

# Christus Factus Est

Hilarión Eslava



**SATB with Chamber Orchestra, Harp & Timpani**

ART: *"The Agony in the Garden"*, by Luis de Morales, ca. 1545, Museo Nacional del Prado, Madrid

**CPE-353**

# Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio** *accel e cresc.*

Flute *p* *1°* *p* *mf* *f*

Oboes *p* *1°* *p* *mf* *f*

Bb Clarinets *p* *p* *mf* *f*

Bassoons *p* *p* *mf* *f*

Bb Cornets *p* *mf* *f*

Horns in Eb *mf* *f*

Trombones *f*

Ophicleide Or Tuba *f*

Timpani (Eb, Ab) *pp* *p* *mf*

1° Violin *p* *divisi* *p* *f*

2° Violin *p* *p* *f*

Viola *p* *p* *f*

Violoncello *p* *pizz.* *p* *f*

Contrabass *f* *arco*

Soprano

Alto

Tenor

Bass

Harp

Organ or Keyboard Reduction *p* *f*

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11 *ritard.* *a tempo*

Fl. *ff* *p*

Ob. *ff* *p*

B♭ Cl. *ff* *p*

Bsn. *ff* *p*

B♭ Cnt. *ff*

E♭ Hn. *ff* *p*

Tbn. *ff*

Oph./T *ff*

Timp. *ff* *p*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p* *divisi*

Vc. *ff* *p*

Cb. *ff* *p* *pizz.*

KB *ff* *p*

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19

Vln. 1

Vln. 2

Vla.

Vc.

S.  
Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad mor -

A.  
Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad mor -

T.  
Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad mor -

B.  
Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad mor - tem, ad mor -

KB

26

Vln. 1

Vln. 2

Vla.

Vc.

S.  
tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad mor -

A.  
tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad mor -

T.  
tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad mor -

B.  
tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad mor -

KB

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32

*accel. e cresc.* *cres.*

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Tbn.

Oph./T.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

*p* *pizz.* *arco, div.* *cres.* *f*

*p* *pizz.* *trem.* *f*

*p* *pizz.* *trem.* *f*

*dol.* *pizz.* *cres.* *f* *arco*

*p* *cres.* *f*

*p* *cres.* *f*

*p* *cres.* *f*

*p* *cres.* *f*

*p* *cres.* *f*

us - que ad mor - tem, mor - tem, mor - tem, us - que ad mor - tem, mor - tem

us - que ad mor - tem, mor - tem, mor - tem, us - que ad mor - tem, mor - tem

us - que ad mor - tem, mor - tem mor - tem us - que ad mor - tem mor - tem

mor - tem, ad mor - tem, mor - tem mor - tem us - que ad mor - tem, mor - tem

*p* *cres.* *f*

*p* *cres.* *f*

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41 *ritard. e dim.* *a tempo*

Fl. *ff* *p*

Ob. *ff*

Bb Cl. *ff* *p*

Bsn. *ff* *p*

Bb Cnt. *ff*

E♭ Hn. *ff* *p*

Tbn. *ff*

Oph./T. *ff*

Timp.

Vln. 1 *ff* *p* *div.* *dol.*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p* *pizz.*

Cb. *ff* *p*

S. *ff* *p*  
au - - - tem cru - - - cis.

A. *ff* *p*  
au - - - tem cru - - - cis.

T. *ff* *p*  
au - - - tem cru - - - cis.

B. *ff* *p* *mp*  
au - - - tem cru - - - cis. Prop-ter quod et

Hrp. *mp*

KB *ff* *p*

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45

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.

Hrp.

KB

De - - - us e - xal - ta - - - - vit il - - - lum, prop - ter

48

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.

Hrp.

KB

quod et De - - - us e - xal - ta - - - - - vit

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51

B♭ Cl.

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Hrp.

KB

et de - - - dit il - - - li no - - - men, et

et de - - - dit il - - - li no - - - men, et

et de - - - dit il - - - li no - - - men, et

il - - - lum, et de - - - dit il - - - li no - - - men, et

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54

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
de - - - dit il - - - - li no - - - - - men,

A.  
de - - - dit il - - - - li no - - - - - men,

T.  
de - - - dit il - - - - li no - - - - - men,

B.  
de - - - dit il - - - - li no - - - - - men,

Hrp.

KB

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56 *accel. e cresc.*

Fl. *p*

Ob. *p*

B♭ Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc. *b<sub>2</sub>*

Cb. *arco mp mf*

S. quod est su - - - - - per

A. quod est su - - - - - per

T. quod est su - - - - - per

Hrp.

KB

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*a tempo*

58

Fl. *f* *ff* *p*

Ob. *f* *ff* *p* 1°

Bb Cl. *f* *ff* *p*

Bsn. *f* *ff* *p*

Bb Cnt. *f* *ff*

Eb Hn. *f* *ff*

Tbn. *f* *ff*

Oph./T *f* *ff*

Timp. *f* *ff*

Vln. 1 *marcato* *f* *ff*

Vln. 2 *f* *marcato* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff* *pizz.*

S. *f* *ff*  
om - - - ne no - - - - - men, su - per om - ne no - men.

A. *f* *ff*  
om - - - ne no - - - - - men, su - per om - ne no - men.

T. *f* *ff*  
om - - - ne no - - - - - men, su - per om - ne no - men.

B. *f* *ff*  
quod est su - - per om - ne no - - men, su - per om - ne no - men.

Hrp. *f*

KB *f* *ff* *LH* *p*

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64

Fl.

Ob.

B♭ Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB

Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens,

Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens,

Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens,

Chris - tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad

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71

Vln. 1

Vln. 2

Vla.

Vc.

S.  
us - que ad mor - - tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o -

A.  
us - que ad mor - - tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o -

T.  
us - que ad mor - - tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o -

B.  
mor - tem, ad mor - - tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o -

KB

77 *acc. e cresc.*

Fl.

B♭ Cl.

Bsn.

Timp.

Vln. 1 *pizz.* *arco* *div.*

Vln. 2 *pizz.* *trem.*

Vla. *pizz.* *trem.*

Vc. *p*

Cb. *arco* *pizz.*

S. *p*  
be-di-ens, us-que ad mor-tem, mor-tem, mor-tem, us-que ad

A. *p*  
be-di-ens, us-que ad mor-tem, mor-tem, mor-tem, us-que ad

T. *p*  
be-di-ens, us-que ad mor-tem, mor-tem mor-tem us-que ad

B. *p*  
be-di-ens, us-que ad mor-tem, ad mor-tem, mor-tem mor-tem

KB

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86

Fl. *mf* *f* *ff* *p*

Ob. *f* *ff* *pp*

Bb Cl. *mf* *f* *ff* *p*

Bsn. *mf* *f* *ff* *p*

Bb Cnt. *f* *ff*

E♭ Hn. *mf* *f* *ff* *p*

Tbn. *f* *ff*

Oph./T. *f* *ff*

Timp. *ff*

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

Vln. 2 *f* *ff* *p* *arco*

Vla. *f* *ff* *p* *arco*

Vc. *f* *ff* *p*

Cb. *f* *ff* *p* *arco*

S. mor - - - tem, mor - - - tem au - - - tem cru - - - cis.

A. mor - - - tem, mor - - - tem au - - - tem cru - - - cis.

T. mor - - - tem, mor - - - tem au - - - tem cru - - - cis. Prop-ter *mf*

B. mor - tem au - - - tem cru - - - - cis.

KB *f* *ff* *p*

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91

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.

Hrp.

KB

*pizz.*

quod et De - - - us e - xal - ta - - - vit

94

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.

Hrp.

KB

il - - - - lum, prop - ter quod et

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96

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

T.  
De - - - - - us e - - - xal - ta - - - - - vit

Hrp.

KB

Detailed description: This page of a musical score covers measures 96, 97, and 98. The score is for a full orchestra and includes a vocal line. The instruments are: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Tenor (T.), Harp (Hrp.), and Keyboard (KB). The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. In measure 96, Vln. 1 has a long note with a fermata. Vln. 2 plays a series of chords. Vla. and Vc. play chords with accents. Cb. has a rhythmic pattern of eighth notes. T. sings the words 'De - - - - - us e - - - xal - ta - - - - - vit'. Hrp. has a complex arpeggiated pattern. KB plays chords with accents. In measure 97, Vln. 1 continues with a long note. Vln. 2 continues with chords. Vla. and Vc. continue with chords. Cb. continues with eighth notes. T. continues singing. Hrp. continues with arpeggios. KB continues with chords. In measure 98, Vln. 1 has a long note. Vln. 2 has a final chord. Vla. and Vc. have final chords. Cb. has a final note. T. has a final note. Hrp. has a final arpeggio. KB has a final chord.

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98

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Hrp.

KB

et de - - - dit il - - - li no - - - men, et

et de - - - dit il - - - li no - - - men, et

il - - - lum, et de - - - dit il - - - li no - - - men, et

et de - - - dit il - - - li no - - - men, et

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101

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
de - - - dit il - - - li no - - - men,

A.  
de - - - dit il - - - li no - - - men,

T.  
de - - - dit il - - - li no - - - men,

B.  
de - - - dit il - - - li no - - - men,

Hrp.

KB

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103 *cresc. e accel.*

Fl.

Ob.

B $\flat$  Cl.

Bsn.

E $\flat$  Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Hrp.

KB

quod est su - - - - - per

quod est su - - - - - per

quod est su - - - - - per

quod est su - - - - - per

arco

8

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105 *ritard.*

Fl. *f* *ff*

Ob. *f* *ff*

Bb Cl. *f* *ff*

Bsn. *f* *ff*

Bb Cnt. *f* *ff*

E♭ Hn. *f* *ff*

Tbn. *f* *ff*

Oph./T. *f* *ff*

Timp. *f* *ff*

Vln. 1 *marcato* *f* *ff*

Vln. 2 *f marcato* *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

S. *f* *ff*  
om - - - ne no - - - - - men, su - per om - ne no - - -

A. *f* *ff*  
om - - - ne no - - - - - men, su - per om - ne no - - -

T. *f* *ff*  
om - - - ne no - - - - - men, su - per om - ne no - - -

B. *f* *ff*  
om - - - ne no - - - - - men, su - per om - ne no - - -

Hrp. *f*

KB *f* LH

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109 *a tempo*

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Tbn.

Oph./T.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Hrp.

KB

*p*

*pizz.*

*mp*

*p*

men. et de-dit il-li no - - - men

men. et de-dit il-li no - - - men

men. et de-dit il-li no - - - men

men. et de-dit il-li no - - - men

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112

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Tbn.

Oph./T

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Hrp.

KB

quod est su-per om-ne no - - - men, quod est su-per om-ne no-men, su-per

quod est su-per om-ne no - - - men, quod est su-per om-ne no-men, su-per

quod est su-per om-ne no - - - men, quod est su-per om-ne no-men, su-per

quod est su-per om-ne no - - - men, quod est su-per om-ne no-men, su-per

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116

Bb Cl.

Bsn.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Hrp.

KB

*pizz.*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

om-neno - men, su-per om - - - - - ne no - - - - - men, su-per

om-neno - men, su-per om - - - - - ne no - - - - - men, su-per

om-neno - men, su-per om - - - - - ne no - - - - - men, su-per

om-neno - men, su-per om - - - - - ne no - - - - - men, su-per

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120

*ritardando*

♩ = 52

The musical score for measures 120-124 includes the following parts:

- B♭ Cl.**: Treble clef, mostly rests.
- Bsn.**: Bass clef, mostly rests.
- Vln. 1**: Treble clef, starts with a half note, then a quarter note, followed by a sixteenth-note triplet and a long slur.
- Vln. 2**: Treble clef, starts with a half note, then a quarter note, followed by a long slur.
- Vla.**: Alto clef, starts with a half note, then a quarter note, followed by a long slur.
- Vc.**: Bass clef, starts with a half note, then a quarter note, followed by a sixteenth-note triplet and a long slur.
- Cb.**: Bass clef, starts with a quarter note, then a quarter rest, then a quarter note, then a quarter rest, then a quarter note, then a quarter rest, followed by a long slur marked *arco*.
- S.**: Treble clef, lyrics: om - - - - - ne no - - - - - men, su - per om - ne no - - - - - men.
- A.**: Treble clef, lyrics: om - - - - - ne no - - - - - men, su - per om - ne no - - - - - men.
- T.**: Treble clef, lyrics: om - - - - - ne no - - - - - men, su - per om - ne no - - - - - men.
- B.**: Bass clef, lyrics: om - - - - - ne no - - - - - men, su - per om - ne no - - - - - men.
- Hrp.**: Treble and Bass clefs, starts with a sixteenth-note triplet, then a quarter note, then a quarter rest, followed by chords.
- KB**: Treble and Bass clefs, starts with a half note chord, then a quarter note, then a quarter rest, followed by chords.

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# Flute

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

### Adagio

2  
[1-2] *p* *accel e cresc.* *ritard.* *ff* *p*

12 *a tempo* *22 accel. e cresc.* *cres.* *ritard. e dim.* *p* *mf* *f* *ff* *p*  
[16-37]

43 *a tempo 12 accel. e cresc.* *p* *f*  
[44-55]

59 *a tempo* *20* *ff* *p*  
[65-84]

85 *accel. e cresc.* *p* *mf* *f* *ff* *p* *12*  
[91-102]

103 *cresc. e accel.* *p* *f* *ff* *ritard.*

109 *a tempo* *4* *5* *3*  
[110-113] *p* *f* [116-120] [121-123]

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# Oboes

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava  
*a tempo*

*Adagio*

*accel e cresc. ritard.*

Musical staff 1: Oboe part, measures 1-14. Includes dynamics *p*, *p*, *f*, *ff*, *p* and markings **2**, **1°**, [1-2], [8-9].

Musical staff 2: Oboe part, measures 15-21. Includes dynamics *p*, *mf*, *f*, *ff* and markings **22**, [16-37], [43-55].

Musical staff 3: Oboe part, measures 22-55. Includes dynamics *p*, *f* and marking *accel. e cresc.*

Musical staff 4: Oboe part, measures 56-84. Includes dynamics *ff*, *p* and marking *a tempo*.

Musical staff 5: Oboe part, measures 85-102. Includes dynamics *f*, *ff*, *p* and marking *accel. e cresc.*

Musical staff 6: Oboe part, measures 103-107. Includes dynamics *p*, *f*, *ff* and marking *cresc. e accel.*

Musical staff 7: Oboe part, measures 108-123. Includes dynamics *p*, *f* and marking *a tempo*.

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# B $\flat$ Clarinets

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio**

2 1<sup>o</sup> 2 *accel e cresc.* *ritard.*

[1-2] *p* [4-5] *p* *mf* *f* *ff* *p*

13 *a tempo* 22 *accel. e cresc.* *cres.* *ritard. e dim.*

[16-37] *p* *mf* *f* *ff* *p*

43 *a tempo* 9 *accel. e cresc.*

[44-52] *p* *p*

57 *f* *ff*

61 *a tempo* 20 *accel. e cresc.*

[65-84] *p* *mf* *f* *ff* *p*

89 *cresc. e accel.* 9

[91-99] *p* *p*

104 *ritard.* *a tempo*

*f* *ff* *p*

111 2 3

[116-117] *p* *f* [121-123] *p*

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# Bassoons

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio**

2 [1-2] *p* [4-5] *accel. e cresc.* *p* *mf* *f* *ff* *ritard.*

13 *a tempo* 22 [16-37] *accel. e cresc.* *p* *mf* *f* *ff* *ritard. e dim.* *a tempo* 9 [44-52]

53 2° *p* 1° *p* *accel. e cresc.*

57 *f* *ff*

62 *a tempo* 20 [65-84] *accel. e cresc.* *p* *mf* *f* *ff* *p*

90 9 1° *p* *cresc. e accel.*

104 *f* *ff* *ritard.* *a tempo*

111 *p* *f* [116-117] *p* [121-123]

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# B $\flat$ Cornets

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio** *accel. e cresc. ritard.* **7** **2** **13** **25** **2** *accel. e cresc.* *a tempo* *ritard. e dim.*

[1-7] [8-9] *f* *ff* [13-37] [38-39] *f* *ff*

43 *accel. e cresc.* *a tempo* **13** **2** *f* *ff*

[43-55] [56-57]

62 *a tempo* **22** *accel. e cresc.* **2** **14** *f* *ff*

[63-84] [85-86] [89-102]

103 *cresc. e accel.* **2** *ritard.* *f* *ff*

[103-104]

109 *a tempo* **4** **5** **3** *p* *f*

[110-113] [116-120] [121-123]

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# Horns in E $\flat$

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio** *accel. e cresc.*  
7 [1-7] *mf* *f* *ff* *p* [14-37] *a tempo* 24 *accel. e cresc.*

39 *mf* *cres.* *f* *ff* *p* *ritard. e dim.* *a tempo* 9 [44-52] *p* *p*

56 *accel. e cresc.* 2 [56-57] *f* *ff* *a tempo*

63 22 *accel. e cresc.* [63-84] *mf* *f* *ff* *p* 9 [91-99]

100 *cresc. e accel.* *p* *f*

107 *ritard.* *a tempo* 4 [110-113] *ff* *p < f* 2 [116-117] *p* 2 [119-120] 3 [121-123]

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# Trombones

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio** 7  
[1-7]

**accel. e cresc.** 2  
[8-9]

**f**

**ff** >

**ritard.** >

**a tempo** 25  
[13-37]

**accel. e cresc.** 2  
[38-39]

40

**cres.**

**ritard. e dim.**

**a tempo** 13  
[43-55]

**accel. e cresc.** 2  
[56-57]

**f** >

60

**a tempo** 22  
[63-84]

**accel. e cresc.** 2  
[85-86]

**f** < **ff**

14  
[89-102]

103

**cres. e accel.** 2  
[103-104]

**f** >

**ff**

**ritard.**

109

**a tempo** 4  
[110-113]

**p** < **f**

5  
[116-120]

3  
[121-123]

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# Ophicleide or Tuba

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio** 7 *accel. e cresc.* 2 *ritard.* *a tempo* 25 *accel. e cresc.* 2

[1-7] [8-9] *f* *ff* [13-37] [38-39]

40 *ritard. e dim.* *a tempo* 13 *accel. e cresc.* 2

[43-55] [56-57]

58

62 *a tempo* 22 *accel. e cresc.* 2 14

[63-84] [85-86] *ff* [89-102]

103 *cresc. e accel.* 2 *ritard.*

[103-104] *f* *ff*

109 *a tempo* 4 5 3

[110-113] *p* *f* [116-120] [121-123]

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# Timpani

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio**

7 *accel e cresc.* *ritard.* *a tempo*

[1-7] *pp* *p* *mf* *ff* *p*

16 22 *accel. e cresc.* *ritard. e dim.* *a tempo* 13

[16-37] *p* *ff* [43-55]

56 *accel. e cresc.* *a tempo* 22

[56-58] *f* *ff* [63-84]

85 *accel. e cresc.* 14

*p* *ff* [89-102]

103 *cresc. e accel.* *ritard.* *a tempo* 11 3

[103-105] *f* *ff* [110-120] [121-123]

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# Violin 1

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio**  
*p* *divisi* *accel e cresc.* *f* [6-7] *p*

11 *ritard.* *a tempo* *ff* *p* [19-24] **6**

25 *dol.* **5** *pizz.* [28-32] *p*

38 *arco, div.* *accel. e cresc.* *cres.* *f* *ff* *p* *ritard. e dim.* *a tempo* *div.* *dol.*

45

52 *accel. e cresc.*

58 *marcato* *f* *ff* *a tempo*

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2

63

Musical staff 1: Treble clef, key signature of three flats. Starts with a piano (*p*) dynamic. It features two measures with a fermata and a '5' above the staff, with bracketed measure numbers [67-71] and [75-79].

Musical staff 2: Treble clef, key signature of three flats. Starts with *pizz.* and *div.* markings. It includes *arco* markings and dynamic markings *f*, *ff*, *p*, and *dol.*. The instruction *accel. e cresc.* is written above the staff.

Musical staff 3: Treble clef, key signature of three flats. Continues the melodic line with various articulations and dynamics.

Musical staff 4: Treble clef, key signature of three flats. Features a series of sixteenth-note patterns with accents and dynamic markings.

Musical staff 5: Treble clef, key signature of three flats. Starts with *cresc. e accel.* and *marcato* markings. It includes a forte (*f*) dynamic marking.

Musical staff 6: Treble clef, key signature of three flats. Starts with *ritard.* and *a tempo* markings. It includes *ff* and *p* dynamic markings.

Musical staff 7: Treble clef, key signature of three flats. Features a series of sixteenth-note patterns with accents and dynamic markings *f* and *p*.

Musical staff 8: Treble clef, key signature of three flats. Starts with *ritardando* marking. It includes *pp* and *ppp* dynamic markings.

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# Violin 2

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio**  
*p* *ff* *p* *accel. e cresc.* *ritard.*

12 *a tempo* *p*

26 *pizz.* *p*

38 *accel. e cresc.* *trem.* *f* *ff* *p* *ritard. e dim.* *a tempo*

46

54 *accel. e cresc.*

58 *marcato* *f* *ff* *a tempo*

63 *p* *f*

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2

72

5

*pizz.*

[75-79] *p*

85

*accel. e cresc.*

*trem.*

*f*

*ff*

*arco*

*p*

93

101

*cresc. e accel.*

*marcato*

*f*

107

*ritard.*

*ff*

*a tempo*

*p*

113

*f*

*p*

119

*ritardando*

*pp*

*ppp*

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# Viola

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio**

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

*accel e cresc.* *ritard.*

12 *a tempo* *divisi* *p*

26 *pizz.* *accel. e cresc. trem.* *p*

40 *ritard. e dim.* *a tempo* *f* *ff* *p*

49

56 *accel. e cresc.* *marcato* *f*

60 *a tempo* *ff* *p*

[6-7] [16-24] [28-32] [63-64] [67-71]

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2

72

5  
[75-79] *p* *pizz.*

*accel. e cresc.*

85

*trem.* *f* *ff* *p* *arco*

94

103

*cresc. e accel.* *marcato* *f*

107

*ritard.* *ff* *a tempo* *p*

113

*f* *p*

119

*ritardando* *pp* *ppp*

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# Violoncello

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio**

*p* *accel e cresc.* *f*

11 *ritard.* *a tempo* *ff* *p* *f* *p*

27 *accel. e cresc. cres.* *ritard. e dim.* *f* *ff*

42 *a tempo* *p*

51 *accel. e cresc.*

57 *f* *ff*

62 *a tempo* *p* *p*

63-64 67-71 75-79

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2  
80 *accel. e cresc.*

90

99 *cresc. e accel.*

104 *ritard.* *a tempo*

110

117 *ritardando*

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# Contrabass

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio**

3 *pizz.* *accel e cresc.* *arco* *ritard.*  
[1-3] *f* *ff* *p*

12 *a tempo* *pizz.* 16 *pizz.*  
[19-34]

36 *accel. e cresc.* *arco* *ritard. e dim.* *a tempo* *pizz.*  
*f* *ff* *p*

46

55 *accel. e cresc.* *arco*  
*mp* *mf* *f*

59 *a tempo* *pizz.* 13  
*ff* [67-79]

80 *arco* 3 *accel. e cresc.* *pizz.* *arco* *f* *ff* *p*  
[82-84]

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2

91 *pizz.*



98

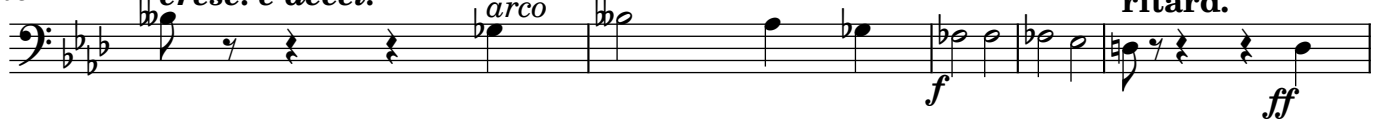


103

*cresc. e accel.*

*arco*

*ritard.*



108

*a tempo*

*pizz.*

*arco*



117

*pizz.*

*ritardando*

*arco*

$\text{♩} = 52$



# Harp

## Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

**Adagio** 7 *accel e cresc.* 3 *ritard.* 2

[1-7] [8-10] [11-12]

13 *a tempo* 25 *accel. e cresc.* 3 *ritard. e dim.* 2 *a tempo*

[13-37] [38-40] [41-42]

44 *mp*

46

48

50

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2

52

54

56 *accel. e cresc.*

57

59 *accel. e cresc.*

3 23 6

[59-61] [62-84] [85-90]

91

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93

95

97

99

101

*cresc. e accel.*

8

103

4  
104 8 **ritard.**  
2  
[107-108]  
2

109 **a tempo**  
mp

113 2  
[115-116]  
2

118

121 **ritardando**  
pp

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Vocal Parts with Organ Reduction

# Christus Factus Est

Hilarión Eslava



**SATB with Chamber Orchestra, Harp & Timpani**

ART: *"The Agony in the Garden"*, by Luis de Morales, ca. 1545, Museo Nacional del Prado, Madrid

CPE-353

# Christus Factus Est

(Christ Became Obedient)

Hilarión Eslava

Organ or  
Keyboard  
Reduction

**Adagio** *accel e cresc.*

KB

*ritard.* **10** *a tempo*

*f* *ff* *p*

**19**

S. *p* *f* *p*

A. *p* *f* *p*

T. *p* *f* *p*

B. *p* *f* *p*

KB

Chris-tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad

Chris-tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad

Chris-tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us - que ad

Chris-tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, us-que ad mor-tem, ad

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25

S. mor - - - tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o -

A. mor - - - tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o -

T. mor - - - tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o -

B. mor - - - tem, Chris - tus fac-tus est pro no - bis o - be-di-ens, o -

KB

30

S. be-di-ens, us - que ad mor - - - tem, mor-tem,

A. be-di-ens, us - que ad mor - - - tem, mor-tem,

T. be-di-ens, us - que ad mor - - - tem, mor-tem

B. be-di-ens, us - que ad mor - tem, ad mor - - - tem, mor-tem

KB

37 *accel. e cresc. cresc. ff ritard. e dim. p*

S. mor-tem, us - que ad mor - tem, mor - tem au - - tem cru - -

A. mor-tem, us - que ad mor - - tem, mor - - tem au - - tem cru - -

T. mor-tem us - que ad mor - - tem mor - - tem au - - tem cru - -

B. mor-tem us - que ad mor - tem, mor - tem au - tem cru - - -

KB *cresc. f ff p*

43 *a tempo*

S. cis.

A. cis.

T. cis.

B. *mp* cis. Prop-ter quod et De-us e - xal - ta - vit il-lum, prop-ter

KB

48

S. *p* et de - dit il - li

A. *p* et de - dit il - li

T. *p* et de - dit il - li

B. quod et De-us e - xal - ta - vit il-lum, et de - dit il - li

KB

53 *accel. e cresc.*

S. no-men, et de - dit il - li no-men, quod \_\_\_\_\_ est

A. no-men, et de - dit il - li no-men, quod est

T. no-men, et de - dit il - li no-men, quod \_\_\_\_\_ est

B. no-men, et de - dit il - li no-men,

KB

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57

S. *f* su - - - - - per om - - ne no - - - - - men, *ff* su-per

A. *f* su - - - - - per om - - ne no - - - - - men, *ff* su-per

T. *f* su - - - - - per om - ne no - - - - - men, *ff* su-per

B. *f* quod est su - per om - ne no - men, *ff* su-per

KB

61 *a tempo*

S. om-ne no - men. *p* Chris-tus fac-tus est pro no - bis o - *f*

A. om-ne no - men. *p* Chris-tus fac-tus est pro no - bis o - *f*

T. om-ne no - men. *p* Chris-tus fac-tus est pro no - bis o - *f*

B. om-ne no - men. *p* Chris-tus fac-tus est pro no - bis o - *f*

KB

68

S. *p* be-di-ens, o - be-di-ens, us - que ad mor - - - tem,

A. *p* be-di-ens, o - be-di-ens, us - que ad mor - - - tem,

T. *p* be-di-ens, o - be-di-ens, us - que ad mor - - - tem,

B. *p* be-di-ens, o - be-di-ens, us - que ad mor - tem, ad mor - - - tem,

KB

74

S. *p* Chris-tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, *f* us - que ad

A. *p* Chris-tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, *f* us - que ad

T. *p* Chris-tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, *f* us - que ad

B. *p* Chris-tus fac-tus est pro no - bis o - be-di-ens, o - be-di-ens, *f* us-que ad mor-tem, ad

KB

80 *accel. e cresc.*

S. mor - tem, mor-tem, mor-tem, us - que ad mor-tem, mor - tem

A. mor - tem, mor-tem, mor-tem, us - que ad mor - tem, mor - tem

T. mor - tem, mor-tem mor-tem us - que ad mor-tem, mor - tem

B. mor - - tem, mor-tem mor-tem mor-tem

KB

88

S. *ff* au - tem *p* cru - - cis.

A. *ff* au - tem *p* cru - - cis.

T. *ff* au - tem *p* cru - - cis. *mf* Prop-ter quod et De-us e - xal - ta - vit

B. *ff* au - tem *p* cru - - cis.

KB



94

S. et

A. et

T. il-lum, propter quod et De-us e - xal - ta - vit il-lum, et

B. et

KB

99 *cresc. e accel.*

S. de-dit il - li no-men, et de-dit il - li no-men, quod est

A. de-dit il - li no-men, et de-dit il - li no-men, quod est

T. de-dit il - li no-men, et de-dit il - li no-men, quod est

B. de-dit il - li no-men, et de-dit il - li no-men, quod est

KB

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104

S. *f* *ritard.* *ff*  
 su - - - - per om - ne no - - - - men, su - per om-ne no -

A. *f* *ff*  
 su - - - - per om - ne no - - - - men, su - per om-ne no -

T. *f* *ff*  
 su - - - - per om - ne no - - - - men, su - per om-ne no -

B. *f* *ff*  
 su - - - - per om - ne no - - - - men, su - per om-ne no -

KB *ff* LH

109 *a tempo* *p*

S. *p*  
 men. et de-dit il-li no-men quod est su-per om-ne no-men,

A. *p*  
 men. et de-dit il-li no-men quod est su-per om-ne no-men,

T. *p*  
 men. et de-dit il-li no-men quod est su-per om-ne no-men,

B. *p*  
 men. et de-dit il-li no-men quod est su-per om-ne no-men,

KB *p*

114

S.  
quod est su-per om-ne no-men, su-per om-ne no - men, su-per om - ne no -

A.  
quod est su-per om-ne no-men, su-per om-ne no - men, su-per om - ne no -

T.  
quod est su-per om-ne no-men, su-per om-ne no - men, su-per om - ne no -

B.  
quod est su-per om-ne no-men, su-per om-ne no - men, su-per om - ne no -

KB

119

S. *pp* *ritardando* *ppp*  
men, su-per om - ne no - - men, su-per om-ne no - - - men.

A. *pp* *ppp*  
men, su-per om - ne no - - men, su-per om-ne no - - - men.

T. *pp* *ppp*  
men, su-per om - ne no - - men, su-per om-ne no - - - men.

B. *pp* *ppp*  
men, su-per om - ne no - - men, su-per om-ne no - - - men.

KB

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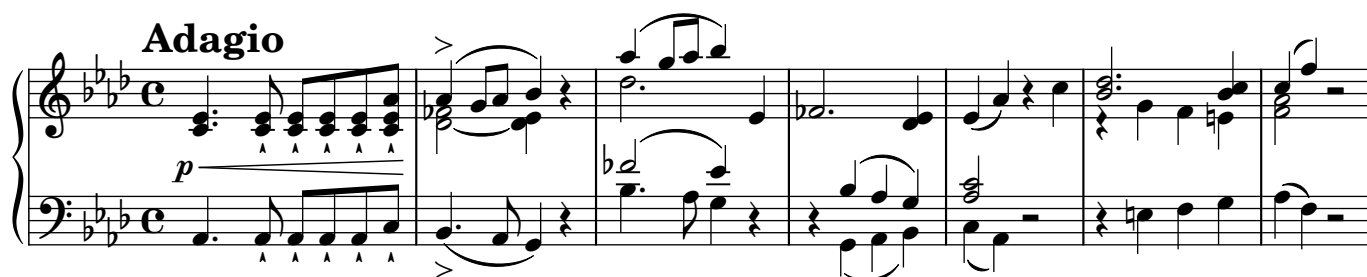
# Organ or Keyboard Reduction

## Christus Factus Est

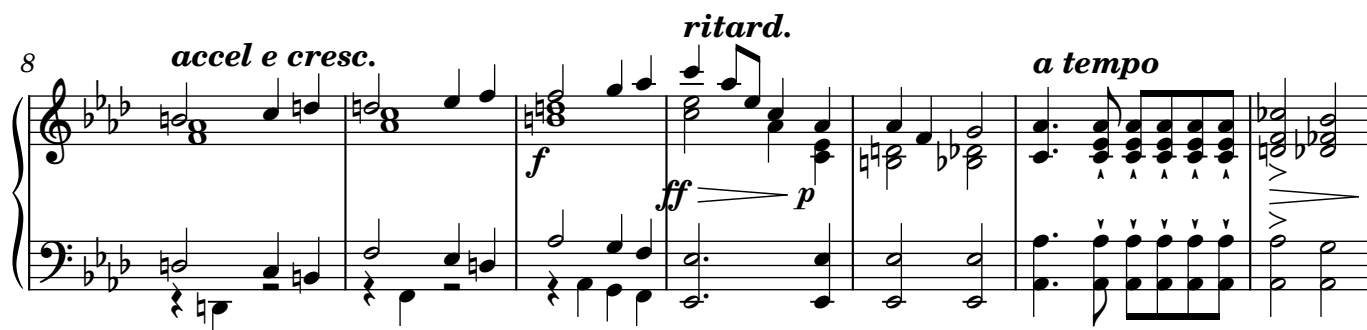
(Christ Became Obedient)

Hilarión Eslava

**Adagio**



8 **accel e cresc.** **ritard.** **a tempo**



15 **6** **6** **6**



27 **5** **5** **5**



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2

38

*accel. e cresc.*

*ritard. e dim.*

*a tempo*

Musical score for measures 38-43. The system shows a piano part with dynamic markings: *cresc.*, *f*, *ff*, and *p*. The tempo markings are *accel. e cresc.*, *ritard. e dim.*, and *a tempo*.

44

Musical score for measures 44-48. The system shows a piano part with complex chordal textures and arpeggiated figures.

49

Musical score for measures 49-53. The system shows a piano part with arpeggiated figures and dynamic markings.

54

*accel. e cresc.*

Musical score for measures 54-57. The system shows a piano part with arpeggiated figures and dynamic markings.

58

*LH*

*a tempo*

Musical score for measures 58-63. The system shows a piano part with dynamic markings: *ff* and *p*. The tempo marking is *a tempo*.

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63

5

[67-71]

5

75

5

[75-79]

5

[75-79]

*accel. e cresc.*

87

*f*

*ff*

*p*

92

96

101

*cresc. e accel.*

4  
105 *ritard.*

109 *a tempo*

114

121 *ritardando* ♩ = 52