

# Twelve Sacred Choral Motets

From a Handwritten Journal of Unpublished Works Attributed to  
**Hilarión Eslava**



ART: *The Disputation Over the Most Holy Sacrament*, ca. 1510  
Fresco by Raphael, Vatican Museum

**CPE-412/1-12**

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NO.	LATIN LYRICS	ENGLISH TRANSLATION	OCCASION	TEXT SOURCE
1	<b>Et incarnatus est</b> de Spiritu Sancto ex Maria Virgine: et homo factus est.	And was conceived by the Holy Spirit, of the Virgin Mary, and was made man.	General	Credo
2	<b>Et vitam</b> venturi sæculi	and the life of the world to come	General	Credo
3	<b>Erunt signa in sole</b> et luna et stellis et in terris pressura gentium præ confusione sonitus maris et fluctuum	There will be signs in the sun, the moon, and the stars, and on the earth distress among nations confused by the roaring of the sea and the waves.	First Sunday of Advent	Luke 21:25
4	<b>Adjuva nos</b> , Deus salutaris noster, et propter gloriam nominis tui, Domine, libera nos: et propitius esto peccatis nostris, propter nomen tuum.	Help us, O God of our salvation, for the glory of thy name: and deliver us, and purge away our sins, for thy name's sake.	Ash Wednesday	Psalm 78:9 (Vulgate); Psalm 79:9 NRSV
5	<b>Inter vestibulum</b> et altare plorabunt sacerdotes, ministri Domini, et dicent: Parce, Domine, parce populo tuo	Between the vestibule and the altar let the priests, the ministers of the Lord, weep. Let them say, "Spare your people, O Lord."	Ash Wednesday	Joel 2:17
6	<b>Ductus est Jesus</b> in desertum a Spiritu, ut tentaretur a diabolo	Jesus was led up by the Spirit into the wilderness to be tempted by the devil.	1 <sup>st</sup> Sunday of Lent	Matthew 4:1
7	<b>Cum audisset Joannes</b> in vinculis opera Christi, mittens duos de discipulis suis ait illi: Tu es qui venturus es, an alium expectamus?	When John (the Baptist), who was in prison, heard about the deeds of the Messiah, he sent his disciples to ask him, "Are you the one who is to come, or should we expect someone else?"	2 <sup>nd</sup> Sunday of Lent	Matthew 11:2-3
8	<b>Hic est Filius meus</b> dilectus, in quo mihi bene complacui; ipsum audite	This is my beloved son, with whom I am well pleased; listen to him.	2 <sup>nd</sup> Sunday of Lent	Matthew 17:5
9	<b>Erat Jesus ejiciens</b> daemonium, et illud erat mutum.	Jesus was driving out a demon, which was mute.	3 <sup>rd</sup> Sunday of Lent	Luke 11:14
10	<b>Dicebat Jesus turbis</b> Judaeorum et principibus sacerdotum quis ex vobis arguet me de peccato	Jesus said to the crowd of Jews and the chief priests: Can any of you prove me guilty of sin?	Passion Sunday (5 <sup>th</sup> Sunday of Lent)	John 8:46
11	<b>Scriptum est enim:</b> percutiam pastorem et dispergentur oves gregis	For it is written: "I will strike the shepherd, and the sheep of the flock will be scattered."	Palm Sunday	Matthew 26:31
12	<b>Videntibus illis</b> , elevatus est	Before their very eyes, he was lifted up	Ascension Day (40 <sup>th</sup> day of Easter)	Acts 1:9

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# Twelve Sacred Choral Motets

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## 1. Et Incarnatus Est

And Was Conceived

Text from "Credo in Deum"

Hilarión Eslava

Soprano  
Alto  
Tenor  
Bass  
Keyboard Reduction (practice)

*p*

Et in-car - na-tus est \_\_\_\_\_ de Spi-ri-tu Sanc - - to ex Ma - ri -  
Et in-car - na-tus est \_\_\_\_\_ de Spi-ri-tu Sanc - - to ex Ma - ri -  
Et in-car - na - - - tus est de Spi-ri-tu Sanc - - to ex Ma - ri -  
Et in-car - na - tus est \_\_\_\_\_ de Spi-ri-tu Sanc - - to ex Ma - ri -

12

S. a Vir-gi - - - ne, et ho - - mo fac - - - tus est, fac - - - tus est.  
A. a Vir - gi - ne, et ho - - - mo fac-tus est, fac - - - - tus est.  
T. - a Vir - gi - ne, et ho - - mo fac - - - tus est, fac - - - tus est.  
B. a Vir - gi - ne, et ho - - mo fac - - - tus est, fac - - - - tus est.  
KB Red.

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## 2. Et Vitam

And the Life

Text from "Credo in Deum"

Hilarión Eslava

Soprano  
Et vi-tam, et vi-tam ven - tu - ri sæ - cu - li, A - men, A - men, A - men

Alto  
Et vi-tam, et vi-tam ven - tu - ri sæ - cu - li, A - men, A - men, A - men

Tenor  
Et vi-tam, et vi-tam ven - tu - ri sæ - cu - li, A - men, A - men, A - men

Bass  
Et vi-tam, et vi-tam ven - tu - ri sæ - cu - li, A - men, A - men, A - men

Keyboard Reduction (practice)

### 3. Erunt Signa in Sole

Adviento: Dominica 1<sup>a</sup> (First Sunday of Advent)

Luke 21:25

Hilarión Eslava

Soprano  
Alto  
Tenor  
Bass  
Keyboard Reduction (practice)

E - runt sig - na in so - - le et lu - - - - na

E - runt sig - na in so - - le et lu - - - - na

E - runt sig - na in so - - le et lu - - - - na

E - runt sig - na in so - - le et lu - - - - na

E - runt sig - na in so - - le et lu - - - - na

7

S. et stel - lis, et in ter - - ris pres-su-ra gen - ti - - um, pres - p, dol.

A. et stel - - - lis, et in ter - - ris pres-su-ra gen - ti - - um, pres - p, dol.

T. et stel - lis, et in ter - - ris pres-su-ra gen - ti - um, pres - p, dol.

B. et stel - lis, et in ter - - ris pres-su-ra gen - ti - - um, pres - p, dol.

KB Red. et stel - lis, et in ter - - ris pres-su-ra gen - ti - - um, pres - p, dol.

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13

S. su - ra gen - ti - um præ con - fu - si - o - ne,

A. su - ra gen - ti - um præ con - fu - si - o - ne,

T. su - ra gen - ti - um præ con - fu - si - o - ne,

B. su - ra gen - ti - um præ con - fu - si - o - ne,

KB Red.

19

S. so-ni-tus, so-ni-tus ma - - ris et fluc - tu - - - um.

A. so-ni-tus, so-ni-tus ma - - - ris et fluc - tu - - - um.

T. so-ni-tus, so-ni-tus ma - - ris et fluc - tu - - - um.

B. so-ni-tus, so-ni-tus ma - - ris et fluc - tu - - - um.

KB Red.

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# 4. Adjuva Nos

7

Dies Cinerum (Ash Wednesday)

Psalm 79:9

Hilarión Eslava

Soprano  
2nd Soprano  
Alto  
Tenor  
Keyboard Reduction (practice)

Ad - ju - va nos, De - - us, De - - - us sa - lu - ta - ris nos -

12  
S. - - - ter, et prop - ter glo - - ri - am no - - mi - nis tu - i,  
S.-2 - - - ter, et prop - ter glo - ri - am no - mi - nis tu-i, Do -  
A. - - - ter, et prop - ter glo - ri - am no - - - mi - nis tu - i,  
T. - - - ter, et prop - ter glo - ri - am no - mi - nis tu - i,  
KB Red.

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22

S. Do - - - - mi - ne li-be-ra nos, li - be-ra nos, et pro - pi - ti - us es - - - -

S.-2 - - mi - ne, li-be-ra nos, li - be-ra nos, et pro - pi - ti - us es - - - -

A. Do - - mi - ne, li-be-ra nos, li - be-ra nos, et pro - pi - ti - us es - - - -

T. Do - - mi - ne, li-be-ra nos, li - be-ra nos, et pro - pi - ti - us es - - - -

KB Red.

30

S. to pec - ca - - - - tis, pec - ca - - - - tis, pec - ca - - - - tis

S.-2 to pec - ca - - - - tis, pec - ca - - - - tis nos - - - -

A. - - - to pec - ca - - - - tis, pec - ca - - - - tis

T. to pec - ca - - - - tis, pec - ca - - - - tis

KB Red.

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40

S. nos - - - tris, pec - ca - tis nos - tris, pec - ca - tis nos - tris, prop - ter no - - -

S.-2 - - - - tris, pec - ca - tis nos - tris, pec - ca - tis nos - tris, prop -

A. nos - - - tris, pec - ca - tis nos - tris, pec - ca - tis nos - tris,

T. nos - - - tris, pec - ca - tis nos - tris, pec - ca - tis nos - tris,

KB Red.

52

S. - men tu - um, prop - ter no-men tu-um, prop - ter no - - -

S.-2 - ter no - - men tu - - - - um, prop - ter no-men

A. prop - - ter no - - - men tu - um, prop - ter

T. prop - - ter no - - - - men tu - - - um, prop - ter no -

KB Red.

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59

S. men tu - - - - um.

S.-2 tu - - - - um, prop - - ter no-men tu - - - - um.

A. no - men tu - - um, prop - - ter no-men tu - - - - um.

T. - - men tu - - um, prop - - ter no-men tu - - - um.

KB Red.

# 5. Inter Vestibulum

11

Dies Cinerum (Ash Wednesday)

Joel 2:17

Hilarión Eslava

Soprano: Treble clef, key signature of one flat (B-flat).  
Alto: Treble clef, key signature of one flat (B-flat).  
Tenor: Treble clef, key signature of one flat (B-flat).  
Bass: Bass clef, key signature of one flat (B-flat).  
Keyboard Reduction (practice): Treble and bass staves, key signature of one flat (B-flat).

Music starts with a series of rests followed by a melodic line. The vocal parts sing "In - - ter ves - ti - - bu-", "In - ter ves - ti - bu - lum et al-ta - re," and "In - - ter ves - - ti - bu - lum et al - ta - - -". The keyboard part provides harmonic support.

S. (Soprano): Treble clef, key signature of one flat (B-flat).  
A. (Alto): Treble clef, key signature of one flat (B-flat).  
T. (Tenor): Treble clef, key signature of one flat (B-flat).  
B. (Bass): Bass clef, key signature of one flat (B-flat).  
KB Red. (Keyboard Reduction): Treble and bass staves, key signature of one flat (B-flat).

The vocal parts continue with "lum et al-ta - - - - re plo - ra - bunt sa - cer-", "al - - ta - - - - re, al-ta - - re plo - ra - bunt sa - cer-", "re, et al - ta - - - re plo - ra - bunt sa - cer-", "ti - - bu - lum et al-ta - re plo - ra - bunt sa - cer-", and "plo - ra - bunt sa - cer-". The keyboard part provides harmonic support.

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14

S. do - tes, mi-nis - tri    Do - mi - ni, et di - - - cent: Par - - ce Do - mi - ne, po -

A. do - tes, mi-nis - tri    Do - mi - ni, et di - - - cent: Par - - ce Do - mi - ne,

T. do - tes, mi-nis - tri    Do - mi - ni, et di - - - cent: Par - ce Do - - - mi - ne,

B. do - tes, mi-nis - tri    Do - mi - ni, et di - - - cent: Par - - ce Do - mi - ne,

KB Red.

22

S. - - pu - lo tu - - - o, par - - - ce Do - - - mi - ne, po - pu - lo

A. po - pu - lo tu - - - o, par - ce Do - - - mi - ne, po - pu - lo

T. po - pu - lo tu - - - o, par - - - ce Do - - - mi - ne, \_\_\_\_\_

B. po - pu - lo tu - - - o, par - - - ce Do - - - mi - ne, po - pu - lo

KB Red.

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29

S. tu - - - - o.

A. tu - - - - o.

T. po - - pu - lo tu - - - - - - - - - o.

B. tu - - - - o.

KB Red.

## 6. Ductus Est Jesus

Dominica 1<sup>a</sup> in Quadragesima (1st Sunday of Lent)

**Matthew 4:1**

**Hilarión Eslava**

Soprano Duc - - - tus est Je-sus in de - ser - tum a

Alto Duc - - - tus est Je-sus in de - ser - tum a Spi - - -

Bass

Organ

Keyboard Reduction (practice)

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6

S. Spi - - ri - tu, in de - ser - tum a Spi - - - - - ri - tu, ut  
A. - - ri - - - tu, in de-ser - - tum a Spi - ri - tu, ut  
T. Duc - - tus est Je - sus in de - ser - - tum a Spi - ri - tu, ut  
B. Duc - tus est Je - sus in de - ser-tum a Spi - ri - tu, ut  
Org.  
KB Red.

13

S. ten-ta-re - tur a dia - bo - lo, a dia - bo - lo, ut ten-ta-re - - - tur a  
A. ten-ta-re - tur a dia - bo - lo, a dia - bo - lo, ut ten-ta-re - -  
T. ten-ta-re - tur a dia - bo - lo, a dia - bo - lo,  
B. ten-ta-re - tur a dia - bo - lo, a dia - bo - lo,  
Org.  
KB Red.

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19

S.

A.

T.

B.

Org.

KB  
Red.

25

S.

A.

T.

B.

Org.

KB  
Red.

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30

S. tur a dia - - - bo - lo, a dia - - - bo - lo, ut ten - ta -  
A. re - - - tur a dia - - - bo - lo, a dia - - - bo - lo, ut ten - ta -  
T. ut ten - ta - re - - - tur a dia - - - bo - lo, ut ten - ta -  
B. dia - - - bo - - lo, a dia - - - bo - - lo, ut ten - ta -  
Org.  
KB Red.

35

S. re - - - tur a dia - - - bo - - lo.  
A. re - - - tur a dia - - - bo - - lo.  
T. re - - - tur a dia - - - - - bo - - - lo.  
B. re - - - tur a dia - - - bo - - lo.  
Org.  
KB Red.

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# 7. Cum Audisset Joannes

17

Dominica 2<sup>a</sup> in Quadragesima (2nd Sunday of Lent)

Matthew 11:2-3

Hilarión Eslava

The musical score consists of five staves. The top four staves represent vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff represents a 'Keyboard Reduction (practice)'. The music is in common time, key signature is C major. The vocal parts sing a simple melody with quarter and eighth notes. The keyboard part provides harmonic support with sustained notes and chords.

Soprano: Cum au - dis - set Jo - an - nes in vin - cu - lis o - pe-ra,

Alto: Cum au - dis - set Jo - an - nes in vin - cu - lis o - pe-ra,

Tenor: Cum au - dis - set Jo - an - nes in vin - cu - lis o - pe-ra,

Bass: Cum au - dis - set Jo - an - nes in vin - cu - lis o - pe-ra,

Keyboard Reduction (practice):

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff represents a 'KB Red.' (Keyboard Reduction). The music is in common time, key signature changes to F# major (three sharps). The vocal parts sing a more complex melody with eighth and sixteenth notes. The keyboard part provides harmonic support with chords and sustained notes.

S.: o - pe-ra Chris - - ti, mit - tens du - os de dis - ci - pu-lis su - - - is

A.: o - pe-ra, Chris - - ti, mit - tens du - - os de dis - ci - pu-lis su - - - is

T.: o - pe-ra, Chris - - ti, mit - tens du - - os de dis - ci - pu-lis su - - - is

B.: o - pe-ra, Chris - - ti, mit - tens du - - os de dis - ci - pu-lis su - - - is

KB Red.:

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16

S. a - it il - - - - li, Tu es, tu es

A. a - it il - - - - li, Tu es, tu es

T. a - it il - - - - li, Tu es, tu es

B. a - it il - - - - li, Tu es, tu es

KB  
Red.

26

S. qui ven - tu - rus es, an a - - li - um ex - pec - ta - - - -

A. qui ven - tu - rus es, an a - - li - um ex - pec - ta - - - -

T. qui ven - tu - rus es, an a - - li - um ex - pec - ta - - - -

B. qui ven - tu - rus es, an a - - li - um ex - pec - ta - - - -

KB  
Red.

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33

S.

A.

T.

B.

KB Red.

## 8. Hic Est Filius Meus

Dominica 2<sup>a</sup> in Quadragesima (2nd Sunday of Lent)

**Matthew 17:5**

**Hilarión Eslava**

Soprano

Alto

Tenor

Bass

Organ

Keyboard Reduction (practice)

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8

S. hic est fi - li-us me - - us di - lec - - - tus, in quo mi - hi  
 A. fi - - - li-us me - us di-lec - - - - tus, in quo mi - hi  
 T. - li-us me - - - - us di - lec - - - - tus, in quo mi - hi  
 B. est fi - - - li-us me - us di-lec - - - - tus, in quo mi - hi  
 Org.  
 KB Red.

15

S. be - ne com-pla - cu - i, in quo mi - hi be - ne com-pla - cu - i, ip -  
 A. be - ne com-pla - cu - i, in quo mi - hi be - ne com-pla - cu - i, ip - sum  
 T. be - ne com-pla - cu - i, in quo mi - hi be - ne com-pla - - - cu-i,  
 B. be - ne com-pla - cu - i, in quo mi - hi be - ne com-pla - cu - i,  
 Org.  
 KB Red.

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21

S. - sum au - di - - - te, ip - sum au - di - - - -

A. au - di - - - te, ip - sum au - di - - te, ip - - - sum, ip -

T. ip - - sum au - - di - - - te, ip - - sum au - - di - -

B. ip - - sum au - - di - - - te, ip - sum

Org.

KB Red.

28

S. - - te, ip - sum au - di - - - - te, ip - sum au - di - - - te.

A. - sum au - di - - - te, au - di - - - te.

T. te, ip - - sum au - di - te, ip - sum au - di - te.

B. au - di - - - te, au - di - - - te, ip - sum au - di - te.

Org.

KB Red.

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# 9. Erat Jesus Ejiciens

Dominica 3<sup>a</sup> in Quadragesima (3rd Sunday of Lent)

**Luke 11:14**

**Hilarión Eslava**

Soprano  
Alto  
Tenor  
Bass  
Organ  
Keyboard Reduction (practice)

9

S.  
A.  
T.  
B.  
Org.  
KB Red.

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16

S. il - lud e - rat mu - tum, et il - lud e - - rat mu - tum, et il - - - lud e - - -  
 A. il - lud e - rat mu - tum, et il - lud e - - rat mu - tum,  
 T. il - lud e - rat mu - tum, et il - lud e - - rat mu - tum, et il - lud e - rat  
 B. il - lud e - rat mu - tum, et il - lud e - - rat mu - tum,  
 Org.  $\begin{matrix} 6 \\ 3 \end{matrix}$   $\begin{matrix} 5 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$   $\begin{matrix} 8 \\ 6 \end{matrix}$   $\begin{matrix} 7 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   
 KB Red.

23

S. - rat mu - tum, et il - - - lud e - rat mu - - - - tum, et  
 A. et il - lud e - rat mu - - - - tum, et il - lud e - - - rat, et il - - -  
 T. mu - - - - - tum, et il - - - lud e - - - - rat,  
 B. et il - - - lud e - - - rat mu - tum, et il - lud e - rat mu - tum,  
 Org.  $\begin{matrix} 7 \\ 3\# \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 3 \end{matrix}$   $\begin{matrix} 9 \\ 4 \end{matrix}$   $\begin{matrix} 6 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 4 \end{matrix}$   $\begin{matrix} 4\# \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 3 \end{matrix}$   $\begin{matrix} 3\# \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 3 \end{matrix}$   $\begin{matrix} 8 \\ 6 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   
 KB Red.

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29

S. il-lud e-rat mu - - - tum, et il - - - lud e - - rat mu - tum.  
 A. - lud e - - - rat mu - tum, et il - - - lud e - - rat mu - tum.  
 T. et il-lud e - rat mu - tum, et il - - - lud e - - - rat mu - - - tum.  
 B. — et il - - lud e-rat mu - tum, et il - - - lud e - - rat mu - tum.  
 Org.  
 KB Red.

Chord symbols below the organ staff:  
 $\begin{matrix} 8 & 7 \\ 6 & 5 \end{matrix}$     $\begin{matrix} 7 \\ 3\# \end{matrix}$     $\begin{matrix} 5 \\ 4 \end{matrix}$     $\begin{matrix} 3\# \\ 3\# \end{matrix}$     $\begin{matrix} 3\# \\ 3\# \end{matrix}$     $\begin{matrix} 6 \\ 5 \end{matrix}$     $\begin{matrix} 3 \\ 3 \end{matrix}$     $\begin{matrix} 5 \\ 4 \end{matrix}$     $\begin{matrix} 5 \\ 3\# \end{matrix}$     $\begin{matrix} 3 \\ 3 \end{matrix}$

## 10. Dicebat Jesus Turbis

Dominica in Passione (Passion Sunday - 5th Sunday of Lent)

**John 8:46**

**Hilarión Eslava**

Soprano: Di - ce - - - bat Je - sus tur - - - bis Ju - - dæ -  
 Alto: Di - - ce - - - bat Je - - - sus tur-bis Ju - - dæ -  
 Tenor: — — — Di - ce - - - bat Je - - sus  
 Bass: — — — Di - - e - - - bat Je -  
 Organ  
 Keyboard Reduction (practice)

Chord symbols below the organ staff:  
 $\begin{matrix} 6 \\ 3 \end{matrix}$     $\begin{matrix} 6 \\ 3 \end{matrix}$     $\begin{matrix} 8 \\ 2\flat \end{matrix}$     $\begin{matrix} 8 \\ 3\flat \end{matrix}$     $\begin{matrix} 6 \\ 5 \end{matrix}$     $\begin{matrix} 5 \\ 3 \end{matrix}$     $\begin{matrix} 9\flat \\ 4 \end{matrix}$

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7

S. o - rum, Ju - - dæ - o - - - - rum et prin - ci - pi-bus sa -

A. o - rum, Ju - - dæ - - o - - - - rum et prin - ci - pi-bus sa -

T. tur - - bis Ju - - dæ - - o - - - - rum et prin - ci - pi-bus sa -

B. sus tur-bis Ju-dæ - o - - - - rum et prin - ci - pi-bus sa -

Org.

KB Red.

14

S. - cer-do - - tum, et prin - ci - pi-bus sa - cer-do - tum: Quis ex vo - bis,

A. - cer-do - - tum, et prin - ci - pi-bus sa - cer-do - tum: Quis ex vo - bis,

T. 8 - cer-do - - tum, et prin - ci - pi-bus sa - cer-do - tum: Quis ex vo - - - bis,

B. - cer-do - - tum, et prin - ci - pi-bus sa - cer-do - tum: Quis ex vo - bis,

Org.

KB Red.

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21

S. quis ex vo-bis ar - gu-et me de pec - ca - - - to, ar - gu-et

A. quis ex vo-bis ar - gu-et me de pec - ca - - - to, ar - gu-et

T. quis ex vo-bis ar - gu-et me de pec - ca - - - to, ar - gu-et

B. quis ex vo-bis ar - gu-et me de pec - ca - - - to, ar - gu-et

Org.

KB  
Red.

31

S. me de pec - ca - - - to, ar - - gu-et me de pec - ca - - - to?

A. me de pec - ca - - - to, ar - - gu-et me de pec - ca - - - to?

T. me de pec - ca - - - to, ar - - gu-et me de pec - ca - - - to?

B. me de pec - ca - - - to, ar - - gu-et me de pec - ca - - - to?

Org.

KB  
Red.

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# 11. Scriptum Est Enim

Dominica in Palmis (Palm Sunday)

27

Matthew 26:31

Hilarión Eslava

Soprano: Scrip - tum est e - nim, scrip - - tum est e - - - nim per - cu - ti-

Alto: Scrip - tum est e - nim, scrip - - tum est e - - - nim

Tenor: Scrip - tum est e - nim, scrip - - tum est e - - - nim

Bass: Scrip - tum est e - nim, scrip - - tum est e - - - nim per -

Organ:

Keyboard Reduction (practice):

8

S. am pas - to - - rem, per - cu - - ti - am pas - to - - - rem et

A. per - cu - - ti - am pas - to - - - rem et

T. per - cu - - ti - am, per - - cu - - ti - am pas - to - - rem et dis -

B. cu - ti - am pas - to - - rem, per - - cu - - ti - am pas - to - - - rem et

Org. 5 6 7 3 6 3#

KB Red.

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16

S. dis - per - gen - tur o - ves gre - - - gis, per - cu - ti - am pas - tor - -

A. dis - per - gen - tur o - ves gre - - - gis, per - cu - ti - am pas - tor - -

T. - - per - gen - tur o - ves gre - - - gis, per - cu - ti - am pas - tor - -

B. dis - per - gen - tur o - ves gre - - - gis, per - cu - ti - am pas - tor - -

Org.

5/4 6 5 6 5

KB Red.

21

S. em et dis - - - per gen - tur o - ves gre - - - gis, et dis - per -

A. em et dis - - - per gen - tur o - ves gre - - - gis, et dis - per -

T. rem et dis - - - per gen - - - tur o - ves gre - - - gis, et dis - per -

B. em et dis - - - per gen - - - tur o - ves gre - - - gis, et dis - per -

Org.

6/5 5/4 3 5/4 6 7/3 3/4

KB Red.

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27

S. gen - tur o - ves gre - - - - gis.

A. gen - tur o - ves gre - - - - gis.

T. gen - tur o - ves gre - - - - gis.

B. gen - tur o - ves gre - - - - gis.

Org.  $\begin{matrix} 6 \\ 5 \end{matrix}$  3  $\begin{matrix} 5 \\ 4 \end{matrix}$  3  $\begin{matrix} 5 \\ 4 \end{matrix}$  3

KB Red. 8 8

# 12. Videntibus Illis

## Dominica Ascensionis (Ascension Sunday)

Acts 1:9

Hilarión Eslava

Sheet music for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and organ, with an alternative keyboard accompaniment. The music is in common time, with a key signature of one flat. The vocal parts sing a repetitive phrase: "Vi - den - - - ti - bus, vi - den - - - ti - bus, vi -". The organ part provides harmonic support, and the alternative keyboard accompaniment provides a rhythmic foundation.

The score consists of two systems of music. The first system (measures 1-4) features the vocal parts (Soprano, Alto, Tenor, Bass) and the Organ. The second system (measures 5-8) adds the Alternative Keyboard Accomp. part. Measure 5 starts with a repeat sign and a new key signature of one sharp. The vocal parts continue their phrase, and the organ and alternative keyboard provide harmonic support. Measure 6 shows a melodic line in the soprano and alto voices. Measures 7-8 show a continuation of the harmonic pattern with eighth-note chords in the organ and alternative keyboard.

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8

S. e - - - le - va - - - - - tus est,

A. e - - - le - va - - - - - tus est,

T. e - - - le - va - - - - - tus est,

B. e - - - le - va - - - - - tus est,

Org.

3                      7<sup>b</sup>  
3

Alt. KB  
Accomp.

11

S. e - - - - - le - va - - - - - tus est.

A. e - - - - - le - va - - - - - tus est.

T. e - - - - - le - va - - - - - tus est.

B. e - - - - - le - va - - - - - tus est.

Org.

3                      7<sup>b</sup>  
3

Alt. KB  
Accomp.

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