

Misa de Difuntos

(Part 2 of 2)

Hilarión Eslava



Double Choir with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: "The Triumph Of Christianity Over Paganism" by Gustav Doré, ca 1868;
Joey and Tobey Tanenbaum Collection, 2002. Art Gallery of Hamilton, Ontario

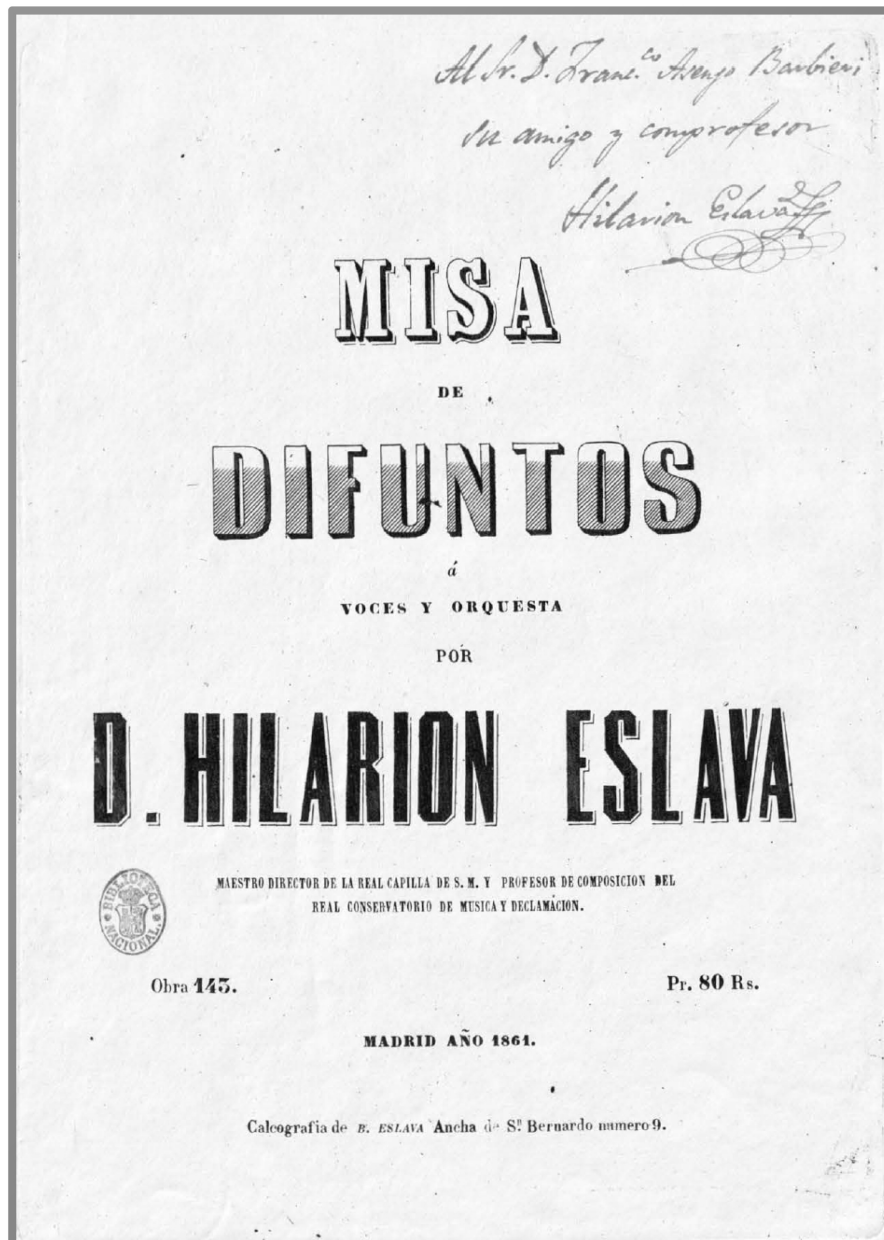
CPE-363/2

Misa de Difuntos

(Part 2 of 2)

Hilarion Eslava

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Misa de Difuntos (Part 2 of 2)

3

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

Flute

Oboes

B♭ Clarinets

Bassoons

B♭ Cornets

Horns in E♭

Trombone

Ophicleide or Tuba

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

1°C-Soprano

1°C-Alto

1°C-Tenor

1°C-Bass

2°C-Soprano

2°C-Alto

2°C-Tenor

2°C-Bass

Keyboard Reduction

divisi

p

con sordina

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7

Vlns. 1

Vlns. 2

Vlas.

Vcs.

1° Choir

1°C-S.

1°C-A.

1°C-T.

1°C-B.

KB

p

divisi

Do - mi-ne Je - su, Je - su Chris-te, Rex glo-ri-æ, Rex glo-ri-æ,

Do - mi-ne Je - su, Je - su Chris-te, Rex glo-ri-æ, Rex glo-ri-æ,

Do - mi-ne Je - su, Je - su Chris-te, Rex glo-ri-æ, Rex glo-ri-æ,

Do - mi-ne Je - su, Je - su Chris-te, Rex glo-ri-æ, Rex glo-ri-æ,

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15

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

om - ni-um fi - de - li-um,

li - be-ra a - ni-mas

om - ni-um fi - de - li-um

li - be-ra a - ni-mas

om - ni-um fi - de - li-um

li - be-ra a - ni-mas

om - ni-um fi - de - li-um

li - be-ra a - ni-mas

om - ni-um fi - de - li-um

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21

Vlms. 1

Vlms. 2

Vlas.

Vcs.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

KB

p

de-func-to - - - rum, de pœ - - - nis in-fer - ni, de pœ-nis

de-func-to - - - rum, de pœ - - nis, de pœ - - nis in -

de-func-to - - - rum, de pœ - - - nis in-fer - - - ni, de pœ - - nis in -

de-func-to - - - rum, de pœ - - nis in - fer - - - ni, de pœ - - nis in -

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26

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hns.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

in - fer - ni

fer - - ni

fer - - ni

fer - - ni

et de pro - fun - - do la - - - - -

et de pro - fun - - do, pro - - fun - - - do

et de pro - fun - - - - - do, pro - - fun - - - - do

et de pro - fun - - - do la - - - - cu, et de pro -

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31

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hns.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

de pro - fun - do la - - cu, et de pro - fun - do la - cu,

de pro - fun - do la - - cu, et de pro - fun - - do la - cu,

et de pro - fun - do la - - cu, et de pro - fun - do la - cu,

de pro - fun - do la - - cu, et de pro - fun - do la - cu,

la - - - - - cu,

la - - - - - cu,

la - - - - - cu,

fun - do la - - - cu,

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37

Bsn.

B♭ Cnt.

E♭ Hns.

Tbn.

Oph./
Tuba

Cbs.

2° C-B.

KB

ff

p

mp

f

p

li - be-ra e - as de o - re le - o - nis, ne ab - sor - be-at e - as tar - ta-rus, ne

45

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

1° C-S.

1° C-A.

1° C-T.

1° C-B.

2° C-B.

KB

p

p

p

p

p

p

sed sig - ni-fer sanc - - tus Mi - cha-el

sed sig - ni-fer sanc - - tus Mi - cha-el

sed sig - ni-fer sanc - - tus Mi - cha-el

sed sig - ni-fer sanc - - tus Mi - cha-el

ca - - dant in ob - scu - - rum,

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52

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

rep - ræ-sen - tet e - as in lu-cen sanc - tam,

rep - ræ-sen - tet e - as in lu-cen sanc - tam,

rep - ræ-sen - tet e - as in lu-cen sanc - tam,

rep - ræ-sen - tet e - as in lu-cen sanc - tam,

rep - ræ-sen - tet e - as in lu-cen sanc - tam,

quam o - lim A - bra-hæ

quam o - lim A - bra-hæ

quam o - lim A - bra-hæ

quam o - lim A - bra-hæ

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64

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hns.

Oph./
Tuba

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

et se - mi - ni e - jus, et se - mi - ni e - - - jus,

et se - mi-ni, et se - - mi-ni e - jus,

ni e - - - jus, et se - - mi-ni e - jus,

se - mi-ni e - - - jus, et se - - mi-ni e - jus,

quam o - -

quam

quam o - - -

quam o - - - - lim

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74

Vlns. 1

Vlns. 2

Vlas.

Vcs.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

pp

pp

pp

pp

pp

pp

pp

se - - mi - ni e - jus, et se - - mi - ni e - - - - - jus.

se - - mi - ni e - jus, et se - - mi - ni e - - - - - jus.

ni e - - - - - jus, et se - - mi - ni e - - - - - - - - - - - jus.

se - - mi - ni e - jus, et se - - mi - ni e - - - - - jus.

pp

pp

4. Sanctus

15

Hilarión Eslava, Obra 143

Maestoso

The score is for a piece titled "4. Sanctus" by Hilarión Eslava, Op. 143. It is marked "Maestoso". The orchestration includes Flute, Oboes, B♭ Clarinets, Bassoons, B♭ Cornets, Horns in E♭, Trombone, Ophicleide or Tuba, Violins 1 and 2, Violas, Violoncellos, Contrabasses, Timpani, and Keyboard Reduction. The vocal parts include 1st Soprano, 1st Alto, 1st Tenor, 1st Bass, 2nd Soprano, 2nd Alto, 2nd Tenor, and 2nd Bass. The vocal parts enter with the lyrics "Sanc - tus, sanc - tus, sanc - tus," in the 2nd measure. The score is in common time (C) and the key signature has two flats (B♭ and E♭). The tempo is marked "Maestoso". The dynamics include "f" (forte) and "ff" (fortissimo). The score is for a full orchestra and a vocal ensemble.

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Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

2^oC.-S.

sanc-tus, sanc-tus, sanc-tus, Do-mi-nus, Do-mi-nus De-us

2^oC.-A.

sanc-tus, sanc-tus, sanc-tus, Do-mi-nus, Do-mi-nus De-us

2^oC.-T.

sanc-tus, sanc-tus, sanc-tus, Do-mi-nus, Do-mi-nus De-us

2^oC.-B.

sanc-tus, sanc-tus, sanc-tus, Do-mi-nus, Do-mi-nus De-us

KB

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9

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hns.

Tbn.

Oph./
Tuba

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth. *f* Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - - a,

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15

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

f

Ple - ni sunt cœ - li et ter - - - ra glo - ri - a tu - - - -

f

Ple - ni sunt cœ - li et ter - - - ra glo - ri - a tu - - - -

f

Ple - ni sunt cœ - li et ter - - - ra glo - ri - a tu - - - -

ple - ni sunt cœ - li et ter - - - ra glo - ri - a tu - - - -

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18

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

2°C-S.

a. *mf* Ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis

2°C-A.

a. *mf* Ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis

2°C-T.

a. *mf* Ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis

2°C-B.

a. *mf* Ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis

KB

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25

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hns.

Tbn.

Oph./
Tuba

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Timp.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

p

pp

sis, ho - san - na in ex - cel - sis, in ex - cel - - sis.

sis, ho - san - na in ex - cel - sis, in ex - cel - - sis.

sis, ho - san - na in ex - cel - sis, in ex - cel - - sis.

sis, ho - san - na, ho - san - na in ex - cel - sis, in ex - cel - - sis.

p

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7

Ob.

Bb Cl.

Bsn.

E♭ Hns.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

1°C-S.

1°C-A.

1°C-T.

KB

ve - - - nit in no-mi-ne Do - mi-ni, Be - - - - ne - dic - tus qui

ve - nit in no-mi-ne Do - mi-ni, Be - - - - ne dic - tus qui

ve - nit in no-mi-ne Do - mi-ni, Be - - - - ne - - - dic - tus qui

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11

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hns.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

KB

ve-nit in no - - mi - ne Do - mi-ni. Ho - san - na, ho - san - na, ho -

ve-nit in no - - mi - ne Do - mi-ni. Ho - san - na, ho - san - na, ho -

ve-nit in no - - mi - ne Do - mi-ni. Ho - san - na, ho - san - na, ho -

Ho - san - na, ho - san - na, ho -

mf

f

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Fl. *p*
 Ob. *p*
 Bb Cl. *p*
 Bsn. *p*
 Eb Hns. *p*
 Vlins. 1 *p*
 Vlins. 2 *p*
 Vlas. *p*
 Vcs. *p*
 Cbs. *p*
 1°C-S. *mp* *p*
 1°C-A. *mp* *p*
 1°C-T. *mp* *p*
 1°C-B. *mp* *p*
 KB *p*

san - na, ho - san - na in ex - cel - - - - sis, in ex - cel - -
 san - na, ho - san - na in ex - cel - - - - sis, in ex - cel - - - -
 san - na, ho - san - na in ex - cel - - - - sis, in ex - cel - - - -
 san - na, ho - san - na in ex - cel - - - - sis, in ex - cel - - - -

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19

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hns.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

1^oC-S.

1^oC-A.

1^oC-T.

1^oC-B.

KB

sis, in ex-cel - - - sis. Be - - - ne - dic - tus qui

sis, in ex-cel - - - sis. Be - - - ne dic - tus qui

sis, in ex-cel - - - sis. Be - - - ne dic - tus qui

sis, in ex-cel - - - sis.

dol.

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23

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hns.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

1^oC.-S.

1^oC.-A.

1^oC.-T.

1^oC.-B.

KB

ve - nit in no-mi-ne Do-mi-ni, qui ve - - nit, qui ve-nit in no - - mi-ne

ve - nit in no-mi-ne Do-mi-ni, qui ve-nit, qui ve-nit in no - - mi-ne

ve - nit in no-mi-ne Do-mi-ni, qui ve-nit, qui ve-nit in no - - mi-ne

qui ve-nit, qui ve-nit in no - - mi-ne

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33

Fl. *ff* *p*

Ob. *ff* *p*

B♭ Cl. *ff* *p*

Bsn. *ff* *p*

E♭ Hns. *ff* *p*

Vlms. 1 *ff* *p*

Vlms. 2 *ff* *p*

Vlas. *ff* *p*

Vcs. *ff* *p*

Cbs. *ff* *p*

1^oC.-S. *ff* *p*
cel - - sis, ho-san - na in ex - cel - - - - sis.

1^oC.-A. *ff* *p*
cel - - sis, ho-san - na in ex - cel - - - - sis.

1^oC.-T. *ff* *p*
cel - - sis, ho-san - na in ex - cel - - - - sis.

1^oC.-B. *ff* *p*
cel - - sis, ho-san - na in ex - cel - - - - sis.

KB *ff* *p*

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6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

Flute

Oboes

B♭ Clarinets

Bassoons

B♭ Cornets

Horns in E♭

Trombone

Ophicleide or Tuba

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

1°C-Soprano

1°C-Alto

1°C-Tenor

1°C-Bass

2°C-Soprano

2°C-Alto

2°C-Tenor

2°C-Bass

Keyboard Reduction

Ag-nus De-i, qui tol-lis pec-

Ag-nus De-i, qui tol-lis pec-

Ag-nus De-i, qui tol-lis pec-

Ag-nus De-i, qui tol-lis pec-

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17

Fl.

Ob.

Bsn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

1°C-S.

KB

De - - i qui tol - lis pec - ca - ta mun-di, do - na e - is re - qui - em, do-na

p

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23

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

1°C-S.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

e-is re-qui - em, do-na e-is, do-na e-is, do-na e - is re-qui - em. *f*

Ag-nus De - i qui *f*

Ag-nus De - i qui *f*

Ag-nus De - i qui *f*

Ag-nus De - i qui *f*

Ag-nus De - i qui *f*

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30

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hns.

Tbn.

Oph./
Tuba

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

tol - lis pec - ca - ta mun - di, do - na e - is, do - na e - is re - qui - em sem - pi -

tol - lis pec - ca - ta mun - di, do - na e - is, do - na e - is re - qui - em sem - -

tol - lis pec - ca - ta mun - di, do - na e - is, do - na e - is re - qui - em sem - pi -

tol - lis pec - ca - ta mun - di, do - na e - is, do - na e - is re - qui - em sem - pi -

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38

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Hns.

Oph./
Tuba

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

ter - - nam, re-qui - em sem-pi-ter - - nam,

pi - ter - nam, re-qui - em sem-pi-ter - - nam,

ter - - nam, do-nae - is re - - qui - em sem-pi - ter - - - - nam,

ter - - - nam, re-qui - em sem-pi-ter - - nam, do-nae - is

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ritardando un poco

44

Vlms. 1

Vlms. 2

Vlas.

Vcs.

2°C-S.

re - qui - em sem-pi - ter - - - - - nam.

2°C-A.

re - qui - em sem-pi - ter - - - - - nam.

2°C-T.

re - qui - em sem-pi - ter - - - - - nam.

2°C-B.

re - - qui - - em sem-pi - ter - - - - nam, sem - pi - ter - - - - nam.

KB

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7. Lux Æterna

37

Hilarión Eslava, Obra 143

Andante Mosso

Flute

Oboes

B♭ Clarinets

Bassoons

B♭ Cornets

Horns in E♭

Trombone

Ophicleide or Tuba

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

1°C-Soprano

1°C-Alto

1°C-Tenor

1°C-Bass

2°C-Soprano

2°C-Alto

2°C-Tenor

2°C-Bass

Keyboard Reduction

Todos f

Luxæ - ter - na lu - ce - at e - - - is, Do - - - mi -

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Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

2^oC.-S.

2^oC.-A.

2^oC.-T.

2^oC.-B.

KB

f cum Sanc-tis tu - - - is in æ - ter - - - num, in æ -

f cum Sanc-tis tu - - - is in æ - ter - - - num, in æ -

f cum Sanc-tis tu - - - is in æ - ter - - - num, in æ -

ne, cum Sanc-tis tu - - is, cum Sanc-tis tu - is in æ -

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9

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

pp Echo

Re-qui-em æ -

pp Echo

Re-qui-em æ -

pp Echo

Re-qui-em æ -

pp Echo

Re-qui-em æ -

ter - - - - num, qui-a pi-us es, qui-a pi-us es.

ter - - - - num, qui-a pi-us es, qui-a pi-us es.

8 ter - - - - num, *p* qui-a pi-us es, qui-a pi-us es.

ter - - - - num, *p* qui-a pi - us es, qui-a pi - us es.

p

ppp

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16

Vlns. 1

Vlns. 2

Vlas.

Vcs.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

KB

ter - nam do - na e - is, Do - mi-ne et lux per - pe - tu-a

ter - nam do - na e - is, Do - mi-ne et lux per - pe - tu-a

ter - nam do - na e - is, Do - mi-ne et lux per - pe - tu-a

ter - nam do - na e - is, Do - mi-ne et lux per - pe - tu-a

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21

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Timp.

1°C-S.

1°C-A.

1°C-T.

1°C-B.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

lu - ce-at e - - - is,

lu - ce-at e - - - is,

lu - ce-at e - - - is,

lu - ce-at e - - - is,

cum Sanc-tis tu - - - is in æ -

cum Sanc-tis tu - - - is in æ -

cum Sanc-tis tu - - - is in æ -

cum Sanc-tis tu - - - is

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248

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hns.

Tbn.

Oph./
Tuba

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Timp.

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

ter - - - num qui - a pi - us es, qui - a pi - us es, qui - a pi - us es.

ter - - - num qui - a pi - us es, qui - a pi - us es, qui - a pi - us es.

ter - - - num qui - a pi - us es, qui - a pi - us es, qui - a pi - us es.

in - æ - ter - num qui - a pi - us es, qui - a pi - us es, qui - a pi - us es.

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Flute

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

26

[1-26] *f*

33 35 [33-67] *f* 5 [74-78]

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

f

7 *p* *f*

15 3 [19-21]

22 *f* 5 [26-30]

5. Benedictus

Hilarión Eslava, Obra 143

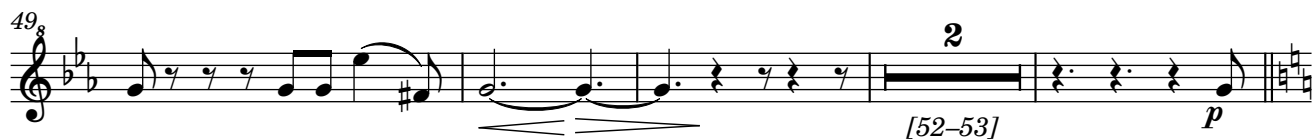
Andante Mosso

dol. 7 [35-41] *mf*

44 *p*

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2



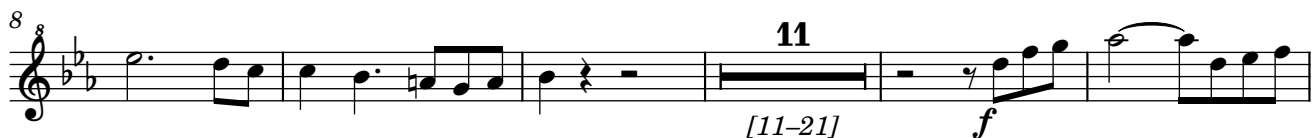
6. Agnus Dei

Hilarión Eslava, Obra 143



7. Lux Æterna

Hilarión Eslava, Obra 143



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Oboes

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

14 [1-14] *f* 2 [17-18] *f* 6 [21-26]

27 *f* 23 [33-55]

56 *f* 2 [58-59] *f* 6 [62-67]

68 *f* 5 [74-78]

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

6 *p* *f*

13

19 2 [19-20] *f* 5 [26-30]

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5. Benedictus

Hilarión Eslava, Obra 143

Andante Mosso

1°
dol.

3
[5-7]

10
[10-11]
mf

17
p

22
[22-23]
p

29
f

ff

p

3
[35-37]

6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

38
p

10
[43-52]
1°
p

55
[58-64]
f

70
[70-72]
f

3

5

5
[77-81]
[82-86]

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7. Lux Æterna

3

Hilarión Eslava, Obra 143

Andante Mosso

7

11

[11-21]

23

4

[27-30]

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B♭ Clarinets

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

Measures 1-78 of the Ofertorio. The score is written for Bb Clarinets in 2/4 time. It consists of four staves. The first staff contains measures 1-14, 17-18, and 21-26. The second staff contains measures 27-35. The third staff contains measures 56-59 and 62-67. The fourth staff contains measures 68-78. The tempo is marked 'Andante mosso'. The key signature has two flats (Bb and Eb). The time signature is 2/4. The dynamics are marked 'f' (forte) at the beginning of measures 1, 17, 27, 56, and 68. There are repeat signs at the end of measures 14, 18, 26, 35, 59, and 78. The measure numbers 14, 23, 23, and 5 are written above the staves.

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

Measures 1-30 of the Sanctus. The score is written for Bb Clarinets in 2/4 time. It consists of four staves. The first staff contains measures 1-5. The second staff contains measures 6-12. The third staff contains measures 13-18. The fourth staff contains measures 19-30. The tempo is marked 'Maestoso'. The key signature has two flats (Bb and Eb). The time signature is 2/4. The dynamics are marked 'f' (forte) at the beginning of measures 1, 6, 13, and 19. There are accents (^) over notes in measures 1, 6, 13, and 19. There are repeat signs at the end of measures 5, 12, 18, and 30. The measure numbers 6, 13, 19, and 5 are written above the staves.

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5. Benedictus

Hilarión Eslava, Obra 143

Andante Mosso

Measures 1-33 of the Benedictus. The score is in 3/8 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, rests, and triplet markings. Dynamics range from *p* (piano) to *ff* (fortissimo). Measure numbers 10, 18, 27, and 33 are indicated at the start of their respective staves. A bracketed measure range [5-7] is shown above the staff in measure 7.

6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

Measures 1-32 of the Agnus Dei. The score is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns including eighth and sixteenth notes, rests, and triplet markings. Dynamics range from *p* (piano) to *ff* (fortissimo). Measure numbers 10, 32 are indicated at the start of their respective staves. A first ending bracket is marked with *1°* above the staff in measure 1. A bracketed measure range [10-12] is shown below the staff in measure 10.

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7. Lux Æterna

3

Hilarión Eslava, Obra 143

Andante Mosso

f

7

11

[11-21]

f

23

4

[27-30]

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Bassoons

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

14 [1-14] *f* [17-18] *f* [21-25]

26 *f* [33-37]

38 *f* [45-55] *f*

58 [58-59] *f* [62-66] *f*

70 [74-78]

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

f *p*

10 *f*

18 [19-20] *f* [26-30]

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5. Benedictus

Hilarión Eslava, Obra 143

Andante Mosso

1° *p* *dol.* 3 [5-7]

9 3 [10-12] *p*

17 4 [21-24] *p*

26 *f* *p* *mf*

32 *f* *ff* *p*

6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

p *mf*

9 3 [10-12] *f* *p* 1°

20 3 [21-23] *f*

31 3 [33-35] *f* 5 [40-44] 5 [45-49]

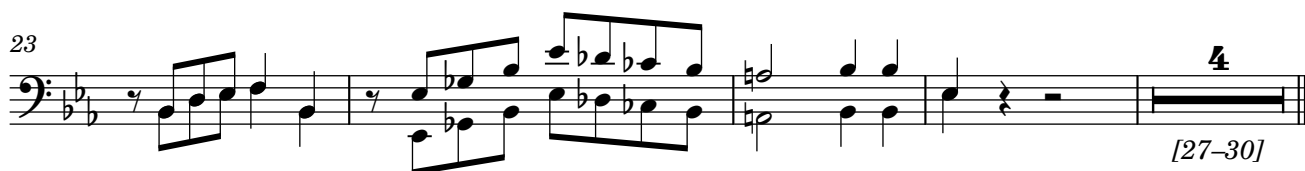
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7. Lux Æterna

3

Hilarión Eslava, Obra 143

Andante Mosso



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B♭ Cornets

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

Measures 1-78 of the Ofertorio. The score is written for Bb Cornets in C major, 4/4 time. It consists of four staves of music. The first staff contains measures 1-26, with a 14-measure rest [1-14] at measure 1, a 2-measure rest [17-18] at measure 17, and a 6-measure rest [21-26] at measure 21. The second staff contains measures 29-37, with a 5-measure rest [33-37] at measure 33. The third staff contains measures 43-67, with an 11-measure rest [45-55] at measure 45, a 2-measure rest [58-59] at measure 58, and a 6-measure rest [62-67] at measure 62. The fourth staff contains measures 69-78, with a 5-measure rest [74-78] at measure 74. The tempo is Andante mosso. The dynamics are marked with *f* (forte) at measures 1, 17, 21, 33, 45, 58, 62, and 74.

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

Measures 1-30 of the Sanctus. The score is written for Bb Cornets in C major, 4/4 time. It consists of three staves of music. The first staff contains measures 1-10, with a 2-measure rest [9-10] at measure 9. The second staff contains measures 11-21, with a 3-measure rest [19-21] at measure 19. The third staff contains measures 22-30, with a 5-measure rest [26-30] at measure 26. The tempo is Maestoso. The dynamics are marked with *f* (forte) at measures 1, 9, 19, and 26.

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5. Benedictus

Hilarión Eslava, Obra 143

31 **Andante Mosso** **24** **13**

[31-54] [55-67]

6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato **4** **3**

[1-4] *mf* [10-12] *f* [15-27] *f* [33-35] [38-44] [45-49]

7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso

f [11-21] [27-30]

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Horns in E $\flat$

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

Measures 1-78 of the Ofertorio section. The score is written for Horns in E-flat. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Andante mosso'. The score is divided into measures 1-14, 17-18, 21-26, 33-37, 45-55, 58-59, 62-67, and 74-78. Dynamics include *f* (forte) and *p* (piano). The score includes various musical notations such as notes, rests, and accidentals.

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

Measures 1-30 of the Sanctus section. The score is written for Horns in E-flat. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Maestoso'. The score is divided into measures 1-10, 19-21, and 26-30. Dynamics include *f* (forte) and *p* (piano). The score includes various musical notations such as notes, rests, and accidentals.

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5. Benedictus

Hilarión Eslava, Obra 143

31 **Andante Mosso**

43

49

28

34

p *mf* *f* *ff*

[35-37] [40-42] [51-54]

6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

8

28

36

p *mf* *f*

[10-12] [17-27] [33-35] [40-44] [45-49]

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7. Lux Æterna

3

Hilarión Eslava, Obra 143

Andante Mosso

f

7

11

[11-21]

f

23

4

[27-30]

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Trombones

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

14 [1-14] *f* 2 [17-18] *f* 17 [21-37]

38 *f* 11 [45-55]

56 *f* 2 [58-59] *f* 17 [62-78]

Detailed description: This block contains the musical notation for the Ofertorio section, measures 14 through 78. It is written for Trombones in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Andante mosso'. The score is divided into three systems. The first system (measures 14-37) includes a 14-measure rest, a 2-measure rest, and a 17-measure rest, all marked with a forte (f) dynamic. The second system (measures 38-55) starts at measure 38 with a forte (f) dynamic and includes an 11-measure rest marked [45-55]. The third system (measures 56-78) starts at measure 56 with a forte (f) dynamic and includes a 2-measure rest marked [58-59] and a 17-measure rest marked [62-78]. The notation includes various chords, single notes, and rests.

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

9 2 [9-10] *f* 4 [19-22] *f* 5 [26-30]

Detailed description: This block contains the musical notation for the Sanctus section, measures 9 through 30. It is written for Trombones in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Maestoso'. The score is divided into three systems. The first system (measures 9-10) includes a 2-measure rest marked [9-10] and a forte (f) dynamic. The second system (measures 11-22) includes a 4-measure rest marked [19-22] and a forte (f) dynamic. The third system (measures 23-30) includes a 5-measure rest marked [26-30]. The notation includes various chords, single notes, and rests.

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5. Benedictus

Hilarión Eslava, Obra 143

31 **Andante Mosso** 24 13

[31-54] [55-67]

Detailed description: This block shows the beginning of the Benedictus section. It starts with measure 31, marked 'Andante Mosso'. The first system contains measures 31-54, indicated by a bracket below. The second system contains measures 55-67, also indicated by a bracket below. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 9/8. The first system has a '24' above it, and the second system has a '13' above it.

6. Agnus Dei

Hilarión Eslava, Obra 143

68 **Moderato** 27

[68-94]

Detailed description: This block shows the beginning of the Agnus Dei section. It starts with measure 68, marked 'Moderato'. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of common time (C). The first system contains measures 68-94, indicated by a bracket below. The notation includes various chords and single notes.

100 3 7 5

[100-102] *f* [105-111] [112-116]

Detailed description: This block continues the Agnus Dei section. It starts with measure 100. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The first system contains measures 100-102, indicated by a bracket below. The second system contains measures 105-111, indicated by a bracket below. The third system contains measures 112-116, indicated by a bracket below. The notation includes various chords and single notes, with a forte (*f*) dynamic marking.

7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso

f

Detailed description: This block shows the beginning of the Lux Æterna section. It starts with measure 1, marked 'Andante Mosso'. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of common time (C). The first system contains measures 1-11, indicated by a bracket below. The notation includes various chords and single notes, with a forte (*f*) dynamic marking.

7 12

[11-22]

Detailed description: This block continues the Lux Æterna section. It starts with measure 11. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The first system contains measures 11-22, indicated by a bracket below. The notation includes various chords and single notes.

24 4

[27-30]

Detailed description: This block continues the Lux Æterna section. It starts with measure 27. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The first system contains measures 27-30, indicated by a bracket below. The notation includes various chords and single notes.

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Ophicleide (or other bass brass instrument)

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

Andante mezzo

14 2 5

[1-14] *f* [17-18] *f* [21-25] *f*

28 5

[33-37] *f*

41 11 2

[45-55] *f* [58-59] *f*

62 5

[62-66] *f*

71 5

[74-78]

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

Maestoso

f [9-10] 2

11

f

19

3 5 [19-21] *f* [26-30]

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5. Benedictus

Hilarión Eslava, Obra 143

31 **Andante Mosso** **24** **13**

[31-54] [55-67]

6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

10 **3** **13**

[10-12] *f* [15-27] *mf*

33 **3** **5** **4**

[33-35] *f* [40-44] [45-48]

7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso

6 **12**

[11-22]

23 **4**

[27-30]

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Violins 1

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

divisi
p

10

19

p

32

p

10

[37-46]

p

50

p

59

p

68

5

[68-72]

p

pp

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4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

Measures 1-24 of the Sanctus. The score is in B-flat major, 4/4 time. It features a variety of musical textures including chords, arpeggios, and melodic lines. Dynamics include *f*, *p*, *mf*, and *f*. The tempo is **Maestoso**.

5. Benedictus

Hilarión Eslava, Obra 143

Andante Mosso

Measures 1-15 of the Benedictus. The score is in B-flat major, 3/4 time. It features a variety of musical textures including chords, arpeggios, and melodic lines. Dynamics include *dol.*, *p*, *mf*, and *p*. The tempo is **Andante Mosso**.

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20

25

30

34

6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

13

21

27

36

44 *ritardando un poco*

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7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso

7

13

21

27

f

p

ppp

f

p

pp

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Violins 2

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

divisi
p
con sordina

11

22

34

53

64

75

pp

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4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

Measures 1-23 of the Sanctus. The score is in G major (one sharp) and 4/4 time. It begins with a **f** (forte) dynamic. The tempo is marked **Maestoso**. The piece concludes with a **p** (piano) dynamic and a fermata over the final note.

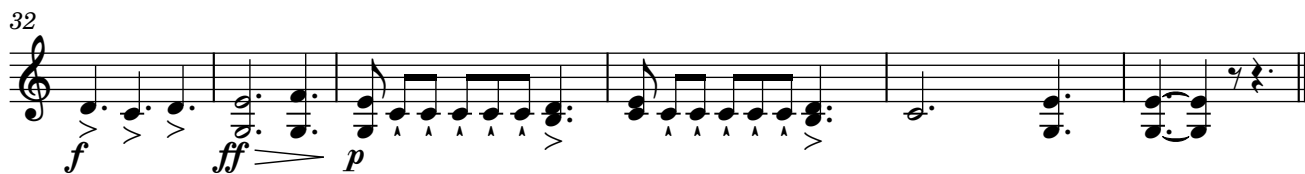
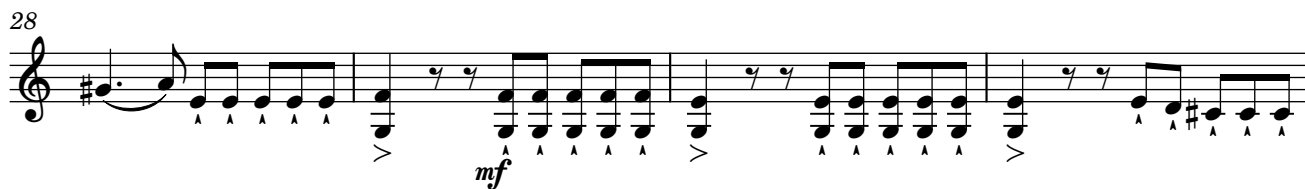
5. Benedictus

Hilarión Eslava, Obra 143

Andante Mosso

Measures 1-23 of the Benedictus. The score is in G major (one sharp) and 3/8 time. It begins with a **f** (forte) dynamic. The tempo is marked **Andante Mosso**. The piece concludes with a **f** (forte) dynamic and a fermata over the final note.

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6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato



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7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso

8

16

24

f

p

ppp

f

p

pp

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Violas

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

Lullaby
Maurice Strakosky

con sordina
p

divisi
p

p

p

p

pp

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4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

Measures 1-23 of the Sanctus. The score is in 12/8 time, key of B-flat major. It begins with a **f** (forte) dynamic and a **Maestoso** tempo marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from **f** to **p** (piano). The piece concludes with a double bar line and a repeat sign.

5. Benedictus

Hilarión Eslava, Obra 143

Andante Mosso

Measures 1-23 of the Benedictus. The score is in 12/8 time, key of B-flat major. It begins with a **f** (forte) dynamic and an **Andante Mosso** tempo marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from **f** to **p** (piano). The piece concludes with a double bar line and a repeat sign.

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28



33



6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

14



24



34



45

ritardando un poco

7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso

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Violoncellos

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

Violoncello score for the Ofertorio section, measures 1 to 66. The music is in G major (one sharp) and common time (C). The tempo is Andante mosso. The score includes dynamic markings such as *p* (piano), *con sordina* (with mutes), and *pp* (pianissimo). It also features various articulations like accents (>) and slurs. Measure numbers 13, 27, 52, and 66 are indicated at the start of their respective staves. Rehearsal marks with repeat signs and measure ranges are present: [28-31] at measure 28, [37-46] at measure 37, and [60-61] at measure 60. The section concludes with a double bar line at measure 66.

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

Violoncello score for the Sanctus section, measures 1 to 25. The music is in G major (one sharp) and common time (C). The tempo is Maestoso. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). It also features various articulations like accents (^) and slurs. Measure numbers 10, 19, and 25 are indicated at the start of their respective staves. The section concludes with a double bar line at measure 25.

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5. Benedictus

Hilarión Eslava, Obra 143

Andante Mosso

7

13

18

24

29

34

dol.

f

mf

p

f

p

mf

ff

p

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6. Agnus Dei

3

Hilarión Eslava, Obra 143

Moderato

15

25

36

44 *ritardando un poco*

7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso

7

15

24

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Contrabasses

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

14 2 5

[1-14] *f* [17-18] *f* [21-25] *f*

28 11

[33-43] *p*

48 7 2 5

[49-55] *f* [58-59] *f* [62-66] *f*

69 5

[74-78]

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso

f *p*

10 *f* *f*

18 *mf* *f*

24 *pp*

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5. Benedictus

Hilarión Eslava, Obra 143

31 **Andante Mosso** **12**

[31-42] *mf* *p*

47 **4**

[51-54]

25 *f* *p* *mf*

30 *ff* *p*

35

6. Agnus Dei

Hilarión Eslava, Obra 143

38 **Moderato** **7** **3**

p *f* [43-49] [54-56]

57 *p* *f*

68 **3** **5** **5**

[70-72] *f* [77-81] [82-86]

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7. Lux Æterna

3

Hilarión Eslava, Obra 143

Andante Mosso

f

7

11

[11-21]

f

24

4

[27-30]

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Timpani

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso **78**

[1-78]

4. Sanctus

Hilarión Eslava, Obra 143

Maestoso **17**

f [5-21]

22 **5**

f [26-30]

5. Benedictus

Hilarión Eslava, Obra 143

31 **Andante Mosso** **24** **13**

[31-54] [55-67]

6. Agnus Dei

Hilarión Eslava, Obra 143

68 **Moderato** **44** **5**

[68-111] [112-116]

7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso **22** **4**

[1-22] *f* [27-30]

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Vocal Parts with Keyboard Reduction

Misa de Difuntos

(Part 2 of 2)

Hilarión Eslava



Double Choir with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: "The Triumph Of Christianity Over Paganism" by Gustav Doré, ca 1868;
Joey and Tobey Tanenbaum Collection, 2002. Art Gallery of Hamilton, Ontario

CPE-363/2

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso *1^o Choir p*

1^oC-Soprano Do - mi-ne Je-su, Je-su

1^oC-Alto Do - mi-ne Je-su, Je-su

1^oC-Tenor Do - mi-ne Je-su, Je-su

1^oC-Bass Do - mi-ne Je-su, Je-su

Keyboard Reduction

10

1^oC-S. Chris - te, Rex glo - ri-æ, Rex glo - ri-æ,

1^oC-A. Chris - te, Rex glo - ri-æ, Rex glo - ri-æ,

1^oC-T. Chris - te, Rex glo - ri-æ, Rex glo - ri-æ,

1^oC-B. Chris - te, Rex glo - ri-æ, Rex glo - ri-æ,

KB

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15

1°C-S. *p* om - ni-um fi - de-li-um,

1°C-A. *p* om - ni-um fi - de-li-um,

1°C-T. *p* om - ni-um fi - de-li-um,

1°C-B. *p* om - ni-um fi - de-li-um,

2°C-S. *f* li - be-ra a - ni-mas om - ni-um fi - de-li-um

2°C-A. *f* li - be-ra a - ni-mas om - ni-um fi - de-li-um

2°C-T. *f* li - be-ra a - ni-mas om - ni-um fi - de-li-um

2°C-B. *f* li - be-ra a - ni-mas om - ni-um fi - de-li-um

KB *f* *p* *f* *p*

21

1°C-S. *p* de-func-to - - rum, de pœ - - nis in-fer - ni, de pœ-nis

1°C-A. *p* de-func-to - - rum, de pœ - nis, de pœ - nis in -

1°C-T. *p* de-func-to - - rum, de pœ - - nis in-fer - - - ni, de pœ - nis in -

1°C-B. *p* de-func-to - - rum, de pœ - nis in - fer - - ni, de pœ - nis in -

KB

26

1°C-S. in-fer-ni

1°C-A. fer - ni

1°C-T. fer - ni

1°C-B. fer - ni

2°C-S. *f* et de pro-fun - - - do la - - - - -

2°C-A. *f* et de pro - fun - do, pro - - fun - - - do

2°C-T. *f* et de pro - fun - - - - do, pro - - fun - - - do

2°C-B. *f* et de pro - fun - - do la - - - cu, et de pro -

KB

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31

1°C-S. *p* de pro - fun-do la - - cu, et de pro-fun-do

1°C-A. *p* de pro - fun-do la - - cu, et de pro - fun - - do

1°C-T. *p* et de pro - fun-do la - - cu, et de pro-fun-do

1°C-B. *p* de pro - fun-do la - - cu, et de pro-fun-do

2°C-S. - - - - - cu,

2°C-A. la - - - - - cu,

2°C-T. la - - - - - cu,

2°C-B. fun-do la - - - cu,

KB *p*

36

1°C-S. la-cu,

1°C-A. la-cu,

1°C-T. la-cu,

1°C-B. la-cu,

2°C-B. la-cu, *ff*

li - be-ra e-as de o - re le - o-nis, ne ab - sor-be-at e-as

KB *f*

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44

1°C-S. *p* sed sig - ni-fer sanc - tus

1°C-A. *p* sed sig - ni-fer sanc - tus

1°C-T. *p* sed sig - ni-fer sanc - tus

1°C-B. *p* sed sig - ni-fer sanc - tus

2°C-B. *mp* tar - ta-rus, ne ca - dant in ob - scu - rum,

KB



51

1°C-S. Mi - cha-el rep - ræ-sen - tet e - as in lu-cen sanc - tam,

1°C-A. Mi - cha-el rep - ræ-sen - tet e - as in lu-cen sanc - tam,

1°C-T. Mi - cha-el rep - ræ-sen - tet e - as in lu-cen sanc - tam,

1°C-B. Mi - cha-el rep - ræ-sen - tet e - as in lu-cen sanc - tam,

KB

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56

1°C-S. *p* *>* pro - mi - sis - ti,

1°C-A. *p* *>* pro - mi - sis - ti,

1°C-T. *p* *>* pro - mi - sis - ti,

1°C-B. *p* *>* pro - mi - sis - ti,

2°C-S. *f* *>* quam o - lim A - bra - hæ *f* *>* quam o - lim A - bra - hæ

2°C-A. *f* *>* quam o - lim A - bra - hæ *f* *>* quam o - lim A - bra - hæ

2°C-T. *f* *>* quam o - lim A - bra - hæ *f* *>* quam o - lim A - bra - hæ

2°C-B. *f* *>* quam o - lim A - bra - hæ *f* *>* quam o - lim A - bra - hæ

KB *f* *p* *f* *p*

62

1°C-S. *p* *>* pro - mi - sis - - ti, et se - mi - ni e - jus, et se - mi -

1°C-A. *p* *>* pro - mi - sis - - ti, et se - mi - ni, et se - mi - ni

1°C-T. *p* *>* pro - mi - sis - - ti, et se - mi - ni e - - - jus, et se - mi - ni

1°C-B. *p* *>* pro - mi - sis - - ti, et se - mi - ni e - - - jus, et se - mi - ni

KB *>*

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67

1°C-S. ni e - - jus,

1°C-A. e-jus,

1°C-T. e-jus,

1°C-B. e-jus,

2°C-S. *f* quam o - - - lim Ab - - - ra - hæ pro - - - - mi -

2°C-A. *f* quam o - - - lim Ab - ra - hæ pro - - - mi -

2°C-T. *f* quam o - - - lim Ab - ra - - hæ pro - mi - sis - ti, pro - mi -

2°C-B. *f* quam o - - - lim Ab - - ra - hæ pro - - - mi - sis - ti, pro - mi -

KB *f*

72

2°C-S. *p* sis - - ti, et se - mi - ni e - jus, *pp* et se - mi - ni e - - - jus.

2°C-A. *p* sis - - ti, et se - mi - ni e - jus, *pp* et se - mi - ni e - - - jus.

2°C-T. *p* sis - - ti, et se - mi - ni e - - jus, *pp* et se - mi - ni e - - - - - jus.

2°C-B. *p* sis - - ti, et se - mi - ni e - jus, *pp* et se - mi - ni e - - - jus.

KB *p* *pp*

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4. Sanctus

9

Hilarión Eslava, Obra 143

Maestoso

Todos f

2°C-Soprano
2°C-Alto
2°C-Tenor
2°C-Bass

Sanc - tus, sanc - tus, sanc - tus,
Sanc - tus, sanc - tus, sanc - tus,
Sanc - tus, sanc - tus, sanc - tus,
Sanc - tus, sanc - tus, sanc - tus,

Keyboard Reduction

5

2°C-S.
2°C-A.
2°C-T.
2°C-B.

sanc - tus, sanc - tus, sanc - tus, Do - mi-nus,
sanc - tus, sanc - tus, sanc - - tus, Do - mi-nus,
sanc - tus, sanc - tus, sanc - - tus, Do - mi-nus,
sanc - tus, sanc - tus, sanc - - tus, Do - mi-nus,

KB

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8

2°C-S. *p*
Do - mi-nus De-us Sa - ba - oth.

2°C-A. *p*
Do - mi-nus De-us Sa - ba - oth.

2°C-T. *p*
Do - mi-nus De-us Sa - ba - oth.

2°C-B. *p* *f*
Do - mi-nus De-us Sa - ba - oth. Ple - ni sunt cœ - li et ter - ra

KB *p* *f*



13

2°C-S. *f*
Ple - ni sunt cœ - li et ter - ra

2°C-A. *f*
Ple - ni sunt cœ - li et ter - ra

2°C-T. *f*
Ple - ni sunt cœ - li et ter - ra

2°C-B. *f*
glo - - ri - a tu - - a, ple - ni sunt cœ - li et ter - ra

KB *f*

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17

2°C-S. *mf*
glo-ri-a tu - - a. Ho-san-na in ex-cel - sis,

2°C-A. *mf*
glo-ri-a tu - - a. Ho - - - san - na, ho - -

2°C-T. *mf*
glo-ri-a tu - - a. Ho-san-na in ex - - - cel - - - sis, ho - -

2°C-B. *mf*
glo-ri-a tu - - a. Ho-san-na in ex -

KB *mf*

20

2°C-S. *f*
ho-san-na in ex - - cel - - - sis, ho-san-na in ex - -

2°C-A. *f*
san - na, ho-san-na in ex - - cel - - - - sis, ho - - -

2°C-T. *f*
san - na, ho - - - san - - na in ex - cel - sis, ho-san-na

2°C-B. *f*
cel - - - sis, ho - - - san - na in ex - cel - sis, ho-san-na

KB *f*

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23

2°C-S. *p*
cel - - - sis, in ex - cel - - - sis, ho - san-na in ex -

2°C-A. *p*
san - - na in ex - - - cel - - - sis, ho - san-na in ex -

2°C-T. *p*
in ex - - - - cel - - - - sis, ho - san-na in ex -

2°C-B. *p*
in ex-cel - sis, in ex-cel - sis, ho - san - na, ho - san-na in ex -

KB



27

2°C-S.
cel - - - sis, in ex - cel - - - sis.

2°C-A.
cel - - - sis, in ex - cel - - - sis.

2°C-T.
cel - - - sis, in ex - cel - - - sis.

2°C-B.
cel - - - sis, in ex - cel - - - sis.

KB

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5. Benedictus

13

Hilarión Eslava, Obra 143

Andante Mosso

1^oC-Soprano *1^o Choir* *dol.*
Be - - - ne -

1^oC-Alto *p*
Be - - ne

1^oC-Tenor *p*
Be - - ne

Keyboard Reduction *p* *f* *p*

6

1^oC-S. dic - tus qui ve - - - nit in no-mi-ne Do - mi-ni,

1^oC-A. dic - tus qui ve - nit in no-mi-ne Do - mi-ni,

1^oC-T. dic - tus qui ve - nit in no-mi-ne Do - mi-ni,

KB

9

1^oC-S. Be - - - - ne - dic - tus qui ve-nit in no - - - mi - ne

1^oC-A. Be - - - - ne dic - tus qui ve-nit in no - - - mi - ne

1^oC-T. Be - - - - ne - - - dic - tus qui ve-nit in no - - - mi - ne

KB

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12

1°C-S. *f* Do - mi-ni. Ho - san - na, ho - san - na, ho -

1°C-A. *f* Do - mi-ni. Ho - san - na, ho - san - na, ho -

1°C-T. *f* Do - mi-ni. Ho - san - na, ho - san - na, ho -

1°C-B. *f* Ho - san - na, ho - san - na, ho -

KB *mf*



15

1°C-S. *mp* san - na, ho - san - - - na in ex - cel - - - - -

1°C-A. *mp* san - na, ho - san - na in ex - cel - - - - -

1°C-T. *mp* san - na, ho - san - na in ex - cel - - - - -

1°C-B. *mp* san - na, ho - san - na in ex - cel - - - - -

KB *p*

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18

1°C-S. *p*
sis, in ex-cel - - sis, in ex-cel - - - sis.

1°C-A. *p*
sis, in ex-cel - - - sis, in ex-cel - - - sis.

1°C-T. *p*
sis, in ex-cel - - - sis, in ex-cel - - - sis.

1°C-B. *p*
sis, in ex-cel - - - sis, in ex-cel - - - sis.

KB



21 *dol.*

1°C-S. Be - - - ne - dic - tus qui ve - - nit in no-mi - ne

1°C-A. Be - - - ne dic - tus qui ve - - nit in no-mi - ne

1°C-T. Be - - - ne dic - tus qui ve - - nit in no-mi - ne

KB

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24

1°C-S. *mf* *f*
Do - mi-ni, qui ve - - - nit, qui ve - nit in

1°C-A. *mf* *f*
Do - mi-ni, qui ve - nit, qui ve - nit in

1°C-T. *mf* *f*
Do - mi-ni, qui ve - nit, qui ve - nit in

1°C-B. *mf* *f*
qui ve - nit, qui ve - nit in

KB *f*



27

1°C-S. *p* *mf* *f*
no - - - - mi - ne Do - mi-ni, Ho - san - na, ho -

1°C-A. *p* *mf* *f*
no - - - - mi - ne Do - mi-ni, Ho - san - na, ho -

1°C-T. *p* *mf* *f*
no - - - - mi - ne Do - mi-ni, Ho - san - na, ho -

1°C-B. *p* *mf* *f*
no - - - - mi - ne Do - mi-ni, Ho - san - na, ho -

KB *p* *mf*

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30

1°C-S. *f* *ff*
san - na, ho - san - na, ho - san - na in ex - cel - - -

1°C-A. *f* *ff*
san - na, ho - san - na, ho - san - na in ex - cel - - -

1°C-T. *f* *ff*
san - na, ho - san - na, ho - san - na in ex - cel - - -

1°C-B. *f* *ff*
san - na, ho - san - na, ho - san - na in ex - cel - - -

KB *f* *ff*



34

1°C-S. *p*
sis, ho-san - na in ex - cel - - - - sis._

1°C-A. *p*
sis, ho-san - na in ex - cel - - - - sis._

1°C-T. *p*
sis, ho-san - na in ex - cel - - - - sis._

1°C-B. *p*
sis, ho-san - na in ex - cel - - - - sis._

KB *p*

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6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

2°C-Soprano *mf* Ag-nus De - i, qui tol - lis pec -

2°C-Alto *mf* Ag-nus De - i, qui tol - lis pec -

2°C-Tenor *mf* Ag-nus De - i, qui tol - lis pec -

2°C-Bass *mf* Ag-nus De - i, qui tol - lis pec -

Keyboard Reduction *p* *mf*

8

2°C-S. *p* *mf* *f* ca-ta mun - di, do-na e - is, do-na e - is, do-na e - is re - qui -

2°C-A. *p* *mf* *f* ca-ta mun - di, do-na e - is, do-na e - is, do-na e - is re - qui -

2°C-T. *p* *mf* *f* ca-ta mun - di, do-na e - is, do-na e - is, do-na e - is re - qui -

2°C-B. *p* *mf* *f* ca-ta mun - di, do-na e - is, do-na e - is, do-na e - is re - qui -

KB *p* *mf* *f*

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16 *dol.*

1°C-S. Ag-nus De - i qui tol-lis pec - ca-ta mun-di, do-na e - is re - qui -

2°C-S. em.

2°C-A. em.

2°C-T. em.

2°C-B. em.

KB *p*

22

1°C-S. em, do-na e - is re - qui - em, do-na e - is, do-na e - is, do-na

KB

27

1°C-S. e - - is re - qui - em. *f*

2°C-S. *f* Ag-nus De - i qui tol - - lis pec - ca - ta mun -

2°C-A. *f* Ag-nus De - i qui tol - - lis pec - ca - ta mun -

2°C-T. *f* Ag-nus De - i qui tol - - lis pec - ca - ta mun -

2°C-B. *f* Ag-nus De - i qui tol - lis pec - ca - ta mun -

KB *f*

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32

2°C-S. *p* *mf* *f*
di, do-na e - is, do-na e - is re-qui - em sem - pi - - ter -

2°C-A. *p* *mf* *f*
di, do-na e - is, do-na e - is re-qui - em sem - - pi - ter -

2°C-T. *p* *mf* *f*
di, do-na e - is, do-na e - is re-qui - em sem - pi - ter - -

2°C-B. *p* *mf* *f*
di, do-na e - is, do-na e - is re-qui - em sem - pi - ter - -

KB *p* *mf* *f*



39

2°C-S. *p*
nam, re-qui - em sem-pi-ter - - nam,

2°C-A. *p*
nam, re-qui - em sem-pi-ter - - nam,

2°C-T. *p*
nam, do-na e - is re - qui - em sem-pi - ter - - - - nam,

2°C-B. *p*
nam, re-qui - em sem-pi-ter - - nam, do-na e - is

KB *p*

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44 *ritardando un poco*

2°C-S. re - qui - em sem-pi - ter - - - - - nam.

2°C-A. re - qui - em sem-pi - ter - - - - - nam.

2°C-T. re - qui - em sem-pi - ter - - - - - nam.

2°C-B. re - qui - - em sem-pi - ter - - - nam, sem-pi - ter - - - nam.

KB

7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso

*Todos**f*

2°C-Bass

Keyboard
Reduction

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

2°C-S.

2°C-A.

2°C-T.

2°C-B.

KB

Lux æ - ter - na lu-ce-at e - - is,

cum Sanc-tis tu - - - - is in æ -

cum Sanc-tis tu - - - - is in æ -

cum Sanc-tis tu *f* - - - - is in æ -

Do - - - mi - ne,

cum Sanc-tis tu - - is,

ter - - - - num, in æ - ter - - - - num,

p qui - a pi - us

ter - - - - num, in æ - ter - - - - num,

p qui - a pi - us

ter - - - - num, in æ - ter - - - - num,

p qui - a pi - uscum Sanc-tis tu - is in æ - ter - - - - num, *p* qui - a pi - - us

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12

1°C-S. *pp Echo*
Re - qui-em æ - ter - nam do-na e - is,

1°C-A. *pp Echo*
Re - qui-em æ - ter - nam do-na e - is,

1°C-T. *pp Echo*
Re - qui-em æ - ter - nam do-na e - is,

1°C-B. *pp Echo*
Re - qui-em æ - ter - nam do-na e - is,

2°C-S. *< >*
es, qui - a pi - us es. *< >*

2°C-A. *< >*
es, qui - a pi - us es. *< >*

2°C-T. *< >*
es, qui - a pi - us es. *< >*

2°C-B. *< >*
es, qui - a pi - - us es.

KB *ppp*

18

1°C-S.
Do - mi-ne et lux per - pe - tu-a lu - ce-at e - - -

1°C-A.
Do - mi-ne et lux per - pe - tu-a lu - ce-at e - - -

1°C-T.
Do - mi-ne et lux per - pe - tu-a lu - ce-at e - - -

1°C-B.
Do - mi-ne et lux per - pe - tu-a lu - ce-at e - - -

KB

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22

1°C-S. is,

1°C-A. is,

1°C-T. is,

1°C-B. is,

2°C-S. *f* cum Sanc-tis tu - - - is in æ - ter - - - num

2°C-A. *f* cum Sanc-tis tu - - - is in æ - ter - - - num

2°C-T. *f* cum Sanc-tis tu - - - is in æ - ter - - - num

2°C-B. *f* cum Sanc-tis tu - - is in æ - ter - - num

KB *f*

25

2°C-S. *p* qui - a pi - us es, qui-a pi - us es, *pp* qui-a pi - us es.

2°C-A. *p* qui - a pi - us es, qui-a pi - us es, *pp* qui-a pi - us es.

2°C-T. *p* qui - a pi - us es, qui-a pi - us es, *pp* qui-a pi - us es.

2°C-B. *p* qui - a pi - us es, qui-a pi - us es, *pp* qui-a pi - us es.

KB *p* *pp*

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Keyboard Reduction

Misa de Difuntos (Part 2 of 2)

3. Ofertorio

Hilarión Eslava, Obra 143

Andante mosso

10

18

26

32

p

f

p

f

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41

51

59

67

73

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4. Sanctus

3

Hilarión Eslava, Obra 143

Maestoso

The musical score for "Sanctus" by Hilarión Eslava, Op. 143, is presented in a grand staff format. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo marking is "Maestoso". The score is divided into six systems, each containing two staves (treble and bass clef). The measures are numbered 1 through 26. The dynamics range from *f* (forte) to *p* (piano), with *mf* (mezzo-forte) also appearing. The score includes various musical notations such as chords, single notes, and rests. A crescendo is indicated in the first system, and a piano (*p*) marking appears in the fifth system. The piece concludes with a final chord in the sixth system.

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5. Benedictus

Hilarión Eslava, Obra 143

Andante Mosso

6

10

13

17

p

f

mf

p

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20

23

25

29

34

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6. Agnus Dei

Hilarión Eslava, Obra 143

Moderato

The musical score is written for piano in B-flat major (two flats) and 4/4 time. It is divided into five systems of music. The tempo is marked 'Moderato'. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks such as accents and slurs. The first system begins with a piano (*p*) marking. The second system features a mezzo-forte (*mf*) and a forte (*f*) marking. The third system includes piano (*p*) and mezzo-forte (*mf*) markings. The fourth system includes piano (*p*) and mezzo-forte (*mf*) markings. The fifth system includes piano (*p*) and mezzo-forte (*mf*) markings.

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35

mf *f* *p*

43

ritardando un poco

ritardando un poco

7. Lux Æterna

Hilarión Eslava, Obra 143

Andante Mosso

The musical score for 'Lux Æterna' is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante Mosso'. The score is divided into six systems, each containing two staves (treble and bass). The first system starts with a forte (f) dynamic. The second system begins at measure 5. The third system begins at measure 9 and includes a piano (p) dynamic. The fourth system begins at measure 15 and includes a pianissimo (ppp) dynamic. The fifth system begins at measure 21 and includes a forte (f) dynamic. The sixth system begins at measure 25 and includes piano (p) and pianissimo (pp) dynamics. The piece concludes with a double bar line at measure 28.

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