

Editor's Notes for *Christus factus est*

Here is another of Hilarión Eslava's musical renditions of "*Christus factus est*" (translated in English as "Christ became obedient"). The lyrics, from Saint Paul's Epistle to the Philippians (specifically, 2:8-9), are used as a traditional gradual (hymn) in the Roman Catholic liturgy of the Mass. Originally sung on Maundy Thursday during Holy Week, with the reforms introduced in 1969-70 by the Second Vatican Council, singing of this gradual was moved to the Palm Sunday services. It may also be sung daily at the conclusion of *Tenebræ* (Matins and Lauds) on the last days of Holy Week.

Many composers have set this gradual to music, and Eslava created several different versions, including those used in his *Misereres* for Holy Week (many of which have been transcribed by myself or others), which traditionally open with "*Christus Factus Est*". There is additionally another standalone version of the gradual that is much more elaborate from an instrumental perspective (catalogued as CPE-353; see my transcription in the <http://hilarioneslava.org> website's Music page or <https://musescore.com/user/29381772/scores/6178790>). Although the text is identical, the musical framework for each version is completely different, and the dramatic tone of this one is really quite spectacular in its own right.

This piece turns out to be very similar, but not quite identical, to the first movement of the "*Miserere a cuatro voces*" (CPE-431) preserved at the Metropolitan Cathedral of Santiago, Chile, which I transcribed in 2023. The instrumentation here is a little different and not quite as elaborate, and the introduction is two measures shorter. Also, there are alternative lyrics provided at the end of the CPE-431 version. See CPE-431/1 in the <http://hilarioneslava.org> website or <https://musescore.com/user/29381772/scores/10719793> to compare.

My transcription source was a barely legible set of handwritten individual parts. One of the peculiarities in this piece had to do with the time values in the opening measure, a theme repeated at several points. There was a great degree of inconsistency within, and between parts as to whether the first eighth note was undotted, dotted or double-dotted, and also whether there was a rest between the first eighth and the following 1/16 (or 1/32) note. Had I transcribed it exactly as written, it would have resulted in a very muddy sound that I doubt Eslava intended. I therefore typically adjusted these to reflect the pattern in the majority of instruments wherever I encountered the sequence. I also added additional dynamic indicators in a few places. Anybody desiring to perform this piece may want to revisit my source material and reconsider my choices in these regards.

For more about Eslava and his music, visit <https://hilarioneslava.org/home/home-en/>

LATIN LYRICS	ENGLISH TRANSLATION
Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis. Propter quod et Deus exaltavit illum et dedit illi nomen, quod est super omne nomen.	Christ became obedient for us unto death, even to the death, death on the cross. Therefore God exalted Him and gave Him a name, which is above all names.