

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

**Hilarión Eslava**



**For Double Choir  
with Chamber Orchestra**  
*(Keyboard Reduction by Rebecca Rufin)*

**ART:** "Christ on the Mount of Olives",  
Philippe de Champaigne, ca. 1650; Q48713590Joconde: 00000094642

**CPE-533**

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Largo

Hilarión Eslava, 1807-1878

1st Flute

2nd Flute

Bassoon

Horn in Eb

1st Violin

2nd Violin

Violoncello

Contrabass

1st Choir Soprano

1st Choir Alto

1st Choir Tenor

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

*f* *dolce* *f* *dolce*

*f* *dolce* *f* *dolce*

*f* *dolce* *f* *dolce*

*f* *p*

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

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

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

*f* *dolce* *f* *dolce*

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6

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

*f*

*dolce*

*fp*

*mp*

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Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

*p*

*dolce*

10

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13 5

*ritardando*

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

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16

Fl. 1 *f* *dolce* *f* *dolce*

Fl. 2 *f* *dolce* *f* *dolce*

Bsn. *f* *dolce* *f* *dolce*

E♭ Hn. *f* *p* *f*

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

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

Vc. *f* *p* *f*

Cb. *f* *p* *f*

1C-S *f* *p* *f*

Chris - tus, Chris - tus fac - - - tus est, Chris - tus, Chris - tus

1C-A *f* *p* *f*

Chris - tus, Chris - tus fac - - - tus est, Chris - tus, Chris - tus

1C-T *f* *p* *f*

Chris - tus, Chris - tus fac - - - tus est Chris - tus, Chris - tus

1C-B *f* *p* *f*

Chris - tus, Chris - tus fac - - - tus est, Chris - tus, Chris - tus

2C-S *f* *p* *f*

Chris - tus, Chris - tus fac - - - tus est, Chris - tus, Chris - tus

2C-A *f* *p* *f*

Chris - tus, Chris - tus fac - - - tus est, Chris - tus, Chris - tus

2C-T *f* *p* *f*

Chris - tus, Chris - tus fac - - - tus est Chris - tus, Chris - tus

2C-B *f* *p* *f*

Chris - tus, Chris - tus fac - - - tus est, Chris - tus, Chris - tus

KB *f* *dolce* *f* *dolce*

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19 *cresc.* 7

Fl. 1 *p*

Fl. 2 *p*

Bsn. *p*

E♭ Hn. *p*

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

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

Vc. *p* *f* *p*

Cb. *p* *f* *p*

1C-S *p*  
fac - - - tus est pro no - - - - bis, pro

1C-A *p*  
fac - - - tus est, pro no - - - - bis, pro

1C-T *p*  
fac - - - tus est, pro no - - - - bis, pro

1C-B *p*  
fac - - - tus est, pro no - - - - bis, pro

2C-S *p*  
fac - - - tus est pro no - - - - bis, pro

2C-A *p*  
fac - - - tus est, pro no - - - - bis, pro

2C-T *p*  
fac - - - tus est, pro no - - - - bis, pro

2C-B *p*  
fac - - - tus est, pro no - - - - bis, pro

KB *fp*

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22

Fl. 1 *f* *dolce*

Fl. 2 *f* *dolce*

Bsn. *f* *dolce*

E♭ Hn. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vc. *f* *p*

Cb. *f* *p*

1C-S *f* *dolce* *p*  
no - - - - - bis, Chris - - - tus fac - - - tus est pro

1C-A *f* *dolce* *p*  
no - - - - - bis, Chris - - - tus fac - - - tus est pro

1C-T *f* *dolce* *p*  
no - - - - - bis, Chris - - - tus fac - - - tus est pro

1C-B *f* *dolce* *p*  
no - - - - - bis, Chris - - - tus fac - - - tus est pro

2C-S *f* *dolce* *p*  
no - - - - - bis, Chris - - - tus fac - - - tus est pro

2C-A *f* *dolce* *p*  
no - - - - - bis, Chris - - - tus fac - - - tus est pro

2C-T *f* *dolce* *p*  
no - - - - - bis, Chris - - - tus fac - - - tus est pro

2C-B *f* *dolce* *p*  
no - - - - - bis, Chris - - - tus fac - - - tus est pro

KB *f* *dolce* *p*

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25 9

Fl. 1 *f* *dolce*

Fl. 2 *f*

Bsn. *f*

E♭ Hn. *f*

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

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

Vc. *p* *f* *p*

Cb. *p* *f* *mp*

1C-S no - - bis, pro no - bis,

1C-A no - - bis, pro no - bis,

1C-T no - - bis, pro no - bis, *Solo dolce* o-be - di - ens, o -

1C-B no - - bis, pro no - bis,

2C-S no - - bis, pro no - bis,

2C-A no - - bis, pro no - bis,

2C-T no - - bis, pro no - bis,

2C-B no - - bis, pro no - bis,

KB *p* *f* *fp* *dolce*

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29

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

Tenor Solo

1C-B

2C-S

2C-A

2C-T

2C-B

KB

be - di-ens us - - que ad mor - tem, o - be - di-ens us - - que ad

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32

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

Tenor Solo

1C-B

2C-S

2C-A

2C-T

2C-B

KB

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

o - be - di - ens us - que ad mor -

o - be - di - ens us - que ad mor -

mor - tem,

o - be - di - ens us - que ad mor -

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36

Fl. 1 *mp* *fp* *dol.*

Fl. 2 *fp*

Bsn. *mp* *fp* *dol.*

E♭ Hn. *p*

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

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

Vc. *p* *f* *p*

Cb. *mp* *fp*

1C-S *mp* tem,

1C-A *mp* tem,

Tenor Solo *dolce* *rf*  
*mp* mor - - - tem au-tem cru - - - - - cis, mor - tem au - - - - - tem

1C-B *mp* tem,

2C-S

2C-A

2C-T

2C-B

KB *p* *dolce* *fp*

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39

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

Tenor Solo

1C-B

2C-S

2C-A

2C-T

2C-B

KB

*dol.*

*mp*

*All (Todos)*

cru - - - cis, mor - tem au - - tem cru - - cis,

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42

Fl. 1 *f* *mp* *f* *mp*

Fl. 2 *f* *mp* *f* *mp*

Bsn. *f* *mp* *f* *mp*

E♭ Hn. *f* *p* *f* *p*

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

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

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

1C-S *f* mor-tem au-tem cru - - - cis, mor-tem au-tem cru - - - cis.

1C-A *f* mor-tem au-tem cru - - - cis, mor-tem au-tem cru - - - cis.

1C-T *f* mor-tem au-tem cru - - - cis. mor-tem au-tem cru - - - cis.

1C-B *f* mor-tem au-tem cru - - - cis, mor-tem au-tem cru - - - cis.

2C-S *f* mor-tem au-tem cru - - - cis, mor-tem au-tem cru - - - cis.

2C-A *f* mor-tem au-tem cru - - - cis, mor-tem au-tem cru - - - cis.

2C-T *f* mor-tem au-tem cru - - - cis. mor-tem au-tem cru - - - cis.

2C-B *f* mor-tem au-tem cru - - - cis, mor-tem au-tem cru - - - cis.

KB *f* *mp* *f* *mp*

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46 15

*dim.*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Bsn. *p* *f*

E♭ Hn. *p* *f*

Vln. 1 *fp* *f*

Vln. 2 *fp* *f*

Vc. *fp* *f*

Cb. *f*

1C-S *dol.* *f*  
Prop - ter quod et De - us, et De - - - - us ex - al - ta - vit

1C-A *dol.* *f*  
Prop - ter quod et De - us, et De - - - - us ex - al - ta - vit

1C-T *dol.* *f*  
Prop - ter quod et De - us, et De - - - - us ex - al - ta - vit

1C-B *dol.* *f*  
Prop - ter quod et De - - - us, et De - - - - us ex - al - ta - vit

2C-S *dol.* *f*  
Prop - ter quod et De - us, et De - - - - us ex - al - ta - vit

2C-A *dol.* *f*  
Prop - ter quod et De - us, et De - - - - us ex - al - ta - vit

2C-T *dol.* *f*  
Prop - ter quod et De - us, et De - - - - us ex - al - ta - vit

2C-B *dol.* *f*  
Prop - ter quod et De - - - us, et De - - - - us ex - al - ta - vit

KB *fp* *f*

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50

Fl. 1 *p* *dol.*

Fl. 2

Bsn. *p*

E♭ Hn. *p*

Vln. 1 *p*

Vln. 2 *p*

Vc. *p*

Cb. *p*

1C-S *p* *SOLO dol.*  
il - - - lum et de-dit il - li no - men, prop - - - ter quod et

1C-A *p*  
il - - - lum et de-dit il - li no - men,

1C-T *p*  
il - - - lum et de-dit il - li no - men,

1C-B *p*  
il - - - lum et de-dit il - li no - men,

2C-S *p*  
il - - - lum et de-dit il - li no - men,

2C-A *p*  
il - - - lum et de-dit il - li no - men,

2C-T *p*  
il - - - lum et de-dit il - li no - men,

2C-B *p*  
il - - - lum et de-dit il - li no - men,

KB *p*

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54

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

Soprano Solo

De - us ex - - - al - ta - - vit, ex - al - - - ta - - - vit

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

*dol.*

*dol.*

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[illegible]

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60

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S  
est su-per om - ne no-men, et de - dit il - li no - men quod

1C-A  
est su-per om - ne no-men, et de - dit il - li no - men quod

1C-T  
su-per om - ne no - - men, et de - dit il - li no - men quod est

1C-B  
om - - - ne no - - men, et de - dit il - li no - - men quod est su - - per

2C-S  
est su-per om - ne no-men, et de - dit il - li no - men quod

2C-A  
est su-per om - ne no-men, et de - dit il - li no - men quod

2C-T  
su-per om - ne no - - men, et de - dit il - li no - men quod est

2C-B  
om - - - ne no - - men, et de - dit il - li no - - men quod est su - - per

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63

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S  
est su - per om - ne no - - - men.

1C-A  
est su - per om - ne no - - - men.

1C-T  
su - per om - - - ne no - - - - men.

1C-B  
om - - - - - ne no - - - - men.

2C-S  
est su - per om - ne no - - - - men.

2C-A  
est su - per om - ne no - - - - men.

2C-T  
su - per om - - - ne no - - - - men.

2C-B  
om - - - - - ne no - - - - men.

KB

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# 1st Flute

## Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

**f** *dolce* **f** *dolce*

**f** *dolce*

*ritardando* **f** *dolce* **f** *dolce*

*cresc.* **p** **f** *dolce*

**f** *dolce* **f** *dolce*

**mf** **f**

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2

36

*mp* ————— *fp* *dol.*

41

*f* *mp* *f* *mp*

45

*p* ————— *f* *dim.* *p*

52

*dol.* *f*

59

63

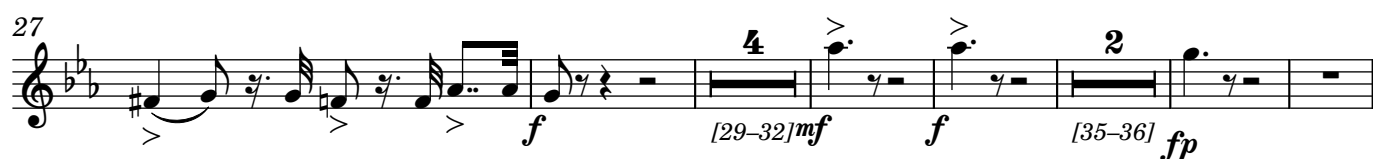
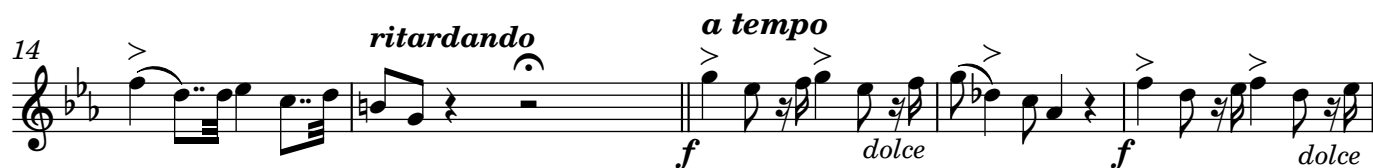
## 2nd Flute

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**



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# Horns in E $\flat$

## Christus Factus Est (para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

12 *ritardando* *a tempo*

19 *cresc.*

25 *[29-32] mf* *f*

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

44 *p* *f* *dim.*

50 *p* *f* *[53-57]*

61

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# Bassoon

## Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

*f* *dolce* *f* *dolce*

6 *f* *fp* [9-10] *dolce*

12 *ritardando*

16 *a tempo* *f* *dolce* *f* *dolce* *cresc.* *p*

22 *f* *dolce* *f*

29 *mf* *f*

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2

36



42



48



56



62



# 1st Violin

## Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

7

10

13 *ritardando*

16 *a tempo*

20 *cresc.*

27

30 *mp*

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2

33

*mf* *f* *p*

37

*f* *p*

39

41

*f* *p* *f*

45

*p* *f* *fp* *dim.*

50

*p*

54

56

58

*f*

61

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## 2nd Violin

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

The musical score is written for a 2nd Violin in a key of B-flat major (two flats) and common time (C). It consists of eight staves of music. The tempo is marked 'Largo'. The score includes various dynamic markings: *f* (forte), *p* (piano), *fp* (fortissimo), *ritardando*, *a tempo*, and *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The score is divided into measures by bar lines, with measure numbers 7, 10, 13, 15, 18, 22, and 27 indicated at the start of their respective staves. The final measure of the piece is marked with a double bar line.

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2  
30

33 *mf* *f* *p*

37 *f* *p*

39

41 *f* *p* *f*

44 *p* *f* *fp*

48 *dim.* *p*

53

56 *f* *f*

60

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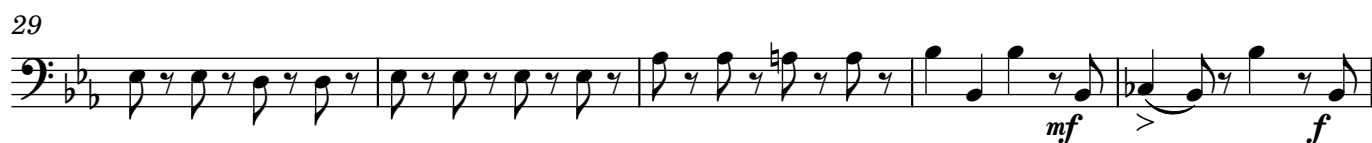
# Contrabass

## Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**



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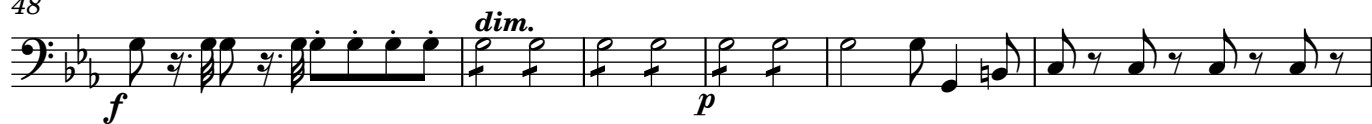
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2

42



48



54



58



63



# Violoncello

## Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Largo

Hilarión Eslava, 1807-1878



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2

29



31



36



38



41



45



51



55



57



62



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**Vocal Parts with Keyboard Reduction**

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

**Hilarión Eslava**



**For Double Choir  
with Chamber Orchestra**  
*(Keyboard Reduction by Rebecca Rufin)*

**ART:** "Christ on the Mount of Olives",  
Philippe de Champaigne, ca. 1650; Q48713590Joconde: 00000094642

**CPE-533**

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

Keyboard  
Reduction

Measures 1-4 of the Keyboard Reduction. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *dolce* (softly).

Measures 5-7 of the Keyboard Reduction. The right hand continues the melodic line, and the left hand features a dense, rhythmic accompaniment. Dynamics include *f* (forte).

Measures 8-9 of the Keyboard Reduction. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *fp* (fortissimo) and *dolce* (softly).

Measures 10-11 of the Keyboard Reduction. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

Measures 12-13 of the Keyboard Reduction. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

Measures 14-15 of the Keyboard Reduction. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The piece ends with a *ritardando* marking.

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16 *f* *a tempo*

1C-S *f* *>* *>* *>* *>*  
Chris-tus, Chris-tus fac - - tus est, Chris-tus, Chris-tus

1C-A *f* *>* *>* *>* *>*  
Chris-tus, Chris-tus fac - - tus est, Chris-tus, Chris-tus

1C-T *f* *>* *>* *>* *>*  
Chris-tus, Chris-tus fac - - tus est Chris-tus, Chris-tus

1C-B *f* *>* *>* *>* *>*  
Chris-tus, Chris-tus fac - - tus est, Chris-tus, Chris-tus

2C-S *f* *>* *>* *>* *>*  
Chris-tus, Chris-tus fac - - tus est, Chris-tus, Chris-tus

2C-A *f* *>* *>* *>* *>*  
Chris-tus, Chris-tus fac - - tus est, Chris-tus, Chris-tus

2C-T *f* *>* *>* *>* *>*  
Chris-tus, Chris-tus fac - - tus est Chris-tus, Chris-tus

2C-B *f* *>* *>* *>* *>*  
Chris-tus, Chris-tus fac - - tus est, Chris-tus, Chris-tus

KB *f* *>* *>* *>* *>* *dolce* *f* *>* *>* *>* *>* *dolce*  
Chris-tus, Chris-tus fac - - tus est, Chris-tus, Chris-tus

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19

1C-S *cresc. p*  
fac - - tusest pro no - - - - bis, pro

1C-A *p*  
fac - - tusest, pro no - - - - bis, pro

1C-T *p*  
fac - - tusest, pro no - - - - bis, pro

1C-B *p*  
fac - - tusest, pro no - - - - bis, pro

2C-S *p*  
fac - - tusest pro no - - - - bis, pro

2C-A *p*  
fac - - tusest, pro no - - - - bis, pro

2C-T *p*  
fac - - tusest, pro no - - - - bis, pro

2C-B *p*  
fac - - tusest, pro no - - - - bis, pro

KB *fp*

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22

1C-S *f* > *dolce* *p*  
no - - - bis, Chris - tus fac - tusest pro no - - bis, pro

1C-A *f* > *dolce* *p*  
no - - - bis, Chris - tus fac - tusest pro no - - bis, pro

1C-T *f* > *dolce* *p*  
no - - - bis, Chris - tus fac - tusest pro no - - bis, pro

1C-B *f* > *dolce* *p*  
no - - - bis, Chris - - tus fac - tusest pro no - - bis, pro

2C-S *f* > *dolce* *p*  
no - - - bis, Chris - tus fac - tusest pro no - - bis, pro

2C-A *f* > *dolce* *p*  
no - - - bis, Chris - tus fac - tusest pro no - - bis, pro

2C-T *f* > *dolce* *p*  
no - - - bis, Chris - tus fac - tusest pro no - - bis, pro

2C-B *f* > *dolce* *p*  
no - - - bis, Chris - - tus fac - tusest pro no - - bis, pro

KB *f* *dolce* *p*  
no - - - bis, Chris - - tus fac - tusest pro no - - bis, pro

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26

1C-S no - bis,

1C-A no - bis,

1C-T no - bis, *dolce Solo* o-be - di - ens, o -

1C-B no - bis,

2C-S no - bis,

2C-A no - bis,

2C-T no - bis,

2C-B no - bis,

KB *f* *fp* *dolce*

29

Tenor Solo be - - di-ens us - - - que ad mor - - tem, o -

KB

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31

1C-S *mp* *mf* 7  
o - - - - be - di - ens us - que ad

1C-A *mp* *mf*  
o - - - - be - di - ens us - que ad

Tenor Solo  
be - di - ens us - - que ad mor - tem,

1C-B *mf* *f*  
o - be - di - ens us -

KB *mp* *mf*

34

1C-S *f* *mp*  
mor - - - - - tem,

1C-A *f* *mp*  
mor - - - - - tem, *dolce*

Tenor Solo  
mor - - - - tem au - tem

1C-B *mp* *dolce*  
que ad mor - - - - - tem,

KB *f* *p*

37 *rf*

Tenor Solo

cru - - - - cis, mor - tem au - - - - - - - - - - tem

*fp*

KB

*f* *p*

39 *mp* *All (Todos)*

Tenor Solo

cru - - - - cis, mor - tem au - tem cru - cis,

KB

42

*f* *>*

1C-S mor-tem au-tem cru - - cis, mor-tem au-tem cru - - cis.

*f* *>*

1C-A mor-tem au-tem cru - - cis, mor-tem au-tem cru - - cis.

*f* *>*

1C-T mor-tem au-tem cru - - cis. mor-tem au-tem cru - - cis.

*f* *>*

1C-B mor-tem au-tem cru - - cis, mor-tem au-tem cru - - cis.

*f* *>*

2C-S mor-tem au-tem cru - - cis, mor-tem au-tem cru - - cis.

*f* *>*

2C-A mor-tem au-tem cru - - cis, mor-tem au-tem cru - - cis.

*f* *>*

2C-T mor-tem au-tem cru - - cis. mor-tem au-tem cru - - cis.

*f* *>*

2C-B mor-tem au-tem cru - - cis, mor-tem au-tem cru - - cis.

*f* *mp* *f* *mp*

KB

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46 *dol.* *>* *f* *dim.*

1C-S Prop - ter quod et De - us, et De - - - us ex - al - ta - vit

1C-A *dol.* *>* *f* Prop - ter quod et De - us, et De - - - us ex - al - ta - vit

1C-T *dol.* *>* *f* Prop - ter quod et De - us, et De - - - us ex - al - ta - vit

1C-B *dol.* *>* *f* Prop - ter quod et De - - - us, et De - - - us ex - al - ta - vit

2C-S *dol.* *>* *f* Prop - ter quod et De - us, et De - - - us ex - al - ta - vit

2C-A *dol.* *>* *f* Prop - ter quod et De - us, et De - - - us ex - al - ta - vit

2C-T *dol.* *>* *f* Prop - ter quod et De - us, et De - - - us ex - al - ta - vit

2C-B *dol.* *>* *f* Prop - ter quod et De - - - us, et De - - - us ex - al - ta - vit

KB *fp* *f*

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50 *SOLO dol.*

1C-S *p* il - - lum et de-dit il - li no - men, prop - - - ter quod et

1C-A *p* il - - lum et de-dit il - li no - men,

1C-T *p* il - - lum et de-dit il - li no - men,

1C-B *p* il - - - lum et de-dit il - li no - men,

2C-S *p* il - - lum et de-dit il - li no - men,

2C-A *p* il - - lum et de-dit il - li no - men,

2C-T *p* il - - lum et de-dit il - li no - men,

2C-B *p* il - - - lum et de-dit il - li no - men,

KB *p*

54

Soprano Solo De - us ex - - - al - ta - vit, ex - al - - - ta - - - vit

KB

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57

*All (Todos)* *f*

Soprano Solo  
il - - - - - lum et de - dit

1C-A  
et de - dit

1C-T  
et de - dit

1C-B  
et de - dit il - li no - - -

2C-S  
et de - dit

2C-A  
et de - dit

2C-T  
et de - dit

2C-B  
et de - dit il - li no - - -

KB

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59

1C-S  
il - - - li no - - men quod est su - per om - - - ne

1C-A  
il - - - li no - - men quod est su - per om - - - ne

1C-T  
il - - - li no - - men quod est su - per om - - - ne no - - -

1C-B  
men quod est su - - - per om - - - - - ne no - - -

2C-S  
il - - - li no - - men quod est su - per om - - - ne

2C-A  
il - - - li no - - men quod est su - per om - - - ne

2C-T  
il - - - li no - - men quod est su - per om - - - ne no - - -

2C-B  
men quod est su - - - per om - - - - - ne no - - -

KB

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61

1C-S no - men, et de - dit il - - - li no - - men quod

1C-A no - men, et de - dit il - - - li no - - men quod

1C-T men, et de - dit il - - - li no - - men quod est

1C-B men, et de - dit il - li no - - - men quod est su - - - per

2C-S no - men, et de - dit il - - - li no - - men quod

2C-A no - men, et de - dit il - - - li no - - men quod

2C-T men, et de - dit il - - - li no - - men quod est

2C-B men, et de - dit il - li no - - - men quod est su - - - per

KB

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63

1C-S  
est su - per om - ne no - - - men.

1C-A  
est su - per om - ne no - - - men.

1C-T  
su - per om - - - ne no - - - men.

1C-B  
om - - - - - ne no - - - men.

2C-S  
est su - per om - ne no - - - men.

2C-A  
est su - per om - ne no - - - men.

2C-T  
su - per om - - - ne no - - - men.

2C-B  
om - - - - - ne no - - - men.

KB

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# Keyboard Reduction

## Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

Measures 1-4 of the keyboard reduction. The music is in B-flat major (two flats) and common time (C). The tempo is marked 'Largo'. The notation features a treble and bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *dolce* (softly).

Measures 5-7 of the keyboard reduction. The right hand continues the melodic line, and the left hand features a more active accompaniment with chords and eighth notes. A dynamic of *f* (forte) is present in measure 7.

Measures 8-9 of the keyboard reduction. The right hand has a more active melodic line with eighth notes. The left hand continues with a steady accompaniment of chords. Dynamics include *fp* (fortissimo piano) and *dolce*.

Measures 10-11 of the keyboard reduction. The right hand features a melodic line with eighth notes. The left hand has a steady accompaniment of chords. A key signature change to B-flat major (two flats) is indicated in measure 11.

Measures 12-13 of the keyboard reduction. The right hand has a melodic line with eighth notes. The left hand continues with a steady accompaniment of chords. A key signature change to B-flat major (two flats) is indicated in measure 12.

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14 *ritardando*

16 *a tempo*

20 *cresc.*

23 *dolce*

27 *dolce*

30 *mp*

*dolce* 3

33 *mf* *f* *p*

37 *fp* *f* *p*

39

41 *f* *mp*

44 *f* *mp* *fp*

48 *dim.* *f* *p*

52

System 52: Treble and bass staves. Treble staff has a key signature of two flats and a sharp sign. Bass staff has a key signature of two flats. The system contains two measures of music.

55

System 55: Treble and bass staves. Treble staff has a key signature of two flats. Bass staff has a key signature of two flats. The system contains two measures of music.

57

System 57: Treble and bass staves. Treble staff has a key signature of two flats. Bass staff has a key signature of two flats. The system contains two measures of music. A dynamic marking  $f$  is present in the second measure of the bass staff.

60

System 60: Treble and bass staves. Treble staff has a key signature of two flats. Bass staff has a key signature of two flats. The system contains two measures of music.

63

System 63: Treble and bass staves. Treble staff has a key signature of two flats. Bass staff has a key signature of two flats. The system contains two measures of music.

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