

# 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; Q48713590 Joconde: 00000094642

CPE-533

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

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

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6

Fl. 1 *f* dolce

Fl. 2 *f*

Bsn. *f* *fp*

E♭ Hn. *f*

Vln. 1 *f* *fp*

Vln. 2 *f* *fp*

Vc. *f* *fp*

Cb. *f* *fp* *mp*

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB *dolce* *fp*

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10

Fl. 1

Fl. 2 dolce

Bsn. dolce

E<sub>b</sub> Hn. p

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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13

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

*ritardando*

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*a tempo*

16

Fl. 1 dolce

Fl. 2 dolce

Bsn. dolce

E♭ Hn. dolce

Vln. 1

Vln. 2

Vc.

Cb.

1C-S Chris-tus, Chris-tus fac - - - tus est, Chris-tus, Chris-tus

1C-A Chris-tus, Chris-tus fac - - - tus est, Chris-tus, Chris-tus

1C-T Chris-tus, Chris-tus fac - - - tus est, Chris-tus, Chris-tus

1C-B Chris-tus, Chris-tus fac - - - tus est, Chris-tus, Chris-tus

2C-S Chris-tus, Chris-tus fac - - - tus est, Chris-tus, Chris-tus

2C-A Chris-tus, Chris-tus fac - - - tus est, Chris-tus, Chris-tus

2C-T Chris-tus, Chris-tus fac - - - tus est, Chris-tus, Chris-tus

2C-B Chris-tus, Chris-tus fac - - - tus est, Chris-tus, Chris-tus

KB f dolce f dolce

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7

19

*cresc.*

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

fac - - - tus est pro no - - - - bis, pro

1C-A

fac - - - tus est, pro no - - - - bis, pro

1C-T

fac - - - tus est, pro no - - - - bis, pro.

1C-B

fac - - - tus est, pro no - - - - bis, pro

2C-S

fac - - - tus est pro no - - - - bis, pro

2C-A

fac - - - tus est, pro no - - - - bis, pro

2C-T

fac - - - tus est, pro no - - - - bis, pro.

2C-B

fac - - - tus est, pro no - - - - bis, pro

KB

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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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9

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

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

*dolce*

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10

29

Fl. 1

Fl. 2

Bsn.

E<sub>b</sub> Hn.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

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

1C-B

2C-S

2C-A

2C-T

2C-B

KB

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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

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*  
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*  
*f*      *p*

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39

Fl. 1

Fl. 2 dol.

Bsn.

E♭ Hn. dol.

Vln. 1

Vln. 2

Vc.

Cb.

1C-S

1C-A

Tenor Solo  
cru - - - cis, mor - tem au - - tem cru - - cis,  
*All (Todos)*

1C-B

2C-S

2C-A

2C-T

2C-B

KB

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42

Fl. 1  
f  
Fl. 2  
f  
Bsn.  
f  
Eb Hn.  
f  
Vln. 1  
f  
Vln. 2  
f  
Vc.  
f  
Cb.  
f  
1C-S  
mor-tem au-tem cru - - cis,  
mor-tem au-tem cru - - cis.  
1C-A  
mor-tem au-tem cru - - cis,  
mor-tem au-tem cru - - cis.  
1C-T  
mor-tem au-tem cru - - cis.  
1C-B  
mor-tem au-tem cru - - cis,  
mor-tem au-tem cru - - cis.  
2C-S  
mor-tem au-tem cru - - cis,  
mor-tem au-tem cru - - cis.  
2C-A  
mor-tem au-tem cru - - cis,  
mor-tem au-tem cru - - cis.  
2C-T  
mor-tem au-tem cru - - cis.  
2C-B  
mor-tem au-tem cru - - cis,  
mor-tem au-tem cru - - cis.

KB  
f  
mp  
f  
mp

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46

Fl. 1 *p*

Fl. 2 *p*

Bsn. *p*

E♭ Hn. *p*

Vln. 1 *fp*

Vln. 2 *fp*

Vc. *fp*

Cb.

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

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

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

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

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

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

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

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

KB *fp*

dim.

15

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50

Fl. 1 *p* dol.

Fl. 2

Bsn. *p*

E♭ Hn. *p*

Vln. 1

Vln. 2

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

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54

Fl. 1

Fl. 2 dol.

Bsn. dol.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

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

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

KB

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10

57

Fl. 1

Fl. 2

Bsn.

E♭ Hn.

Vln. 1

Vln. 2

Vc.

Cb.

Soprano Solo

All (Todos) *f*

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

1C-A

1C-T

1C-B

et de - dit il - li no - men quod est

2C-S

et de - dit il - li no - men quod

2C-A

et de - dit il - li no - men quod

2C-T

et de - dit il - li no - men quod est

2C-B

et de - dit il - li no - men quod est su - per

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19

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

KB

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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)

Largo

Hilarión Eslava, 1807-1878

Musical score for the 1st Flute, page 1. The score consists of two staves of music. The first staff starts with a dynamic 'f' followed by 'dolce'. The second staff starts with 'f' followed by 'dolce'.

Musical score for the 1st Flute, page 2. The score continues with two staves. The first staff ends with 'f' followed by 'dolce'. The second staff begins with a dynamic 'f' followed by 'dolce'.

Musical score for the 1st Flute, page 3. The score continues with two staves. The first staff ends with a dynamic 'f' followed by 'dolce'.

Musical score for the 1st Flute, page 4. The score continues with two staves. The first staff starts with 'ritardando' followed by a dynamic 'f' and 'dolce'. The second staff starts with 'f' and 'dolce'.

Musical score for the 1st Flute, page 5. The score continues with two staves. The first staff starts with a dynamic 'p' followed by 'f' and 'dolce'. The second staff starts with 'f' and 'dolce'.

Musical score for the 1st Flute, page 6. The score continues with two staves. The first staff starts with 'f' and 'dolce'. The second staff starts with 'f' and 'dolce'.

Musical score for the 1st Flute, page 7. The score continues with two staves. The first staff ends with 'mf'. The second staff ends with 'f'.

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2  
36

A musical score for a single melodic instrument. The key signature is two flats. Measure 36 starts with a half note followed by eighth-note pairs. The dynamic is *mp*, then *fp*, then *dol.*. Measure 37 continues with eighth-note pairs, some with grace notes, and ends with a half note.

41

Measure 41 consists of six groups of eighth-note pairs, each group starting with a quarter note. The dynamics are *f*, *mp*, *f*, and *mp*.

45

Measure 45 starts with a quarter note followed by eighth-note pairs. The dynamics are *p*, *f*, and *p*. The section ends with a dynamic marking *dim.*

52

Measure 52 starts with a quarter note followed by eighth-note pairs. The dynamic is *dol.* The section ends with a dynamic marking *f*.

59

Measure 59 consists of six groups of eighth-note pairs, each group starting with a quarter note.

63

Measure 63 consists of six groups of eighth-note pairs, each group starting with a quarter note.

## 2nd Flute

# **Christus Factus Est**

*(para el Gradual de la Misa del Jueves Santo)*

## **Hilarión Eslava, 1807-1878**

Mauricio Estiava, 1807-1878

**Largo**

The musical score consists of five staves of music for a single instrument. The first staff begins with a dynamic of **f**, followed by two measures of **dolce**. The second staff starts with **f** and ends with **dolce**. The third staff begins with **f**, followed by a measure of **[8-10]** **dolce**, and concludes with a measure of **3**. The fourth staff begins with **ritardando**, followed by **a tempo**, **dolce**, and **f**. The fifth staff begins with **cresc.**, followed by **f**, **dolce**, and **f**. The sixth staff begins with **p**, followed by **f**, **dolce**, and **f**. The seventh staff begins with **f**, followed by **[29-32] mf**, **f**, **2**, and **[35-36] fp**.

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2  
39

*dol.*

*f*

*mp*

44

*f*

*mp*

*p*

*f*

*dim.*

51

[51-54]

*dol.*

**4**

*f*

60

*f*

## Horns in E<sub>b</sub>

# **Christus Factus Est**

*(para el Gradual de la Misa del Jueves Santo)*

## Largo

## **Hilarión Eslava, 1807-1878**

Sheet music for piano, featuring ten staves of musical notation with various dynamics, articulations, and performance instructions.

**Staff 1:** Measures 1-11. Dynamics: *f*, *p*. Articulations: accents (>), slurs. Measure 6: [5-6]. Measure 8: *f*, *p*. Measure 10: *f*, *p*.

**Staff 2:** Measure 12. Dynamics: *p*. Articulations: accents (>). Performance instruction: *ritardando*. Measure 13. Dynamics: *f*, *p*. Articulations: accents (>). Performance instruction: *a tempo*.

**Staff 3:** Measure 19. Dynamics: *p*, *f*. Articulations: accents (>), slurs. Measure 20. Dynamics: *p*. Articulations: accents (>).

**Staff 4:** Measure 25. Dynamics: *f*. Articulations: accents (>). Measure 26. Dynamics: *p*. Articulations: accents (>). Measure 27. Dynamics: *f*. Articulations: accents (>). Measure 28. Dynamics: *p*. Articulations: accents (>). Measure 29. Dynamics: *f*. Articulations: accents (>). Measure 30. Dynamics: *p*. Articulations: accents (>). Measure 31. Dynamics: *f*. Articulations: accents (>). Measure 32. Dynamics: *p*. Articulations: accents (>). Measure 33. Dynamics: *f*. Articulations: accents (>). Measure 34. Dynamics: *p*. Articulations: accents (>). Measure 35. Dynamics: *f*. Articulations: accents (>). Measure 36. Dynamics: *p*. Articulations: accents (>). Measure 37. Dynamics: *dol.* Articulations: accents (>). Measure 38. Dynamics: *f*. Articulations: accents (>). Measure 39. Dynamics: *p*. Articulations: accents (>). Measure 40. Dynamics: *f*. Articulations: accents (>).

**Staff 5:** Measure 44. Dynamics: *p*, *f*. Articulations: accents (>). Measure 45. Dynamics: *p*, *f*. Articulations: accents (>). Measure 46. Dynamics: *f*. Articulations: accents (>). Measure 47. Dynamics: *p*. Articulations: accents (>). Measure 48. Dynamics: *f*. Articulations: accents (>). Measure 49. Dynamics: *p*. Articulations: accents (>). Measure 50. Dynamics: *f*. Articulations: accents (>). Measure 51. Dynamics: *f*. Articulations: accents (>).

**Staff 6:** Measure 52. Dynamics: *p*. Articulations: accents (>). Measure 53. Dynamics: *f*. Articulations: accents (>). Measure 54. Dynamics: *f*. Articulations: accents (>). Measure 55. Dynamics: *f*. Articulations: accents (>). Measure 56. Dynamics: *f*. Articulations: accents (>). Measure 57. Dynamics: *f*. Articulations: accents (>). Measure 58. Dynamics: *f*. Articulations: accents (>). Measure 59. Dynamics: *f*. Articulations: accents (>). Measure 60. Dynamics: *f*. Articulations: accents (>). Measure 61. Dynamics: *f*. Articulations: accents (>).

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# Bassoon

# **Christus Factus Est**

(para el Gradual de la Misa del Jueves Santo)

## **Hilarión Eslava, 1807-1878**

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2

36

42

48

*dim.*

**2**

{53-54} dol.

56

**f**

62

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# 1st Violin

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

Hilarión Eslava, 1807-1878

**Largo**

1

7

10

13

16

20

27

30

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2

33

37

39

41

45

50

54

56

58

61

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## 2nd Violin

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

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27

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2

30

33

37

39

41

44

48

53

56

60

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# Contrabass

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

Hilarión Eslava, 1807-1878

**Largo**

7

11

15 *ritardando* *a tempo*

20 *cresc.*

29

34

38

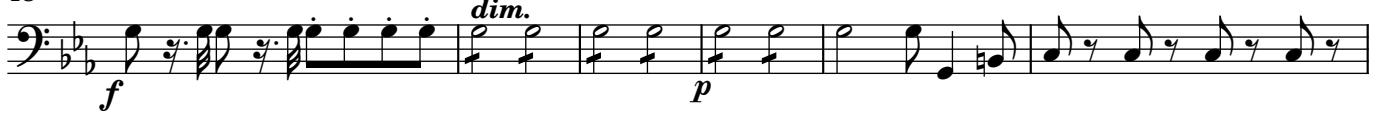
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2

42



48



54



58



63



# Violoncello

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

Largo

Hilarión Eslava, 1807-1878

Musical score for Violoncello in C minor, 4/4 time. The first measure starts with a forte dynamic (f) followed by a piano dynamic (p). Measures 2 and 3 show a similar pattern of f and p dynamics. Measure 4 begins with a forte dynamic (f) followed by a piano dynamic (p).

Musical score for Violoncello in C minor, 4/4 time. Measure 6 starts with a piano dynamic (p) followed by a forte dynamic (f). Measure 7 starts with a forte dynamic (f) followed by a piano dynamic (fp).

Musical score for Violoncello in C minor, 4/4 time. Measure 9 consists of a series of eighth-note patterns.

Musical score for Violoncello in C minor, 4/4 time. Measure 11 consists of a series of eighth-note patterns.

Musical score for Violoncello in C minor, 4/4 time. Measure 13 consists of a series of eighth-note patterns.

Musical score for Violoncello in C minor, 4/4 time. Measure 15 starts with a ritardando dynamic followed by a tempo dynamic. Measures 16 and 17 show a series of eighth-note patterns with dynamic changes from forte (f) to piano (p) and back to forte (f).

Musical score for Violoncello in C minor, 4/4 time. Measure 19 starts with a piano dynamic (p) followed by a forte dynamic (f). Measures 20 and 21 show a crescendo dynamic (cresc.) followed by a piano dynamic (p).

Musical score for Violoncello in C minor, 4/4 time. Measures 22 and 23 show a series of eighth-note patterns with dynamic changes from forte (f) to piano (p) and back to forte (f).

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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; Q48713590 Joconde: 00000094642

**CPE-533**

# Christus Factus Est

(para el Gradual de la Misa del Jueves Santo)

Hilarión Eslava, 1807-1878

**Largo**

Keyboard Reduction

KB

KB

KB

KB

KB

KB

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16 *f a tempo*

1C-S      1C-A      1C-T      1C-B      2C-S      2C-A      2C-T      2C-B      KB

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

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

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

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

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

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

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

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

*dolce*

*f*

*dolce*

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19

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

cresc. *p*

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

*p*

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

*p*

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

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

*p*

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

*p*

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

*p*

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

KB      *fp*

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22

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

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

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

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

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

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

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

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

KB      *f* >      *dolce*      *p*  
no - - - - bis,      Chris - tus\_ fac - tus est 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 *dolce*

29

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

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7

31

1C-S

1C-A

Tenor Solo

1C-B

KB

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

34

1C-S

1C-A

Tenor Solo

1C-B

KB

mor - - - - - tem,  
mor - - - - - tem, dolce  
mor - - - - - tem au - tem  
que ad mor - - - - - tem, dolce

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37 *rf*

Tenor Solo      cru - - - - cis, mor - tem au - - - - - - - - - tem

KB *fp*

*f*      *p*

39 *mp*

Tenor Solo      cru - - - cis, mor - tem au - tem cru - cis,

All (Todos)

KB

42

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

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

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

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

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

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

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

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

KB      f      mp      f      mp

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

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

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

2C-S Prop - ter quod et De - us, et De - - - - us ex - al - ta - vit

2C-A Prop - ter quod et De - us, et De - - - - us ex - al - ta - vit

2C-T Prop - ter quod et De - us, et De - - - - us ex - al - ta - vit

2C-B Prop - ter quod et De - - - us, et De - - - - us ex - al - ta - vit

KB *fp* *f*

50

*SOLO dol.*

1C-S il - - lum et de-dit il - li no - men, prop - - - terquod et

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

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

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

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

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

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

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

KB 

54

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

KB 

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57

Soprano Solo      *All (Todos)*      **f**

il - - - - - lum et de - dit

1C-A      **f**  
et de - dit

1C-T      **f**  
et de - dit

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

2C-S      **f**  
et de - dit

2C-A      **f**  
et de - dit

2C-T      **f**  
et de - dit

2C-B      **f**  
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 {      (bassoon parts)

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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

$\frac{3}{8}$  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

$\frac{3}{8}$  su - per om - - - ne no - - - men.

2C-B

om - - - - ne no - - - men.

KB

# Keyboard Reduction

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

Hilarión Eslava, 1807-1878

Largo

1      *f*      *dolce*      *f*      *dolce*

5

8      *fp*      *dolce*

10

12

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2

14 *ritardando*

16 *a tempo*  
*dolce* *f* *dolce* *fp*

20 *cresc.*

23 *dolce*  
*p* *f*

27 *dolce*  
*fp*

30 *mp*

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*dolce*

3

33

*mf*      *f*      *p*

37

*fp*

*fp*

*f*      *p*

39

*fp*

*f*      *p*

41

*fp*

*f*      *mp*

44

*fp*

48

*dim.*

*fp*

*p*

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4

Musical score page 4, measures 52-53. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It features a mix of eighth and sixteenth-note patterns. The bottom staff uses a bass clef and has a key signature of one flat (B-flat). It consists of continuous eighth-note chords.

55

Musical score page 4, measure 55. The top staff continues with eighth-note patterns. The bottom staff maintains its eighth-note chordal pattern.

57

Musical score page 4, measure 57. The top staff shows a transition with eighth-note chords followed by sixteenth-note patterns. The dynamic marking <f> (fortissimo) is placed above the staff. The bottom staff continues its eighth-note chords.

60

Musical score page 4, measure 60. The top staff features eighth-note chords. The bottom staff continues its eighth-note chordal pattern.

63

Musical score page 4, measure 63. The top staff shows eighth-note chords. The bottom staff continues its eighth-note chordal pattern.

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