Qui se - des ad dex - te - ram Pa - - -

B. ca - ti - o - - nem nos - tram. Qui se - des ad dex - te - ram Pa - - -

Org. Red.

74

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

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

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

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

Org. Red.

80

1C or Solo Soprano Quo - - - ni - am tu so-lus sanc - - - - tus, tu

S. *p* tu so-lus

A. *p* tu so-lus

T. *p* tu so-lus

B. *p* tu so-lus

Org. Red. *p*

85

1C or Solo Soprano

so - - - lus Do - - - mi - nus, tu so - - lus al -

S.

tu so-lus sanc - - - tus,

A.

tu so-lus sanc - - - tus,

T.

tu so-lus sanc - - - tus,

B.

tu so-lus sanc - - - tus,

Org. Red.

89

1C or Solo Soprano

tis - - - si-mus Je - - - su Chris - te.

S.

tu so-lus Do - - - mi - nus, tu so - lus al -

A.

tu so-lus Do - - - mi - nus, tu so - lus al -

T.

tu so-lus Do - - - mi - nus, tu so - lus al -

B.

tu so-lus Do - - - mi - nus, tu so - lus al -

Org. Red.



92

1C or Solo Alto

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

S.

tis - si - mus, tu so - lus

A.

tis - si - mus, tu so - lus

T.

tis - si - mus, tu so - lus

B.

tis - si - mus, tu so - lus

Org. Red.

96

1C or Solo Alto

tu so - - - - lus Do - - - mi - nus, tu

S.

tu so - lus sanc - - -

A.

tu so - lus sanc - - -

T.

tu so - lus sanc - - -

B.

tu so - lus sanc - - -

Org. Red.

100

1C or Solo Alto

so - - lus al - tis - - - si-mus Je - - - - su Chris-te.

S.

tus, tu so-lus Do - - mi - nus,

A.

tus, tu so-lus Do - - mi - nus,

T.

tus, tu so-lus Do - - mi - nus,

B.

tus, tu so-lus Do - - mi - nus, tu so - lus al-

Org. Red.

104

S.

tu so - lus al - tis - si-mus

A.

tu so - lus al - ti - - si-mus, Je - - - - - su Chris - - te,

T.

tu sol - lus al - ti - si-mus Je - - - - su

B.

tis - - si - - - - mus, Je - - - - su Chris - - - - - te tu so-lus al-

Org. Red.

108

S. Je - - - su Chris - - - - te, cum

A. Je - - - su Chris - - - - te, cum

T. Je - - - su Chris - - - - te, cum

B. tis - si-mus Je-su Chris - te, cum

Org. Red.

113

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

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

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

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

Org. Red.

119

*ff*

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

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

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

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

Org. Red.

124

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

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

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

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

Org. Red.

130

S. tris, a - - men, a - - men.

A. tris, a - - men, a - - men.

T. tris, a - - men, a - - men.

B. tris, a - - men, a - - men.

Org.  
Red.

### 3. Credo

Hilarión Eslava

**Allegro non molto**

Soprano

Alto

Tenor

Bass

Organ Reduction

Pa - trem om - ni - po - ten - - - tem, fac - to - rem

*NOTE: For this movement, the organ reduction contains melodic elements not incorporated in other instruments, and also lacks significant elements from other instruments. It is therefore the Editor's opinion that although it was not identified as such in any source document, the organ may have been intended to be obbligato for this movement.*

7

S.

A.

T.

B.

Org. Red.

vi-si-bi - li-um om - ni-um

vi-si-bi - li-um om - ni-um

vi-si-bi - li-um om - ni-um

cæ - li et ter - - - - ræ, vi-si-bi - li-um om - ni-um

12

S. et in-vi - si - bi - li-um et in u - num Do - mi-num Je - sum

A. et in-vi - si - bi - li-um et in u - num Do - mi-num Je - sum

T. et in-vi - si - bi - li-um et in u - num Do - mi-num Je - sum

B. et in-vi - si - bi - li-um et in u - num Do - mi-num Je - sum

Org. Red.

17

S. Chris-tum, fi-li-um De - i u - ni - ge - ni - tum,

A. Chris - tum, fi-li-um De - i u - ni - ge - ni - tum, *enérgico*  
(energetic)

T. Chris-tum, fi-li-um De - i u - ni - ge - ni - tum, et ex Pa - tre,

B. Chris-tum, fi-li-um De - i u - ni - ge - ni - tum,

Org. Red. *mf*

24

T. ex Pa-tre na - - - tum an-te om - ni-a sæ - - - cu - la.

Org. Red. *f p*

31 *p*

S. De-um de De - o, lu-men de lu-mi-ne, De - um ve - rum

A. De-um de De - o, lu-men de lu-mi-ne, De - um ve - rum

T. De-um de De - o, lu-men de lu-mi-ne, De - um ve - rum

B. De-um de De - o, lu-men de lu-mi-ne, De - um ve - rum

Org. Red.

37

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

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

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

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

Org. Red.

*dol.*



41

S. con-sub-stan - ti - a - lem Pa - tri, *f* per quem

A. con-sub-stan - ti - a - lem Pa - tri, *f* per quem

T. con-sub-stan - ti - a - lem Pa - tri, *f* per quem

B. con-sub-stan - ti - a - lem Pa - tri, *f* per quem

Org. Red.

44

S. om - - - ni - a fac - ta sunt. Qui prop - ter

A. om - - - ni - a fac - ta sunt. Qui prop - ter nos ho - - - - mi -

T. om - - - ni - a fac - ta sunt. Qui prop - ter nos ho - - - - mi -

B. om - - - ni - a fac - ta sunt. Qui prop - ter nos ho - - - - mi -

Org. Red.

48 *ritard.*

S. nos, Qui prop-ter nos

A. nes et prop-ter nos - tram sa - lu - - - - - tem.

T. nes et prop-ter nos - tram sa - lu - - - - - tem des-cen-dit de cæ - - -

B. nes et prop-ter nos - tram sa - lu - - - - - tem

Org. Red. *mf*

52 *Adagio Solo*

1C or Solo Tenor Et in-car-na-tus est de

T. lis.

B. des-cen-dit de cæ - - - - lis.

Org. Red. *Adagio p*

57

1C or Solo Tenor Spi - - ri-tu Sanc-to ex Ma-ri - a vir-gi-ne, et ho - mo fac - tus

Org. Red. *p*

62

1C or Solo Soprano  
Cru - - ci - fi - xus e - - ti - am pro no-bis

1C or Solo Alto  
Cru - - ci - fi - xus e - - ti - am pro no-bis

1C or Solo Tenor  
est. Cru-ci-fi-xus e - ti-am pro no-bis sub

1C or Solo Bass  
Cru - - ci - fi - xus e - - - ti-am pro no-bis

Org. Red.

67

1C or Solo Soprano  
sub Pon-ti - o Pi - la - - to, pas-sus et se-pul - tus est, pas - sus\_

1C or Solo Alto  
sub Pon-ti - o Pi - la - - to, pas-sus et se-pul - tus est, pas - sus\_

1C or Solo Tenor  
Pon - ti - - o Pi - la - - to pas-sus et se - pul - tus est,

1C or Solo Bass  
sub Pon-ti - o Pi - la - - to pas-sus et se-pul - tus est, pas - sus

Org. Red.

Allegro

71

1C or Solo Soprano  
et se - pul-tus est, pas - sus. et se - pul-tus est.

1C or Solo Alto  
et se - pul-tus est, pas - sus. et se - pul-tus est.

1C or Solo Tenor  
pas - sus pas - sus et se-pul-tus est.

1C or Solo Bass  
et se - pul-tus est pas - sus et se - pul-tus est.

Org. Red.

76

S. *f*  
Et re - sur - re-xit ter - - ti - - a di-e, se-

A. *f*  
Et re - sur - re-xit ter - - ti - - a di-e, se-

T. *f*  
Et re - sur - re-xit ter - - ti - - a di-e, se-

B. *f*  
Et re - sur - re-xit ter - - ti - - a di-e, se-

Org. Red.

82

S. cun - dum scrip - tu - ras et as - cen - dit in cæ - - - - lum,

A. cun - dum scrip - tu - ras et as - cen - dit in cæ - - - - lum,

T. cun - dum scrip - tu - ras et as - cen - dit in cæ - - - - lum, *enérgico/energetic*

B. cun - dum scrip - tu - ras et as - cen - dit in cæ - - - - lum, se - det ad

Org. Red.

89

B. dex - te - ram Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

Org. Red.

96

B. *cresc.* ju - di - ca - re, ju - di - ca - re vi - vus et mor - - tu - os, cu - jus

Org. Red.

103

S. Et in

A. Et in

T. Et in

B. reg-ni non, non, non, non e-rit fi - - - nis. Et in

Org. Red.

111

S. Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi -

A. Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi -

T. Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi -

B. Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi -

Org. Red.

115

S. can - - tem, vi - vi - fi - can - - - - tem, qui ex -

A. can - - tem, vi - vi - fi - can - - - - tem qui ex -

T. can - - - - tem, vi - vi - fi - can - - - - - tem qui ex

B. can - - - - tem, vi - vi - fi - can - - - - - tem qui ex

Org. Red.

119

S. Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et

A. Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et

T. Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et

B. Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et

Org. Red.

123

S. Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi -

A. Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi -

T. Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi -

B. Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi -

Org. Red.

127

S. ca - tur, qui lo - - - cu - tus est per pro - - -

A. ca - tur, qui lo - - - cu - tus est per pro - - -

T. ca - tur, qui lo - - - cu - tus est per pro - - -

B. ca - tur, qui lo - - - cu - tus est per pro - - -

Org. Red.



131

S. phe - - - tas. Et u - nam, sanc - tum, ca - - tho - - - li -

A. phe - - - tas. Et u - nam, sanc - tum, ca - - tho - - - li -

T. phe - - - - tas. Et u - nam, sanc - tum, ca - - tho - - - - li -

B. phe - - - - tas. Et u - nam, sanc - tum, ca - - tho - - - - li -

Org. Red.

135

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

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

T. cam et a-pos - to - - - li - cam Ec - cle - - si - am.

B. cam et a-pos - to - - - li - cam Ec - cle - - si - am.

Org. Red.

140

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

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

T. *f* Con - fi - - - te-or u - num bap - tis - - - ma

B. *f* Con - fi - - - te-or u - num bap - tis - - - ma

Org. Red.

144

S. o - - - nem pec - ca - to - - - - - rum, et ex -

A. o - - - nem pec - ca - to - - - - - rum,

T. in re-mis-si - o - - nem pec - ca - to - rum,

B. in re-mis-si - o - - nem pec - ca - to - rum, et ex - -

Org. Red.

149

S. pec - - - to re-sur-rec - ti - - o - - - - nem mor - - tu -

A. *p* et ex - pec - - - - - to *fp* re-sur-rec - ti - o - - - - nem

T. *p* et ex - pec - - - - - to *fp* re-sur-rec - ti - o - - - - nem

B. pec - - - to re - - sur - rec - ti o - - - - - nem mor - - tu -

Org. Red.

153

S. o - - rum, et *f* vi - - tam ven - tu - - ri, ven - tu - - - ri, et

A. mor - - tu - o - - rum, *f* et vi - - tam ven - tu - - - ri, et

T. mor - - tu - o - - rum, *f* et vi - - tam ven - tu - - - ri, et

B. o - - rum et *f* vi - - tam ven - tu - - ri, ven - tu - - - ri, et

Org. Red.

*poco ritardando*

158

S. *f*  
vi - - - tam ven - - tu - - - ri sæ - cu - li, a - - - men, a - - -

A. *p*  
vi - - tam ven - - tu - - - ri sæ - cu - li, a - - - men, a - - -

T. *p*  
vi - - - tam ven - - tu - - - ri sæ - cu - li, a - - - men, a - - -

B. *p*  
vi - - tam ven - - tu - - - ri sæ - cu - li, a - - - men, a - - -

Org. Red. *dol.*  
*p*

165

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

A. *mp*  
men, a - - - - men, a - - - - - - - men.

T. *p*  
men, a - - - - men, a - - - - - - - men.

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

Org. Red. *p*

## 4. Sanctus

Hilarión Eslava

**Maestoso** *f*

Soprano  
Sanc-tus sanc - tus                      sanc - tus sanc - tus

Alto  
Sanc-tus sanc - tus                      sanc - tus sanc - tus

Tenor  
Sanc-tus sanc - tus                      sanc - tus sanc - tus

Bass  
Sanc-tus sanc-tus                      sanc - tus sanc - - tus                      sanc - tus

Organ Reduction

5

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

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

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

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

Org. Red.

Original Score #E-ESL02-R54 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

9

S. *f* Ple-ni sunt, *f* ple - ni sunt,

A. *cres mp* Ple - ni sunt cæ-li et *f* ter - ra, *cres mp* glo - - - ri-a tu - - - a, *f*

T. *cres mp* Ple - ni sunt cæ-li et *f* ter - ra, *cres mp* glo - - - ri-a tu - - - a, ple-ni sunt *f*

B. *f* Ple-ni sunt, *f* ple - ni sunt,

Org. Red. *p* *f* *p* *f*

13

S. glo - ri-a glo - - ri - - - a tu - - - - - a.

A. glo - ri-a glo - - ri - - - a tu - - - - - a.

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

B. glo - ri-a glo - - - - - ri - a tu - - - - - a.

Org. Red.

17 **Allegretto**

S. *f*  
Ho - san - na in ex - cel - sis,

A. *f*  
Ho - san - na in ex - cel - sis,

T. *f*  
Ho - san - na in ex - cel - sis,

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

Org. Red. *p* *f* *p*

22

S. *f* *p*  
Ho - san - na in ex - cel - - - sis, Ho - san - - - na

A. *f* *p*  
Ho - san - na in ex - cel - - - sis, Ho - san - - - na

T. *f* *p*  
Ho - san - na in ex - cel - - - sis, Ho - san - - - na

B. *f* *p*  
Ho - san - na in ex - - - - cel - - - sis, Ho - san - - - na

Org. Red. *f* *p*

26

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

A. in ex - - - - cel - - - - - sis, Ho

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

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

Org. Red.

29

S. san - - - na in ex - - - - cel - - - - - sis, in ex -

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

T. san - - - na in ex - - - - cel - - - - - sis, in ex -

B. san - - - na in ex - - - - cel - - - - - sis, in ex -

Org. Red.



33

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

A. cel - - - - - sis, in ex - cel - - - - -

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

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

Org. Red.

36

S. sis.

A. sis.

T. sis.

B. sis.

Org. Red.

# 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

Soprano *f* Ag-nus De - i qui tol-lis qui tol-lis pec-ca - ta

Alto *f* Ag-nus De - i qui tol-lis qui tol-lis pec-ca - ta

Tenor *f* Ag-nus De - i qui tol-lis qui tol-lis pec-ca - ta

Bass *f* Ag-nus De - i qui tol-lis qui tol-lis pec-ca - ta

Organ Reduction *f*

7

S. *p* mun - di, mi - se - re - re no - - bis, *f* Ag-nus De - i qui tol-lis qui

A. *p* mun - di, mi - se - re - re no - - bis, *f* Ag-nus De - i qui tol-lis qui

T. *p* mun - di, mi - se - re - re no - - bis, *f* Ag-nus De - i qui tol-lis qui

B. *p* mun - di, mi - se - re - re no - - bis, *f* Ag-nus De - i qui tol-lis qui

Org. Red. *p*

14

S. *p*  
tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, Ag - nus De - i qui

A. *p*  
tol - lis pec - ca - ta mun - di, mi - se - re - re no - - bis, Ag - nus De - i qui

T. *p*  
tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, Ag - nus De - i qui

B. *p*  
tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, Ag - nus De - i qui

Org. Red.

21

S.  
tol - lis pec - ca - ta mun - di,

A. *f*  
tol - lis pec - ca - ta mun - - di, do - na

T. *f*  
tol - lis pec - ca - ta mun - - di, do - na no - bis pa - cem,

B. *f*  
tol - lis pec - ca - ta mun - - di, do - na no - bis pa - cem,

Org. Red.

28

S. *f* do-na no-bis pa - - cem, *p* do-na no - bis pa - - - - - cem,

A. *p* no - - - - bis pa - - - cem, do - na no - bis pa - - - cem, do-na

T. *p* do-na no-bis pa - - cem, do - na no - bis pa - - - cem,

B. *p* do-na no-bis pa - - - cem, do - na no - bis pa - - - cem,

Org. Red. *p*

35

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

A. no - - - bis pa - - - - - cem.

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

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

Org. Red. *pp*

# Organ Reduction

## Misa Breve

### 1. Kyrie

Hilarión Eslava

Adagio

Musical notation for measures 1-4. The piece is in G minor (one flat) and common time (C). The tempo is Adagio. The first measure starts with a piano (*p*) dynamic. The melody in the right hand features a sequence of eighth notes, while the left hand provides a steady accompaniment of quarter notes. Dynamic markings include *p* and *f*.

Musical notation for measures 5-8. The right hand continues with a melodic line, and the left hand maintains its accompaniment. A forte (*f*) dynamic marking is present in measure 6.

Musical notation for measures 9-13. The piece continues with the established melodic and harmonic patterns. A piano (*p*) dynamic marking is used in measure 9, and a forte (*f*) dynamic marking is used in measure 11.

Musical notation for measures 14-16. The right hand has some rests in measure 14. A piano (*p*) dynamic marking is used in measure 14.

Musical notation for measures 17-19. The piece concludes with a final cadence. The right hand has a long note in measure 18, and the left hand continues with its accompaniment.

Original Score #E-ESL02-R54 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

11/10/24

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CPE-361

## 2. Gloria

Hilarión Eslava

Allegro Moderato

Measures 1-13. Dynamics: *f*. Triplet markings: [4-6] 3, [10-12] 3.

Measures 14-18. Dynamics: *p*, *f*.

Measures 19-22.

Measures 23-28. Dynamics: *p*.

Measures 29-34. Dynamics: *p*, *dol.*, *f*.

Measures 35-40. Dynamics: *p*.

42

Musical score for measures 42-47. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed sixteenth notes in the treble and a more rhythmic bass line. There are some rests in the bass line.

48

Musical score for measures 48-52. The system consists of two staves. The treble staff has a melodic line with some slurs and accents. The bass staff has a steady accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

53

Musical score for measures 53-60. The system consists of two staves. The treble staff has a series of chords, some with slurs. The bass staff has a rhythmic accompaniment with some longer notes.

61

Musical score for measures 61-69. The system consists of two staves. The treble staff has a series of chords, some with slurs. The bass staff has a rhythmic accompaniment with some longer notes.

70

Musical score for measures 70-77. The system consists of two staves. The treble staff has a series of chords, some with slurs. The bass staff has a rhythmic accompaniment with some longer notes.

78

Musical score for measures 78-81. The system consists of two staves. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

82

Musical score for measures 82-86. The piece is in G major (one sharp) and 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a simple bass line with rests.

87

Musical score for measures 87-90. The right hand continues with chords and eighth notes, and the left hand has a steady bass line.

91

Musical score for measures 91-94. Measure 91 includes a dynamic marking of *f* (forte) in the right hand and *p* (piano) in the left hand. The right hand has a melodic line with slurs, and the left hand has a bass line with rests.

95

Musical score for measures 95-98. The right hand features a rhythmic pattern of eighth notes and chords, and the left hand has a bass line with rests.

99

Musical score for measures 99-102. The right hand has a melodic line with slurs and chords, and the left hand has a bass line with rests.

103

Musical score for measures 103-106. Measure 103 includes a dynamic marking of *f* (forte) in the left hand. The right hand has a melodic line with slurs and chords, and the left hand has a bass line with rests.



107

Musical score for measures 107-110. The piece is in D major (two sharps) and 3/4 time. Measure 107 features a treble staff with chords and a bass staff with a melodic line. Measure 108 continues the melodic line in the bass. Measure 109 has a treble staff with a melodic line and a bass staff with chords. Measure 110 features a treble staff with a melodic line and a bass staff with chords.

111

Musical score for measures 111-115. Measure 111 has a treble staff with a melodic line and a bass staff with chords. Measure 112 has a treble staff with a melodic line and a bass staff with chords. Measure 113 has a treble staff with a melodic line and a bass staff with chords. Measure 114 has a treble staff with a melodic line and a bass staff with chords. Measure 115 has a treble staff with a melodic line and a bass staff with chords. The piece includes a forte (*f*) dynamic marking and triplet markings in measures 113-115 and 119-121.

122

Musical score for measures 122-129. Measure 122 has a treble staff with a melodic line and a bass staff with chords. Measure 123 has a treble staff with a melodic line and a bass staff with chords. Measure 124 has a treble staff with a melodic line and a bass staff with chords. Measure 125 has a treble staff with a melodic line and a bass staff with chords. Measure 126 has a treble staff with a melodic line and a bass staff with chords. Measure 127 has a treble staff with a melodic line and a bass staff with chords. Measure 128 has a treble staff with a melodic line and a bass staff with chords. Measure 129 has a treble staff with a melodic line and a bass staff with chords. The piece includes a fortissimo (*ff*) dynamic marking.

130

Musical score for measures 130-133. Measure 130 has a treble staff with a melodic line and a bass staff with chords. Measure 131 has a treble staff with a melodic line and a bass staff with chords. Measure 132 has a treble staff with a melodic line and a bass staff with chords. Measure 133 has a treble staff with a melodic line and a bass staff with chords. The piece ends with a double bar line.

## 3. Credo

Hilarión Eslava

Allegro non molto

NOTE: For this movement, the organ reduction contains melodic elements not incorporated in other instruments, and also lacks significant elements from other instruments. It is therefore the Editor's opinion that although it was not identified as such in any source document, the organ may have been intended to be obbligato for this movement.

42

47 *ritard.*

55 **Adagio**

61

68

75 **Allegro**

Musical score for measures 75-81. The piece is in common time (C) and marked **Allegro** and **f**. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include accents and hairpins.

Musical score for measures 82-93. Measures 82-87 continue the previous texture. Measures 88-89 and 92-93 are marked with a **2** and contain chords. The key signature changes to one flat (B-flat major) starting at measure 88.

Musical score for measures 94-103. The right hand has a more active melodic line with eighth notes and rests. The left hand continues with eighth notes. The key signature remains one flat.

Musical score for measures 104-110. Measure 104 starts with a **p** dynamic. The right hand has a melodic line with some grace notes. The left hand has a steady eighth-note accompaniment. The key signature changes to two sharps (D major) starting at measure 104.

Musical score for measures 111-114. The right hand features a melodic line with eighth notes and rests. The left hand continues with eighth notes. The key signature remains two sharps.

Musical score for measures 115-118. The right hand has a melodic line with eighth notes and rests. The left hand continues with eighth notes. The key signature remains two sharps.

118 *tr* *tr*

123

127 *tr*

131

135 *f*

140

144 *p*

10

148

Musical score for measures 148-151. The piece is in G major (one sharp). The right hand features a melodic line with quarter and eighth notes, while the left hand plays a steady eighth-note accompaniment. Measure 151 ends with a fermata over a half note.

152

Musical score for measures 152-156. The right hand has a melodic line with a forte (*f*) dynamic marking in measure 155. The left hand continues with an eighth-note accompaniment. Measure 156 ends with a fermata over a half note.

157

Musical score for measures 157-163. The right hand features a melodic line with a *poco ritardando* and *dol.* (dolente) marking. The left hand has a steady accompaniment. Measure 163 ends with a fermata over a half note.

164

Musical score for measures 164-168. The right hand has a melodic line with a piano (*p*) dynamic marking in measure 165. The left hand has a steady accompaniment. Measure 168 ends with a fermata over a half note.

# 4. Sanctus

Hilarión Eslava

**Maestoso**

Measures 1-5 of the Sanctus. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Measures 6-9. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A piano (*p*) dynamic is indicated at the end of measure 9.

Measures 10-15. This section features a complex texture with rapid sixteenth-note passages in both hands. Dynamics alternate between piano (*p*) and forte (*f*).

Measures 16-20. The tempo changes to **Allegretto**. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. A forte (*f*) dynamic is present.

Measures 21-25. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include piano (*p*) and forte (*f*).

Measures 26-30. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. A piano (*p*) dynamic is indicated.

12

29

34

## 5. Agnus Dei

Hilarión Eslava

**Allegro no mucho**

*f*

**4**

[4-7] *p*

**4**

[12-15]

[4-7]

[12-15]

18

27

*p*

35

*pp*

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