

# Misa en Mi Bemol

*(Mass in E-flat)*

Hilarión Eslava



SATB with Bass Chorus and Chamber Orchestra

*(Keyboard Reduction by Rebecca Rufin)*

ART: *"The Foundation Mass of the Trinitarian Order"* by Juan Carreño de Miranda , 1666

**CPE-366**

*Al Sr. D. Franc.<sup>co</sup> Arago Barbieri  
su amigo y compofoesor  
Hilarion Eslava*

# MISA

## EN MI b

COMPUESTA  
POR

# D. H. ESLAVA

MAESTRO DIRECTOR DE LA REAL CAPILLA Y PROFESOR DE COMPOSICION  
DEL CONSERVATORIO.

Obra **155.** Rs. **50.**

**MADRID.**

Calografía de B. ESLAVA.

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# Misa en Mi Bemol

3

## 1. Kyrie

Hilarión Eslava, Obra 133

Andante

Flute

Oboes

Bb Clarinets

Bassoons

Bb Cornets

Horns in Eb

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Bass Choir

Keyboard Reduction

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Musical score for page 4, measures 9-13. The score includes parts for various instruments and a Bass Choir. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Bassoon/Contrabassoon (Bb Cnt.), Eb Horn (Eb Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal part is for Bass Choir, and the keyboard part is for Keyboard (KB). The score is in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The dynamic marking *mf* is present in several staves. The Bass Choir part has the lyrics: *Ky - ri - e e - lei - - son, ky - ri - e e -*

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18

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*p*

Ky - ri - e e - lei - - - son, Ky - ri - e e - lei - - son,

Ky - ri - e e - - lei - - - son, Ky - ri - e e - lei - - - son,

Ky - ri - e e - - lei - - - son, Ky - ri - e e - lei - - son,

Ky - ri - e e - - lei - son, ky - ri - e e - - - lei - - son,

lei - son,

*p*

Score for Kyrie eleison, measures 18-27. The score includes parts for Flute, Oboe, Bb Clarinet, Bassoon, Bb Contrabass, Eb Horn, Violin 1, Violin 2, Viola, Violoncello, Contrabass, Soprano, Alto, Tenor, Bass, Bass Choir, and Keyboard. The music is in G major (three flats) and 4/4 time. Dynamics include piano (*p*) and accents (>).

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28.

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son,

Chris - te e - lei - son, Chris - te e - lei - son,

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40

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*p* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Chris - te e - lei - son, e - lei - son, e - lei - son.

Chris - te e - lei - son, e - lei - son, e - lei - son.

Chris - te e - lei - son, e - lei - son, e - lei - son.

Chris - te e - lei - son, e - lei - son, e - lei - son.

Chris - te e - lei - son, Chris - te e - lei - son.

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48.

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

B♭ Cnt.

E♭ Hn. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

S. *p*  
Ky - ri - e e - lei - - - son, e - - lei - - - son, e - - lei - - - son, —

A. *p*  
Ky - ri - e e - - lei - - - son, e - - - lei - - - son, e - - - lei - - - son,

T. *p*  
Ky - ri - e e - - lei - - - son, e - - lei - - - son, e - - lei - - - son,

B. *p*  
Ky - ri e e - lei - - - son, e - - lei - - - son, e - - lei - - - son, —

Bass Choir

KB *p*

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56

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

ky - ri - e e - lei - - - - son, e - - lei - - - - son, e - - lei - - -

ky - ri - e e - - - lei - - - - son, e - - lei - - - - son, e - lei - - -

ky - ri - e e - - - lei - - - - son, e - - lei - - - - son, e - - - lei - - -

ky - - ri - e e - lei - - - - son, e - - lei - - - - son, e - lei - - -

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63 *meno mosso*

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

son, e - - - lei - - son, e - - - lei - - son.

son, e - - - lei - - son, e - - - lei - - son.

son, e - - - lei - - son, e - - - lei - - son.

son, e - - - lei - - son, e - - - lei - - son.

e - - - lei - - son, e - - - lei - - son.

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# 2. Gloria

11

Hilarión Eslava, Obra 133

**Allegro Moderato**

Flute

Oboes

Bb Clarinets

Bassoons

Bb Cornets

Horns in Eb

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Bass Choir

Keyboard Reduction

*p* *mf* *f* *tr*

Glo - ri - a in ex - cel - sis De - -

Glo - ri - a in ex - cel - sis De - -

Glo - ri - a in ex - cel - sis De - -

Glo - ri - a in ex - cel - sis De - -

Glo - ri - a in ex - cel - sis De - -

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Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

o,  
Glo - ri - a in ex - cel - sis De - - - - - o,

o,  
Glo - ri - a in ex - cel - sis De - - - - - o,

o,  
Glo - ri - a in ex - cel - sis De - - - - - o,

o,  
Glo - ri - a in ex - cel - sis De - - - - - o,

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12

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

et in ter-ra pax ho - mi - - ni - bus bo - - næ vo - lun - ta - - -

KB

Detailed description: This page of a musical score, numbered 13, begins with a rehearsal mark '12'. It features a full orchestral and choral arrangement. The woodwinds include Flute, Oboe, B-flat Clarinet, Bassoon, B-flat Cor Anglais, and E-flat Horn. The strings consist of Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal parts include Soprano, Alto, Tenor, and Bass, along with a Bass Choir. The keyboard part is also present. The score is in a key signature of two flats and a common time signature. The lyrics for the Bass Choir are in Latin: 'et in ter-ra pax ho - mi - - ni - bus bo - - næ vo - lun - ta - - -'. The music includes various dynamics such as *p* (piano) and *1°* (first ending), and articulation marks like accents and slurs.

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19

Fl. *mf* *tr* *tr* *tr* *tr*

Ob. *mf* *tr* *tr* *tr* *tr*

B♭ Cl. *mf*

Bsn. *mf* *f*

B♭ Cnt.

E♭ Hn.

Vln. 1 *mf* *tr* *tr* *tr* *tr*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

S. *f*  
Lau - da - - mus te, be - ne - di - - ci - mus te,

A. *f*  
Lau - da - mus te, be - ne - di - ci - mus te,

T. *f*  
Lau - da - mus te, be - ne - di - ci - mus te,

B. *f*  
Lau - da - - - mus te, be - ne - di - ci - mus te, a - do -

Bass Choir *f*  
tis. Lau - da - mus te, be - ne - di - ci - mus te, a - do -

KB *mf* *tr* *tr* *tr* *tr*

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24

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

B♭ Cnt. *ff*

E♭ Hn. *f* *ff*

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

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

Vla. *f* *ff* *p*

Vc. *ff* *p*

Cb. *ff* *ff* *p*

S. *ff* glo - ri - fi - ca - - - mus te.

A. a - do - ra - mus te, glo - - - - ri - fi - - ca - mus te.

T. glo - ri - fi - - ca *ff* mus, glo - ri - fi - - ca - mus te.

B. ra - - - - mus te, glo - ri - fi - ca - - - mus te.

Bass Choir ra - - - - mus te, glo - ri - fi - ca - - - mus te.

KB *f* *ff* *p*

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30

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*p*

*1°*

*mp*

Gra - ti-as a - gi-mus ti - - bi prop-ter mag - nam glo - ri-am tu -

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37

Fl. *f* *tr* *tr b* *tr* *tr b*

Ob. *f* *1°* *tr* *tr b* *tr* *tr b*

B♭ Cl. *mf*

Bsn. *mf*

B♭ Cnt.

E♭ Hn.

Vln. 1 *f* *tr* *tr b* *tr* *tr b*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

S. *f*  
Do-mi-ne De - - - - us, Rex cæ - les - - - - tis,

A. *f*  
Do-mi-ne De - - us, Rex cæ-les - tis

T. *f*  
am, Do-mi-ne De - - us, Rex cæ-les - tis

B. *f*  
Do-mi-ne De - - - - us, Rex cæ - - les - - - - tis, De - us

Bass Choir *f*  
Do-mi-ne De - - - - us, Rex cæ - - les - - - - tis, De - us

KB *mf* *tr* *tr b* *tr* *tr b*

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42

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

De - us, Pa-ter om-ni-po - tens, Do-mi - ne

De-us, De - us Pa-ter om - - ni - - po - tens, Do-mi-ne

De - us, Pa-ter om - - ni-po-tens, Do-mi-ne

Pa - - - ter Om - - ni - po - tens, Do-mi - ne

Pa - - - ter Om - - ni - po - tens, Do-mi - ne

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48.

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

fi - - - li u - ni - ge - ni - te, Je - su Chris - - te, Je - su Chris -

fi - - - li u - ni - ge - ni - te, Je - su Chris - te, Je - su Chris -

fi - - - li u - ni - ge - ni - te, Je - su Chris - te, Je - su Chris -

fi - - - li u - ni - ge - ni - te, Je - su Chris - - te, Je - su Chris -

fi - - - li Je - su Chris - - te,

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55

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

te, Do-mi-ne De - - - us, Ag - nus De - i, Fi-li-us Pa - - -

te, Do-mi-ne De - - - us, Ag - nus De - - i, Fi-li-us Pa - - -

te, Do-mi-ne De - - - us, Ag - nus De - i, Fi-li-us Pa - - -

te, Do-mi-ne De - - - us, Ag - nus De - - i, Fi-li-us Pa - - -

Do-mi-ne De - - - us, Ag - nus De - - - i, Fi-li-us Pa - - -

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61.

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

8

*mf*

*mf*

*mf*

*mf*

*mf*

tris, Fi-li-us Pa - - - tris, Fi-li-us Pa - - - tris,

tris, Fi-li-us Pa - - - tris, Fi-li-us Pa - - - tris,

tris, Fi-li-us Pa - - - tris, Fi-li-us Pa - - - tris,

tris, Fi-li-us Pa - - - tris, Fi-li-us Pa - - - tris,

tris, Fi-li-us Pa - - - tris, Fi-li-us Pa - - - tris,

tris, Fi-li-us Pa - - - tris, Fi-li-us Pa - - - tris,

*mf*

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67

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*mf*

*1°*

*f*

Qui tol - - - - - lis pec - - -

The musical score for page 22 (measures 67-72) features an orchestral arrangement. The woodwinds (Flute, Oboe, B♭ Clarinet, Bassoon, B♭ Cor Anglais, and E♭ Horn) are mostly silent, with the B♭ Clarinet and E♭ Horn playing a melodic line starting in measure 68, marked *mf* and *1°*. The strings (Violins 1 & 2, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment, with the Violins marked *f*. The choir (Soprano, Alto, Tenor, Bass) and Bass Choir are silent until measure 71, where the Bass Choir sings the lyrics "Qui tol - - - - - lis pec - - -". The keyboard (KB) provides harmonic support throughout.

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Musical score for measures 73-80. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Bassoon Contrabass (Bb Cnt.), Horn in E-flat (Eb Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Bass Choir, and Keyboard (KB). The woodwinds and strings play *p* dynamics with first fingerings (*1<sup>o</sup>*). The vocal soloists and choir sing the text: "mi-se - re-re", "mi-se - re-re no - -", and "ca - - - - ta, qui tol - lis pec - ca - ta mun - di,".

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81.

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
no - bis, mi - se - re - re no - - - bis,

A.  
bis, mi - se - re - re no - - - - - bis,

T.  
*p* mi - se - - re - re no - - - - bis,

B.  
*p* mi - se - - re - re no - - - - - bis,

Bass Choir  
*f* Qui tol - - - - - lis pec - -

KB

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87

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*p*

sus - ci-pe de - pre -

sus - ci-pe

ca - - - - ta, qui tol - lis pec - ca - ta mun - - di,

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94

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
ca - ti - o - - - - nem nos - tram, nos - - - - -

A.  
de - pre - ca - ti - - o - nem nos - tram, nos - - - - -

T.  
sus - ci-pe de - pre - ca - ti - - o - nem nos - - -

B.  
sus - - - ci-pe de - - pre - - ca - ti - o - nem nos - - -

Bass  
Choir  
mf  
Qui

KB

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99

Fl. *mf* 1<sup>o</sup>

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

B♭ Cnt. *mf*

E♭ Hn. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

S. *mf*  
tram. Qui se - des, qui se - des ad dex - te - ram

A. *mf*  
tram. Qui se - des, qui se - des ad dex - te - ram

T. *mf*  
tram. Qui se - des, qui se - des ad dex - te - ram

B. *mf*  
tram. Qui se - des, qui se - des ad dex - te - ram

Bass Choir  
se - - - - des ad dex - - - te - ram

KB *mf*

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102

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

Pa - - tris, mi - se-re - - re, mi - se-re - - - re,

Pa - - tris, mi - se-re - - re, mi - se-re - - - re,

Pa - - tris, mi - se-re - - re, mi - se-re - - - re,

Pa - - tris, mi - se-re - - re, mi - se-re - - - re,

Pa - - - - - tris, mi - - - - - se - - - -

*p.*

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105

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

mi-se-re - re no-bis, mi-se - re-re no - - - bis, mi - se - re-re

mi-se-re - re no - - - bis, mi-se - re - re no - bis, mi-se-

mi-se-re - re no - - - bis, mi-se -

mi-se-re - re no - - - bis, mi - se - - re-re

re - - - re - - - no - - - bis, mi-se-re-re no - bis,

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112

The musical score for measures 112-115 includes the following parts and their lyrics:

- Fl.** (Flute)
- Ob.** (Oboe)
- B♭ Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- B♭ Cnt.** (Bass Contrabass)
- E♭ Hn.** (E-flat Horn)
- Vln. 1** (Violin 1)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Cello)
- S.** (Soprano): no - - - - bis. Quo - ni-am tu so-lus sanc -
- A.** (Alto): re-re no - bis. Quo - ni-am tu so-lus sanc -
- T.** (Tenor): re-re no - bis. Quo - ni-am tu so-lus sanc -
- B.** (Bass): no - - - - bis, Quo - ni-am tu so-lus sanc -
- Bass Choir**: no - - - - bis. Quo - ni-am tu so-lus sanc -
- KB** (Keyboard)

Musical dynamics include *p*, *cres.*, *f*, *tr*, and accents. The woodwinds and strings play supporting parts with various articulations.

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119

Fl.  
Ob.  
Bb Cl.  
Bsn.  
Bb Cnt.  
Eb Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  
Bass Choir  
KB

tus, Quo - ni-am tu so - lus Do - - - - mi - - -  
tus, Quo - ni-am tu so - lus Do - - - - mi - - -  
tus, Quo - ni-am tu so - lus Do - - - - mi - - -  
tus, Quo - ni-am tu so - lus Do - - - - mi - - -  
tus, Quo - ni-am tu so - lus Do - - - - mi - - -

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123

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

nus, tu so-lus sanc-tus, tu so-lus Do-mi-nus,

nus, tu so-lus sanc-tus, tu so-lus Do-mi-nus,

nus, tu so-lus sanc-tus, tu so-lus Do-mi-nus,

nus, tu so-lus sanc-tus, tu so-lus

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129

Fl. *f* *ff*

Ob. *f* *ff*

Bb Cl. *ff*

Bsn. *ff*

Bb Cnt. *f* *ff*

Eb Hn. *ff*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

S. *ff*  
 nus, tu so-lus Al-tis-si-mus, Je-su Chris-

A. *ff*  
 tu so-lus Al-tis-si-mus, Je-su Chris-

T. *ff*  
 tu so-lus Al-tis-si-mus, Je-su Chris-

B. *ff*  
 Do-mi-nus, tu so-lus Al-tis-si-mus, Je-su Chris-

Bass Choir *ff*  
 Do-mi-nus, tu so-lus Al-tis-si-mus, Je-su Chris-

KB *f* *ff*

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134

Fl. *f* *1°* *tr*

Ob. *f* *tr*

B♭ Cl. *mf*

Bsn. *mf*

B♭ Cnt.

E♭ Hn. *mf* *tr*

Vln. 1 *mf* *tr*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

S. *mf*  
te, cum Sanc - - - to Spi-ri-tu, in glo-ri-a De - - -

A. *mf*  
te, cum Sanc-to Spi - - - ri-tu, in glo - ri -

T. *mf*  
te, cum Sanc-to Spi - - - ri-tu, in glo - ri -

B. *mf*  
te, cum Sanc - to Spi - ri-tu, in glo - ri - a De - - - - -

Bass Choir *mf*  
te, cum Sanc - to Spi - ri-tu, in glo - ri - a De - - - - -

KB *mf* *tr*

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138

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
i, in glo-ri-a De - - i, in glo-ri-a De - - i, in glo-ri-a De - i

A.  
a, in glo-ri-a De - - i, in glo-ri-a De - - i, in glo-ri-a De - i

T.  
a, in glo-ri-a De - - i, in glo-ri-a De - - i, in glo-ri-a De - i

B.  
i, in glo-ri-a De - i

Bass Choir  
i, in glo-ri-a De - i

KB

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144

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

Pa - - tris, De - i Pa - - - tris, in glo-ri-a De - - i, in glo-ri-a De -

Pa - tris, De - i Pa - - - tris, in glo-ri-a De - - i, in glo-ri-a De -

Pa - tris, De - i Pa - - - tris, in glo-ri-a De - - i, in glo-ri-a De -

Pa - tris, De - i Pa - - - tris,

Pa - tris, De - i Pa - - - tris,

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151

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*f* *mf* *p*

i, in glo-ri-a De-i Pa-tris, De-i Pa-tris. A-

i, in glo-ri-a De-i Pa-tris, De-i Pa-tris. A-

i, in glo-ri-a De-i Pa-tris, De-i Pa-tris. A-

in glo-ri-a De-i Pa-tris, De-i Pa-tris. A-men, A-

in glo-ri-a De-i Pa-tris, De-i Pa-tris.

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158 *tr* *ritar.*

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass  
Choir

KB

men, A - - - men, A - - men, A - - - men.

men, A - - - men, A - - men, A - - - men.

men, A - - - men, A - men, A - - men, A - - - - - - - - men.

men, A - men, A - - men, A - - - men.

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# 3. Credo

Hilarión Eslava, Obra 133

**Allegro**

Flute

Oboes

Bb Clarinets

Bassoons

Bb Cornets

Horns in Eb

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Bass Choir

Keyboard Reduction

*p*

*1<sup>o</sup>*

*Solo*

*p*

Pa - trem om - ni - po - ten - tem, fac - tor - um

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10

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

vi - si - bi - li - um om - ni - um et in vi - si -

vi - si - bi - li - um om - ni - um et in vi - si -

vi - si - bi - li - um om - ni - um et in vi - si -

vi - si - bi - li - um om - ni - um et in vi - si -

cæ - li et ter - ræ,

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19

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

bi - - li - um.

bi - - li - um.

bi - - li - um.

bi - - li - um.

Etin u - num Do - mi-num Je - sum Chris - tum, Fi - li - um

*p*

*p*

*p*

*p*

*p*

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26.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

et ex Pa - - tre na - - tum an - te

et ex Pa - - - tre na - - tum an - te

et ex Pa - - - tre na - tum an - te

et ex Pa - - - tre na - - tum an - te

De-i u-ni - ge - ni - tum,

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34

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

om-ni - a sæ - - cu - la. De-um de De - - o, Lu - men de

om - ni-a sæ - - - cu - la. De-um de De - - o, Lu - men de

om - ni-a sæ - - - cu - la. De-um de De - - o, Lu - men de

om - ni-a sæ - - - cu - la. De-um de De - o, Lu-mende Lu - mi-ne,

De-um de De - o, Lu-mende Lu - mi-ne,

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40

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

Lu - mi-ne, De - - - um ve - rum de De - o ve - - - ro, De - - um

Lu - mi-ne, De - - - um ve - rum de De - o ve - - - ro, De - um

Lu - mi-ne, De - um ve - - - - rum de De - o ve - - - ro, De - um

De - - um ve - - - rum de De - - - o ve - - - ro, De - um

De - - um ve - - - rum de De - - - o ve - - - ro, De - um

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45

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

ve - - - - rum de De-o ve - - - - ro, ge - ni - tum non

ve - - - - rum de De - o ve - - - - ro, ge - ni - tum non

ve - - - - rum de De - - - - o ve - - - - ro, ge - ni - tum non

ve - ro de De - o ve - - - - - - - - ro, ge - ni - tum non

ve - ro de De - o ve - - - - - - - - ro, ge - ni - tum non

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

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53

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

fac - - tum, con - sub - stan - ti - a - lem Pa - - tri, per quem om - ni - a

fac - - tum, con - sub - stan - ti - a - lem Pa - - tri, per quem om - ni - a

fac - - tum, con - sub - stan - ti - a - lem Pa - - tri, per quem om - ni - a

fac - - tum, con - sub - stan - ti - a - lem Pa - - tri, per quem om - ni - a

fac - - tum, con - sub - stan - ti - a - lem Pa - - tri, per quem om - ni - a

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The musical score on page 47 begins at measure 63. It features a vocal entry with the Latin text: *fac - - - ta sunt. Qui prop - ter nos ho - - - mi - - -*. The vocal parts (Soprano, Alto, Tenor, Bass) and the Bass Choir enter with a *mf* (mezzo-forte) dynamic. The instrumental accompaniment, including the Bassoon, Bassoon Contrabass, Violin 1, Violoncello, and Contrabass, provides harmonic support with a *mf* dynamic. The score includes various musical notations such as accidentals, slurs, and dynamic markings.

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68

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

nes et prop-ter nos - - - - - tram sa - - - - -

ho - - - mi - nes et prop - - - ter nos - - - - -

qui prop-ter nos - - - ho-mi - nes et prop-ter nos - - - tram

nos, ho - - - mi - - - nes et prop-ter nos - tram sa - lu - tem,

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75

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
- - - lu - - - tem des - cen - - - dit, des-cen-dit de

A.  
tram sa - - lu - - - tem des - cen - dit, des -

T.  
sa - - - lu - - - - tem, et prop-ter nos - tram sa - lu - - tem des -

B.  
- et - - prop-ter nos - - tram sa - lu - - - - - - - tem des -

Bass Choir

KB

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81.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass  
Choir

KB

cae - - - - - lis, de cae - - - - - lis.

cen - - - - - dit de cae - - - - - lis.

cen - - - - - dit, des - cen - dit de cae - - - - - lis,

cen - - - - - dit de cae - - - - - lis,

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85 **Andante Mosso**

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*mf*

*p*

*1<sup>o</sup>*

ex Ma -

ex Ma - ri - -

ex Ma - ri - -

ex Ma - ri - -

Et in - car - na - tus est de Spi - ri - tu Sanc - to

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94

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

ri - a Vir - gi - ne, et ho - mo fac - tus est. Cru - ci - fi - xus

- - a Vir - gi - ne, et ho - mo fac - tus est. Cru - ci - fi - xus

- - a Vir - gi - ne, et ho - mo fac - tus est. Cru - ci - fi - xus

- - a Vir - gi - ne, et ho - mo fac - - - tus est. Cru - ci - fi - xus

Cru - ci - fi - xus

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105

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus

e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus

e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus

e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus

sub Pon - ti - o Pi - la - to,

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116

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
est, et se - pul - tus est, pas - sus et se - pul - tus est, \_\_\_\_\_

A.  
est, et se - pul - tus est, et se - pul - tus est, \_\_\_\_\_

T.  
est, et se - pul - tus est, et se - pul - tus est, \_\_\_\_\_

B.  
est, pas - sus et se - pul - tus est, et se - pul - tus est, \_\_\_\_\_

Bass  
Choir

KB

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124 **Allegro**

Fl.  
Ob.  
Bb Cl.  
Bsn.  
Bb Cnt.  
Eb Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  
Bass Choir  
KB

*ff*

*Allegro*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

et re-sur-re-xit ter-ti-a di-e, se-cun-

et re-sur-re-xit ter-ti-a di-e, se-cun-

et re-sur-re-xit ter-ti-a di-e, se-cun-

et re-sur-re-xit ter-ti-a di-e, se-cun-

et re-sur-re-xit ter-ti-a di-e, se-cun-

et re-sur-re-xit ter-ti-a di-e, se-cun-

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130

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

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135

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*mf* *p*

cæ - - - - - lum, se - - - det ad dex - te - ram, se - - det ad

cæ - - - - - lum, se - - - det ad dex - te - ram, se - - det ad

cæ - - - - - lum, se - - - det ad dex - te - ram, se - - det ad

cæ - - - - - lum, se - - - det ad dex - te - ram, se - - det ad

cæ - - - - - lum, se - - - det ad dex - te - ram

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143

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*mf* *1<sup>o</sup>*  
*mf* *1<sup>o</sup>*  
*mf* *1<sup>o</sup>*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*mf*  
*p*  
*p*  
*p*

dex - te-ram Pa - - - tris. Et i - - - te -  
 dex - te-ram Pa - - - tris. *mf* Et *p*i - - - te -  
 dex - te-ram Pa - - - tris. Et i - te - - rum ven - - - -  
 dex - te-ram Pa - - - tris. Et i - - - te -

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150

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
rum ven - - - - - tu - - - - - rus est cum glo - ri - a,

A.  
rum ven - - - - - tu - - - - - rus est cum glo - ri - a,

T.  
tu - - - - - rus est cum glo - - ri - - - - a,

B.  
rum ven - - - - - tu - - - - - rus est cum glo - ri - a,

Bass  
Choir

KB

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155

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. *p*  
ju - di - - ca - re vi - vos et mor - - - tu - - -

A. *p*  
ju - di - - ca - re vi - vos et mor - - - tu -

T. *mf* *p*  
ju - di - - ca - re vi - - - vos et mor - - - tu - - -

B. *p*  
ju - - - di - - - ca - re vi - vos et mor - - - tu - - -

Bass Choir

KB

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162

Fl.  
Ob.  
B♭ Cl.  
Bsn.  
B♭ Cnt.  
E♭ Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  
Bass Choir  
KB

os, cu-jus reg-ni non e-rit, non, non e - rit fi-nis, cu-jus reg-ni non  
os, cu-jus reg-ni non e-rit, non, non e - rit fi-nis, cu-jus reg-ni non  
os, cu-jus reg-ni non e-rit, non, non e - rit fi-nis, cu-jus reg-ni non  
os, cu-jus reg-ni non e-rit, non, non e - rit fi-nis, cu-jus reg-ni non

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168 *Despacio (Slowly)* *rit.* *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*ff* *>* *>* *>* *>* *>* *>* *pp* *p* *mf* *1° Solo*

e-rit, non,non e - rit fi-nis, non e-rit fi - - nis.

e-rit, non,non e - rit fi-nis, non e-rit fi - - nis.

e-rit, non,non e - rit fi-nis, non e-rit fi - - nis.

e-rit, non,non e - rit fi-nis, non e-rit fi - - nis.

Et in Spi - ri - tum

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174

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*p*

*1°*

*p*

*p*

*p*

*p*

*p*

*p >*

*p*

*p >*

*p >*

Sanc-tum, Do-mi - num et vi - vi - fi - can - tem, qui ex

qui ex

qui ex

qui ex

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183

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

Pa - - tre Fi - li - o - que pro - ce - - - dit.

Pa - - tre Fi - li - o - que pro - ce - - - dit.

Pa - - tre Fi - li - o - que pro - ce - - - dit.

Pa - - tre Fi - li - o - que pro - ce - - - dit.

Quicum Pa - - tre et Fi - li -

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192

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

et con glo - ri - fi - ca -

et con glo - ri - fi - ca - -

et con glo - ri - fi - ca - -

et con glo - ri - fi - ca - -

o si - - mul a - do - ra - - tur

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200

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

tur, qui lo - cu - tus est per pro - phe - - - tas. Et u - nam,

tur, qui lo - cu - tus est per pro - phe - - - - tas. Et u - nam,

tur, qui lo - cu - tus est per pro - phe - - - - tas. Et u - nam,

tur, qui lo - cu - tus est per pro - phe - - - - tas. Et u - nam, sanc - tam,

Et u - nam, sanc - tam,

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206

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

sanc - - tam, sanc - tam, ca - tho - - li - cam et a - pos - to - - -

sanc - - tam, sanc - tam, ca - tho - - li - cam et a - - - - - pos -

sanc - - tam, sanc - tam, ca - tho - - li - cam et a - - - - - pos -

sanc - tam, ca - tho - - li - cam et a - pos - to - - - li - cam Ec -

sanc - tam, ca - tho - - li - cam et a - pos - to - - - li - cam Ec -

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210

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

- - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis - ma in re -  
 to - - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis - - ma in re -  
 to - - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis - - ma in re -  
 cle - - - - - si - am. Con - - - fi - te - or u - num bap - tis - ma in re -  
 cle - - - - - si - am. Con - - - fi - te - or u - num bap - tis - ma in re -

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217

Fl.  
Ob.  
Bb Cl.  
Bsn.  
Bb Cnt.  
Eb Hn.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
S.  
A.  
T.  
B.  
Bass Choir  
KB

mis-si-o-nem pec-ca-to-rum. Et ex-

mis-si-o-nem pec-ca-to-rum. Et ex-

mis-si-o-nem pec-ca-to-rum. Et ex-

mis-si-o-nem pec-ca-to-rum. Et ex-

mis-si-o-nem pec-ca-to-rum. Et ex-

mis-si-o-nem pec-ca-to-rum. Et ex-

mis-si-o-nem pec-ca-to-rum. Et ex-

mis-si-o-nem pec-ca-to-rum. Et ex-

mis-si-o-nem pec-ca-to-rum. Et ex-

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225

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

pec - - to, et ex - - pec - - to re - sur - rec - ti - o - nem mor - tu - o - -

pec - - to, et ex - - pec - - to re - sur - rec - ti - o - nem mor - tu - o - -

pec - - to, et ex - - pec - - to re - sur - rec - ti - o - nem mor - tu - o - -

pec - - to, et ex - - pec - - to re - sur - rec - ti - o - nem mor - tu - o - -

pec - - to, et ex - - pec - - to re - sur - rec - ti - o - nem mor - tu - o - -

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236

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

rum, et vi - - - tam ven - tu - ri sæ - cu - - li, et

rum, et vi - - tam ven - tu - ri sæ - cu - - li,

rum, et vi - - - tam,

rum, et vi - - - tam ven - tu - ri - sæ - - - cu - li, et vi -

rum, et vi - - - tam ven - tu - ri - sæ - - - cu - li, et

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242

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

vi - - - - tam ven - tu - ri sæ - cu - - - li, vi - - - - tam, vi - - - - tam ven -  
 et vi - - - - tam vi - - - - tam, vi - - - - tam ven - -  
 et vi - - tam ven - tu - ri sæ - - - - cu - li, vi - - - - tam, vi - - - - tam ven -  
 - - - - - tam ven - tu - ri - sæ - - - - cu - li, vi - - - - tam, vi - - - - tam ven -  
 vi - - - - tam ven - tu - ri - sæ - - - - cu - li, vi - - - - tam, vi - - - - tam ven -

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248 *menos movido* *a tempo*

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
tu-risæ - cu - li, ven - - tu - ri sæ - - - cu - li, vi - - - tam, vi - -

A.  
tu-risæ - cu - li, ven - - - tu - - - ri sæ - - - cu - li, vi - - - tam, vi - -

T.  
tu-risæ - cu - li, ven - - - tu - - - ri sæ - - - cu - li, vi - - - tam, vi - -

B.  
tu-risæ - cu - li, ven - - - tu - - - ri sæ - - - cu - li, vi - - - tam, vi - -

Bass Choir  
tu-risæ - cu - li, vi - - - tam, vi - -

KB

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255

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*p*

*meno*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

tam ven - - tu - ri sæ - cu - li ven - - tu - ri sæ - cu - li. A -

tam ven - - tu - ri sæ - cu - li ven - - tu - - ri sæ - cu - li. A -

tam ven - - tu - ri sæ - cu - li ven - - tu - - ri sæ - cu - li, A -

tam ven - - tu - ri sæ - cu - li ven - - tu - - ri sæ - cu - li. A - men,

tam ven - - tu - ri sæ - cu - li A -

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262

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

men, A - - - men, A - men, A - - - - - men.

men, A - - - men, A - men, A - - - men.

men, A - - - men, A - men, A - - - men.

A - - - men, A - men, A - - - men.

men, A - - - men, A - men, A - - - men.

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## 4. Sanctus

Hilarión Eslava, Obra 133

**Moderato**

Flute

Oboes

Bb Clarinets

Bassoons

Bb Cornets

Horns in Eb

**Moderato**

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Bass Choir

Keyboard Reduction

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

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

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

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

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10

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Ple - - - - ni sunt cæ - - - -

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16<sub>8</sub>

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*mf*

*p*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

1<sup>o</sup>

glo-ri - a, glo - ri - a

glo-ri - a, glo - ri - a

glo-ri - a, glo - ri - a

li, cæ - - li et ter - ra

25

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Cnt.

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

tu - - - a,

tu - - - a,

tu - - - a,

Ple - - - - ni sunt cae - - - - li, cae - li et ter -

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33

Fl. *mf* *1°*

Ob. *mf* *1°*

B♭ Cl. *mf* *1°*

Bsn. *mf* *1°*

B♭ Cnt.

E♭ Hn. *mf* *1°*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

S. *mf* glo-ri - a, glo - ri - a tu - a. Ho-san - na, ho - san - na,

A. *mf* glo-ri - a, glo - ri - a tu - a, Ho-san - *mf*

T. *mf* Ho-san - na, ho - san - - -

B. *mf* glo-ri - a, glo - ri - a tu - a, Ho-san - na, ho - san - - -

Bass Choir *mf* ra Ho-san -

KB *mf*

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41

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

ho-san - na, ho - san - na, ho-san - na, ho - san - na, ho-san - na in

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

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

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

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47

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

8

*f* *mf* *p*

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

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

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

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

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

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# 5. Agnus Dei

83

Hilarión Eslava, Obra 133

**Andante mosso**

Flute

Oboes *1°*

Bb Clarinets

Bassoons *1°*

Bb Cornets

Horns in Eb

Violin 1 *p*

Violin 2 *p*

Viola *p*

Violoncello *p*

Contrabass *p*

Soprano *p*  
Ag - nus De - i, qui tol - lis pec - ca - ta mun -

Alto *p*  
Ag - nus De - i, qui tol - - lis pec - ca - ta mun -

Tenor *p*  
Ag - nus De - i, qui tol - - lis pec - ca - ta mun -

Bass *p*  
Ag - nus De - i, qui tol - - lis pec - ca - ta mun -

Bass Choir

Keyboard Reduction *p*

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10

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

di, mi-se - re - re no - - bis, mi - se - re - re no - - - - bis.

di, mi-se - re - re no - - bis, mi - se - re - re no - bis.

di, mi-se - re - re no - - - - bis.

mf

Ag-nus

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18

Fl. *mp*

Ob. *mp*

Bb Cl. *mp*

Bsn. *mp*

Bb Cnt.

Eb Hn. *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

S. *mp*  
Ag - nus De - i, qui tol - lis pec - ca - ta

A. *mp*  
Ag - nus De - i, qui tol - lis pec - ca - ta

T. *mp*  
Ag - nus De - i, qui tol - lis pec - ca - ta

B. *mp*  
Ag - nus De - i, qui tol - lis pec - ca - ta

Bass Choir  
De - - - i, qui tol - lis pec - - - ca - - - ta mun - - - - -

KB *mf*

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22

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

mun - di, mi - - - se - - - re - re no - -

mun - di, mi - - - se - - - re - re no - -

mun - di, mi - - - se - - - re - re no - -

mun - di, mi - - - se - - - re - re no - -

di, mi - - - - - se - - - - - re - - - - - re no - - - - -

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26.

Fl.

Ob.

Bb Cl.

Bsn.

Bb Cnt.

Eb Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.

A.

T.

B.

Bass Choir

KB

*p* bis, mi-se - re - re no - - - bis, *pp* no-bis, no - bis.

*p* bis, mi-se - re-re no - bis, *pp* no-bis, no - bis.

*p* bis, mi-se - re-re no - bis, *pp* no-bis, no - bis.

*p* bis, mi-se - re-re no - bis, *pp* mi-se - re - - re no - bis.

bis.

*pp*

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33

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

B♭ Cnt.

E♭ Hn. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

S. *p*  
 Ag - nus De - i, qui tol - - - lis pec - ca - ta mun - di pec - ca - ta mun - di,

A. *p*  
 Ag - nus De - i, qui tol - - lis pec - ca - - - ta, pec - - - ca - ta mun - di,

T. *p*  
 Ag - nus De - i, qui tol - - - lis pec - ca - - - ta, pec - - - ca - ta mun - di,

B. *p*  
 Ag - nus De - i, qui tol - - - lis pec - ca - - - ta, pec - ca - ta mun - di,

Bass  
 Choir

KB *p*

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41.

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bsn. *p*

Bb Cnt.

Eb Hn. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.  
do - na no - bis pa - - - - cem, do - - - - na no - - bis pa -

A.  
do - na no - bis pa - - - - cem, do - na no - - - bis pa - -

T.  
do - na no - bis pa - - - - cem, do - na no - bis pa - -

B.  
do - na no - bis pa - - - - cem, do - na no - - bis pa - -

Bass Choir

KB

Detailed description: This is a page of a musical score, page 89, starting at measure 41. The score is for a symphony with vocal soloists and choir. The instruments listed are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), B-flat Contrabassoon (Bb Cnt.), E-flat Horn (Eb Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). There is also a Bass Choir and a Keyboard (KB). The key signature is B-flat major (two flats). The tempo and dynamics are marked with a piano (*p*) dynamic. The vocal parts have lyrics in Latin: "do - na no - bis pa - - - - cem, do - - - - na no - - bis pa -". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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*meno mosso*

The score includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- B♭ Cnt. (Bassoon/Contrabassoon)
- E♭ Hn. (E-flat Horn)
- Vln. 1 (Violin I)
- Vln. 2 (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Bass Choir
- KB (Keyboard)

Lyrics for the vocal parts:

S. cem, pa - - - - - cem, pa - - - - - cem.

A. cem, pa - - - - - cem, pa - - - - - cem.

T. cem, pa - - - - - cem, pa - - - - - cem.

B. cem, no - bis pa - - - - - cem, no - bis pa - - - - - cem.

Bass Choir no - bis pa - - - - - cem, no - bis pa - - - - - cem.

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# Flute

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

**Andante**

Measures 1-4: *p* [1-4] **4**  
Measures 5-9: *f* **9** [11-19]  
Measures 20-31: *p* **ff**  
Measures 32-35: *ff* **4** [32-35]  
Measures 36-39: **4** [40-43]  
Measures 40-47: *p* **7** [49-55]  
Measures 48-65: *f* **meno mosso**  
Measures 66-67: **2** [66-67]

### 2. Gloria

Hilarión Eslava, Obra 133

**Allegro Moderato**

Measures 1-3: *f* **3** [1-3]  
Measures 4-11: *f*  
Measures 12-18: *mf* **7** [12-18] *tr*  
Measures 19-26: *f* **7** [30-36] *tr*  
Measures 27-36: *f* **7** [30-36] *tr* *tr<sup>b</sup>*

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2

Musical staff 42-50. Treble clef, key signature of two flats. Measure 42 starts with a whole rest. Measures 43-44 contain eighth notes. Measure 45 has a whole rest. Measures 46-48 contain eighth notes. Measure 49 has a half note with an accent (>). Measure 50 has a whole rest. Dynamic: *ff*.

Musical staff 51-61. Treble clef, key signature of two flats. Measure 51 has a whole rest. Measures 52-53 contain eighth notes. Measure 54 has a half note with an accent (>). Measure 55 has a whole rest. Measures 56-57 contain eighth notes. Measure 58 has a whole rest. Measures 59-60 contain eighth notes. Measure 61 has a quarter note with an accent (>). Dynamic: *f* at measure 56, *ff* at measure 61. A triplet of eighth notes is indicated above measures 56-58.

Musical staff 62-72. Treble clef, key signature of two flats. Measure 62 has a quarter note with an accent (>). Measures 63-64 contain eighth notes with accents (>). Measure 65 has a quarter note with an accent (>). Measure 66 has a whole rest. Measures 67-68 contain eighth notes with accents (>). Measure 69 has a whole rest. Measure 70 has a whole rest. Measure 71 has a whole rest. Measure 72 has a whole note with an accent (>). Dynamic: *mf*. A triplet of eighth notes is indicated above measures 67-69.

Musical staff 73-83. Treble clef, key signature of two flats. Measure 73 has a quarter note with an accent (>). Measures 74-75 contain eighth notes with accents (>). Measure 76 has a quarter note with an accent (>). Measure 77 has a whole rest. Measure 78 has a whole rest. Measure 79 has a whole rest. Measure 80 has a whole rest. Measure 81 has a whole rest. Measure 82 has a whole rest. Measure 83 has a whole note with an accent (>). Dynamic: *f*. An eighth rest is indicated above measure 83. A triplet of eighth notes is indicated above measures 79-81.

Musical staff 84-94. Treble clef, key signature of two flats. Measure 84 has a quarter note. Measures 85-86 contain eighth notes. Measure 87 has a quarter note. Measure 88 has a whole rest. Measure 89 has a whole rest. Measure 90 has a whole rest. Measure 91 has a whole rest. Measure 92 has a whole rest. Measure 93 has a whole rest. Measure 94 has a whole note. Dynamic: *f* at measure 89, *ff* at measure 94. A triplet of eighth notes is indicated above measures 89-91.

Musical staff 95-105. Treble clef, key signature of two flats. Measure 95 has a quarter note. Measures 96-97 contain eighth notes. Measure 98 has a quarter note. Measures 99-100 contain eighth notes. Measure 101 has a quarter note. Measure 102 has a whole rest. Measure 103 has a whole rest. Measure 104 has a whole rest. Measure 105 has a quarter note. Dynamic: *f* at measure 95, *f* at measure 105. Trills (*tr*) are indicated above measures 96-97 and 99-100. A triplet of eighth notes is indicated above measures 103-105.

Musical staff 106-116. Treble clef, key signature of two flats. Measure 106 has a quarter note. Measures 107-108 contain eighth notes. Measure 109 has a quarter note. Measure 110 has a whole rest. Measure 111 has a whole rest. Measure 112 has a whole rest. Measure 113 has a whole rest. Measure 114 has a whole rest. Measure 115 has a whole rest. Measure 116 has a quarter note. Dynamic: *f*. A triplet of eighth notes is indicated above measures 112-114.

Musical staff 117-127. Treble clef, key signature of two flats. Measure 117 has a quarter note. Measures 118-119 contain eighth notes. Measure 120 has a quarter note. Measure 121 has a whole rest. Measure 122 has a whole rest. Measure 123 has a whole rest. Measure 124 has a whole rest. Measure 125 has a whole rest. Measure 126 has a whole rest. Measure 127 has a quarter note. Dynamic: *mf*. A trill (*tr*) is indicated above measure 125. *ritar.* is written above measure 126. A triplet of eighth notes is indicated above measures 123-125.

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### 3. Credo

3

Hilarión Eslava, Obra 133

**Allegro**  
**36**  
[1-36] *f*

44  
[50-72] *mf* <sup>1°</sup> **23**

76  
[81-84] **4** **Andante Mosso** [85-92] *p* **8**

95  
*ff* [105-108] *ff* **4**

110  
[113-123] **11** **Allegro** *ff*

129

136  
[137-162] *f* **26** **Despacio (Slowly)** [170-171] **2**

172  
**a tempo** **33** *f* [172-204]

212  
[222-244] **23**

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4

245 *meno mosso*  
3  
*f* [250-252]

253 *a tempo*  
*f* [258-266] 9

## 4. Sanctus

Hilarión Eslava, Obra 133

*Moderato*  
3 2 23  
[1-3] *mf* [6-7] [10-32] *mf*

35 *mf* *f*

44 *ff* [50-53] 4

## 5. Agnus Dei

Hilarión Eslava, Obra 133

*Andante mosso*  
17  
[1-17] *mp*

26 5 7  
[27-31] *pp* *p* [34-40] *p*

45 *meno mosso*  
*f* [51-52] 2

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# Oboes

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

Andante

6 [1-6] *f* [11-19] 9

20 *p* *ff*

30 [32-35] *ff* [40-43] 4

46 [49-55] *p* 7

60 *f* *meno mosso* 2 [66-67]

Detailed description: This block contains the musical score for the Oboe part of the Kyrie. It consists of five staves of music. The first staff starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The first measure is a whole rest, followed by six measures of music. The second staff continues from measure 20, starting with a piano (*p*) dynamic. The third staff starts at measure 30, with dynamics of *ff* and *f*. The fourth staff starts at measure 46, with a piano (*p*) dynamic. The fifth staff starts at measure 60, with a forte (*f*) dynamic and a tempo change to 'meno mosso'. The score includes various musical notations such as slurs, accents, and dynamic markings.

### 2. Gloria

Hilarión Eslava, Obra 133

#### Allegro Moderato

3 [1-3] *f* *f*

12 [12-18] *mf* *f* *ff*

27 [30-36] *f*

Detailed description: This block contains the musical score for the Oboe part of the Gloria. It consists of three staves of music. The first staff starts with a treble clef, a key signature of three flats, and a common time signature. The tempo is marked 'Allegro Moderato'. The first measure is a whole rest, followed by three measures of music. The second staff starts at measure 12, with dynamics of *mf*, *f*, and *ff*. The third staff starts at measure 27, with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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2

42

*ff*

51

*f* *ff*

3

[54-56]

61

*p*

12

[66-77]

81

*p*

6

[86-91]

95

*mf*

1°

104

*f*

8

[108-115]

121

*f* *ff*

5

[124-128]

134

*f*

*tr*

*f*

3

[139-141]

143

*f*

3

[148-150]

152

*f*

4

[159-162]

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### 3. Credo

3

Hilarión Eslava, Obra 133

**Allegro**  
36  
[1-36] *f*

44  
[50-72] *mf*

74  
[81-84]

**Andante Mosso**  
8  
[85-92] *p* *ff*

102  
[105-108] *ff* [113-123]

124 **Allegro**  
*ff*

130

135  
[137-162] *f*

167 **Despacio (Slowly)** 2 **a tempo** 33  
[170-171] [172-204]

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4

205

*f*

214

14

[223-236]

237

*f*

*a tempo  
menos movido*

244

*f*

3

[250-252] *f*

255

9

[258-266]

### 4. Sanctus

Hilarión Eslava, Obra 133

Moderato

3

2

23

1°

[1-3] *mf*

[6-7] *mf*

[10-32] *mf*

35

*mf*

*f*

43

*ff*

4

[50-53]

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# 5. Agnus Dei

5

Hilarión Eslava, Obra 133

**Andante mosso**

Musical notation for the first system (measures 1-15). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is **Andante mosso**. The notation includes a first ending bracket labeled **1°** over measures 1-3, a second ending bracket labeled **6** over measures 4-9, and another first ending bracket labeled **1°** over measures 10-15. Dynamics include *p* (piano) and *[4-9]*.

Musical notation for the second system (measures 16-25). The notation includes accents (>) over several notes. The dynamic is *mp* (mezzo-piano).

Musical notation for the third system (measures 26-44). The notation includes first ending brackets labeled **5** over measures 27-31 and **7** over measures 34-40. Dynamics include *pp* (pianissimo) and *p* (piano).

Musical notation for the fourth system (measures 45-52). The notation includes accents (>) and a dynamic of *f* (forte). The tempo changes to **meno mosso**. The system ends with a first ending bracket labeled **2** over measures 51-52.

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# B♭ Clarinets

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

**Andante**  
4

[1-4] *p* *f*

11 *mf* *p*

21 *ff* [32-35] 4

36 *ff* [40-43] 4

48 *p* [49-55] *p* 7

62 *f* *meno mosso* 2 [66-67]

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# 2. Gloria

Hilarión Eslava, Obra 133

## Allegro Moderato

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one flat (B-flat). The first staff shows a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Dynamics range from *p* to *f*.

Musical notation for measures 9-17. The melody continues with eighth and quarter notes. Dynamics include *p* and accents (>).

Musical notation for measures 18-28. The piece features a series of chords and rests. Dynamics include *mf*, *f*, and *ff*.

Musical notation for measures 29-38. The melody consists of quarter and eighth notes with accents. Dynamics include *p* and *mf*.

Musical notation for measures 39-46. The piece features a series of chords and rests. Dynamics include *ff* and *mf*.

Musical notation for measures 47-55. The melody includes quarter and eighth notes with accents. Dynamics include *ff* and *mf*.

Musical notation for measures 56-62. The piece features a series of chords and rests. Dynamics include *f* and *ff*.

Musical notation for measures 63-78. The piece features a series of chords and rests. Dynamics include *mf*. There are repeat signs with first and second endings indicated by '2' and '7' above the bars.

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79 <sup>1°</sup>  
  
*p* [86-91] *p*

96  
  
*mf*

106 <sup>5</sup> *cres.*  
  
*p* [108-112] *f*

120  
  
*p* *mf*

129  
  
*ff* *mf*

139 <sup>3</sup>  
  
*f* [139-141] [148-150]

151  
  
*f* *p*

158 *ritar.*  
  
*pp*

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## 3. Credo

Hilarión Eslava, Obra 133

## Allegro

5  
[1-5] *p*

9  
[13-21] *p*

24  
[29-36] *f*

41

48  
*mf*

59  
*p* [66-70] *mf*

74  
[81-84]

85 **Andante Mosso**  
*mf*

95  
*ff*

105  
[105-108] *ff*

11  
[113-123]

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124 **Allegro**

*ff*

130

136

**26**

[137-162] *f*

**Despacio (Slowly)**

169

*ff* *rit.* **a tempo**

[172-173] *p*

180

**9**

[181-189] *p*

**8**

[197-204] *f*

206

214

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6

223 *ff* *p*

237 *mf* *f* *tr* *tr* *tr* *tr*

245 *f* *p* *menos movido* *f* *a tempo*

254 *p* **5** [262-266]

### 4. Sanctus

Hilarión Eslava, Obra 133

Moderato

*mf* *p*

12 **6** [14-19] *mf*

25 **6** [27-32] *mf*

38 *mf* *f* *ff*

47 *f* *mf* **2** [52-53]

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# 5. Agnus Dei

7

Hilarión Eslava, Obra 133

Andante mosso

Musical notation for measures 1-16. The piece is in 3/4 time with a key signature of three flats. It begins with a piano (*p*) dynamic. A first ending bracket labeled '6' and '1°' spans measures 4-9. The notation includes various note values and rests.

Musical notation for measures 17-25. The dynamics are marked mezzo-piano (*mp*). The notation features several accents (>) over notes and rests.

Musical notation for measures 26-40. It includes two first ending brackets: one labeled '5' for measures 27-31, and another labeled '7' for measures 34-40. The dynamics range from pianissimo (*pp*) to piano (*p*).

Musical notation for measures 41-47. The dynamics are marked piano (*p*). The notation includes various note values and rests.

Musical notation for measures 48-52. The dynamics are marked forte (*f*) and then meno mosso. It includes a first ending bracket labeled '2' for measures 51-52.

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# Bassoons

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

**Andante**  $\frac{3}{4}$   $4$   $1^\circ$

[1-4] *p* *f* *ff* *p*

11  $1^\circ$  *mf* *p*

23 *ff*  $4$  *ff* [32-35]

39  $3$   $7$  *ff* *p* [40-42] [49-55]

57 *f* *meno mosso*  $2$  [66-67]

Detailed description: This block contains the musical score for the Bassoon part of the Kyrie. It consists of five staves of music in bass clef, 3/4 time, and the key of E-flat major. The tempo is marked 'Andante'. The score includes various dynamics such as piano (p), forte (f), fortissimo (ff), and mezzo-forte (mf), along with articulation marks like accents and slurs. There are also performance instructions like '1°' and 'meno mosso'. Measure numbers 11, 23, 39, and 57 are indicated at the start of their respective staves. Some measures are bracketed with numbers, such as [1-4], [32-35], [40-42], and [49-55].

### 2. Gloria

Hilarión Eslava, Obra 133

**Allegro Moderato**  $\frac{2}{4}$

*p* *f*

10  $1^\circ$  *p* *mf*

22 *f* *ff*

Detailed description: This block contains the musical score for the Bassoon part of the Gloria. It consists of three staves of music in bass clef, 2/4 time, and the key of E-flat major. The tempo is marked 'Allegro Moderato'. The score includes dynamics such as piano (p) and fortissimo (ff). There are also performance instructions like '1°'. Measure numbers 10 and 22 are indicated at the start of their respective staves.

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2

30

Musical staff 1: Bass clef, 1st measure of a system. Dynamics: *p*, *mf*. Includes first ending bracket 1°.

40

Musical staff 2: Bass clef, 2nd measure of a system. Dynamics: *ff*.

49

Musical staff 3: Bass clef, 3rd measure of a system. Dynamics: *mf*, *f*.

59

Musical staff 4: Bass clef, 4th measure of a system. Dynamics: *ff*, *mf*. Includes first ending bracket 1° and second ending bracket 2 [66-67].

69

Musical staff 5: Bass clef, 5th measure of a system. Dynamics: *p*. Includes first ending bracket 1° and measure bracket [72-77].

85

Musical staff 6: Bass clef, 6th measure of a system. Dynamics: *p*, *mf*. Includes measure bracket [86-92].

100

Musical staff 7: Bass clef, 7th measure of a system. Dynamics: *p*. Includes first ending bracket 1°.

109

Musical staff 8: Bass clef, 8th measure of a system. Dynamics: *p*, *f*. Includes first ending bracket 1°, second ending bracket 2, and *cres.* marking.


120


Musical staff 9: Bass clef, 9th measure of a system. Dynamics: *p*, *mf*, *ff*. Includes first ending bracket 1°.

131

Musical staff 10: Bass clef, 10th measure of a system. Dynamics: *mf*. Includes first ending bracket 1° and second ending bracket 3 [139-141].

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142 

153 

### 3. Credo

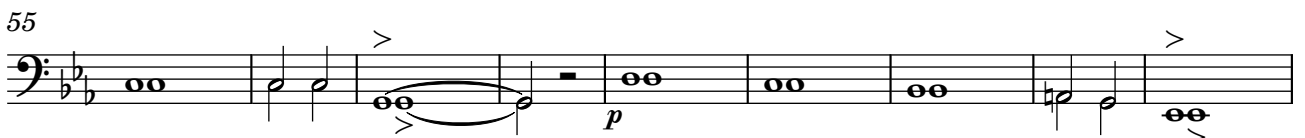
Hilarión Eslava, Obra 133

**Allegro** <sup>1°</sup> 

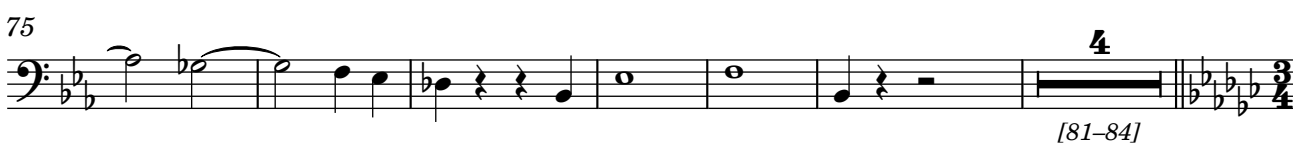
13 

38 

46 

55 

64 

75 

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## Andante Mosso

85

1°  
mf p p

97

4  
ff [105-108] ff

111

10 Allegro  
[113-122] ff

128

134

mf [141-147] 7

148

1°  
mf

157

f

166

Despacio (Slowly) rit. a tempo  
2 1°  
ff [172-173] p

175

9  
[181-189] p

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194

[197-203] *f*

209

218

*ff*

228

*p* *mf*

238

*f*

247

*menos movido* *a tempo*

*p* *f*

256

*p* [262-266]

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## 4. Sanctus

Hilarión Eslava, Obra 133

Moderato

Musical score for Sanctus, measures 1-49. The score is in bass clef, 3/4 time, and B-flat major. It features various dynamics and articulations:

- Measures 1-12: *mf*, *p*, accents (>).
- Measures 13-19: *mf*, 6/8 time signature, [14-19].
- Measures 20-33: *mf*, 7/8 time signature, 1<sup>o</sup>, [27-33].
- Measures 34-40: *mf*, *f*, *ff*.
- Measures 41-49: *f*, *mf*, *p*.

## 5. Agnus Dei

Hilarión Eslava, Obra 133

Andante mosso

Musical score for Agnus Dei, measures 1-52. The score is in bass clef, 3/4 time, and B-flat major. It features various dynamics and articulations:

- Measures 1-10: *p*, 1<sup>o</sup>, [4-10].
- Measures 11-16: *mp*, accents (>).
- Measures 17-26: *mp*, accents (>).
- Measures 27-32: *p*, 6/8 time signature, [27-32].
- Measures 33-40: *p*, 8/8 time signature, [33-40].
- Measures 41-52: *f*, *meno mosso*, 2/4 time signature, [51-52].

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# B $\flat$ Cornets

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

**Andante**

6 [1-6] *f* 17 [11-27]

28 *ff* 4 [32-35] *ff* 4 [40-43]

46 16 [48-63] *f* *meno mosso* 2 [66-67]

### 2. Gloria

Hilarión Eslava, Obra 133

**Allegro Moderato**

3 [1-3] *f* *f*

12 13 [12-24] *ff* 8 [30-37]

41 6 [41-46] *ff* 4 [54-57]

58 *f* *ff*

65 50 [66-115] *f*

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2

120

[124-129] *f*

135

[135-141] *f* [148-150] *f*

152

[159-162] *f*

### 3. Credo

Hilarión Eslava, Obra 133

**Allegro**

**4** *Solo*

[1-4] [13-19] *f*

20

[29-36] *f*

38

[38-47]

48

*mf*

58

*p* [66-84] *f*

**Andante Mosso**

85

[85-100] *ff* [105-108] *ff* [113-123] *ff*

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124 **Allegro**  
**Allegro**

*ff*

Musical staff 124-129: Treble clef, common time signature. The music begins with a rest, followed by a series of eighth and sixteenth notes with slurs and accents. The dynamic is marked *ff*.

Musical staff 130-135: Treble clef, common time signature. Continuation of the previous staff with eighth and sixteenth notes, slurs, and accents.

136

*mf* **7** *1°* *mf*

[141-147]

Musical staff 136-147: Treble clef, common time signature. Features a rest, followed by chords and a seven-measure rest marked with a '7'. The dynamic is *mf*. A first ending bracket is indicated by '1°' above the staff.

153

Musical staff 153-161: Treble clef, common time signature. Features a long melodic line with slurs and accents, ending with a fermata.

162

*f* *ff* **Despacio (Slowly)**

Musical staff 162-169: Treble clef, common time signature. Features a series of chords with accents, followed by a section marked **Despacio (Slowly)** with a dynamic of *ff*.

170

*rit.* *a tempo* *mf*

*1° Solo*

Musical staff 170-179: Treble clef, common time signature. Features a melodic line with accents, a *rit.* (ritardando) section, and a return to *a tempo* with a dynamic of *mf*. A first ending bracket is indicated by '1° Solo' above the staff.

180

**7** **8**

[181-187] [197-204]

Musical staff 180-199: Treble clef, common time signature. Features a seven-measure rest marked with a '7' and an eight-measure rest marked with an '8'. The first ending is labeled [181-187] and the second ending is labeled [197-204].

205

*f*

Musical staff 205-214: Treble clef, common time signature. Features a series of chords with slurs and accents, ending with a fermata. The dynamic is marked *f*.

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215

215

225

225

235

235

*a tempo*  
*menos movido*

250

250

#### 4. Sanctus

Hilarión Eslava, Obra 133

267 **Moderato**

267

311

311

#### 5. Agnus Dei

Hilarión Eslava, Obra 133

320 **Andante mosso**

320

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# Horns in E $\flat$

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

**Andante**

6 [1-6] *f* > > > 8 [11-18] *p* > > >

21 [32-35] *ff* > > > > 4

36 [40-43] *ff* > > > > 7 [49-55] *p*

56 [66-67] *p* > > > *f* > > > *meno mosso* 2

### 2. Gloria

Hilarión Eslava, Obra 133

**Allegro Moderato**

*p* *f*

10 *p* 1° 4 [20-23]

24 *f* *ff* 1° *p*

34 6 [41-46] *ff* >

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2

50

*ff* *mf* *f*

59

*ff*

66

*mf* *mf*

103

*p* *f*

118

*f* *p* *mf*

128

*ff* *mf*

139

*f* *f*

154

*p*

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### 3. Credo

3

Hilarión Eslava, Obra 133

**Allegro**

Musical notation for measures 1-5 and 13-21. The first system shows measures 1-5 with a dynamic marking of *p* and a fermata over measure 5. The second system shows measures 13-21 with a dynamic marking of *p* and a fermata over measure 13. The time signature is common time (C).

Musical notation for measures 24-36. The first system shows measures 24-36 with a dynamic marking of *f* and a fermata over measure 29. The time signature is common time (C).

Musical notation for measures 42-50. The first system shows measures 42-50. The time signature is common time (C).

Musical notation for measures 50-64. The first system shows measures 50-64 with dynamic markings of *mf* and *p*. The time signature is common time (C).

Musical notation for measures 64-77. The first system shows measures 64-77 with dynamic markings of *mf* and *1°*. The time signature is common time (C).

Musical notation for measures 77-91. The first system shows measures 77-91 with dynamic markings of *p* and *Andante Mosso*. The time signature changes to 3/4. The second system shows measures 81-83 and 85-91 with dynamic markings of *p*.

Musical notation for measures 96-105. The first system shows measures 96-105 with a dynamic marking of *ff*. The time signature is 3/4.

Musical notation for measures 105-123. The first system shows measures 105-123 with dynamic markings of *ff* and a time signature change to common time (C). The second system shows measures 113-123.

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124 Allegro

*ff*

*mf*

[141-147] *mf*

*f*

*Despacio (Slowly)* *rit.* *a tempo*  
*ff* *p*

[181-189] *p*

[197-204] *f*

*p*

*ff*

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231

*p* *mf*

243

*f*

*menos movido a tempo*

250

*f* *9*

[250-252] [258-266]

#### 4. Sanctus

Hilarión Eslava, Obra 133

**Moderato**

*mf* *p*

13

*mf* *mf*

[14-19] [27-32]

35

*mf* *f* *ff*

45

*f* *mf* *p*

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5. *Agnus Dei*

Hilarión Eslava, Obra 133

**Andante mosso**

17

[1-17] *mp*

26

5

7

[27-31] *pp* *p* [34-40] *p*

46

*meno mosso*

2

*f* [51-52]

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# Violin 1

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

**Andante**

[1-2] *p* *f*

9 *mf*

18 *p* *ff*

29 *p* *ff* *p*

42 *ff* *p*

51 *p*

60 *f* *p* *meno mosso*

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2. Gloria

Hilarión Eslava, Obra 133

Allegro Moderato

Musical score for Hilarión Eslava's Gloria, measures 1-84. The score is in G minor (three flats) and common time (C). It features a variety of dynamics including *p*, *mf*, *f*, *ff*, and *tr* (trills). There are several trills marked with "tr" and some with "tr b". Measure numbers 8, 17, 26, 37, 46, 55, 65, and 72 are indicated at the start of their respective lines. A double bar line with a "2" above it appears in measure 5. A double bar line with "[5-6]" below it appears in measure 6. A double bar line with a "6" above it appears in measure 84. A double bar line with "[79-84]" below it appears at the end of the page.

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85

92

6

[93-98] *mf*

102

105

*p*

*f*

114

*tr*

2

[117-118]

*tr*

121

*tr*

*p*

*mf*

129

8

*f*

*ff*

*tr*

*tr*

*tr*

*tr*

138

*p*

*f*

146

*p*

*f*

154

*mf*

*pp*

*tr*

*ritar.*

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### 3. Credo

Hilarión Eslava, Obra 133

**Allegro**

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117 **Allegro**  
 [117-123] *ff*

129

135 **11**  
 [137-147] *p*

153

162 *Despacio (Slowly)*  
*f* *ff* *pp* *rit.*

171 *a tempo*

182

192

203 *f*

211 **8**

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6

223 **14** *f* *tr* *tr* *tr* *tr*  
 [223-236] *f*

243 *f*

250 *menos movido* *a tempo* *menos*  
*p* *f* *p*

259 *tr* *tr* *pp*

### 4. Sanctus

Hilarión Eslava, Obra 133

**Moderato**  
**Moderato**  
*mf* **3**  
 [10-12]

13 *f* *p*

18 **5** *mf* [21-25] *f*

28 *p* *mf* **5** [34-38]

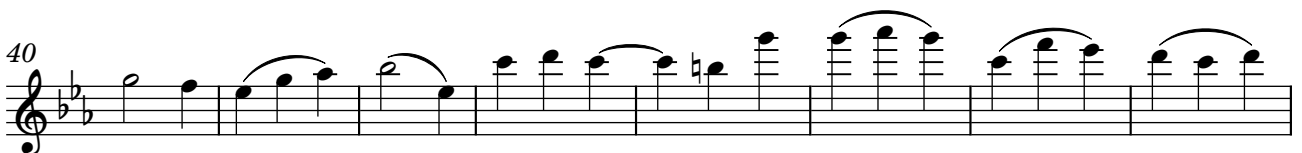
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## 5. Agnus Dei

Hilarión Eslava, Obra 133

**Andante mosso**



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# Violin 2

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

**Andante**  
**2**

[1-2] *p* *f*

9 *mf*

17 *p* *ff*

29 *p* *ff* *p*

43 *ff* *p*

51 *p*

61 *f* *meno mosso*

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## 2. Gloria

Hilarión Eslava, Obra 133

**Allegro Moderato**

*p* *mf* *f* *tr* *2* *tr* [5-6]

8 *tr* *p*

17 *mf* *f* *ff*

27 *p*

37 *mf*

47 *ff* *p* *ff* *p*

55 *mf* *f* *ff*

63 *mf* *f*

72 *p*

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79 **6**  
[79-84] *f* *p*

90 **6**  
[93-98] *mf*

102

105 *p* *f*

115 *tr* **2** *tr*  
[117-118]

122 *tr* *p* *mf* *f*

130 *ff* *mf* *p*

140 *f* *p*

150 *f* *p*

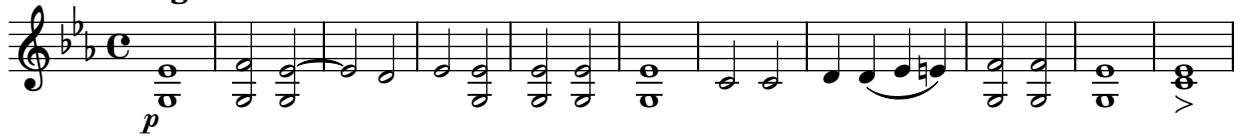
158 *ritar.* *pp*

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## 3. Credo

Hilarión Eslava, Obra 133

## Allegro



12



24



36



46



70



82

## Andante Mosso



92



104



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117 **6** **Allegro**  
 [117-122] *ff*

Musical staff 117-122: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), common time signature. The staff begins with a six-measure rest, followed by a series of chords and eighth notes. Dynamics include *ff*.

129

Musical staff 129: Treble clef, key signature of three flats. Continuation of the previous staff with chords and eighth notes.

135 **11**  
 [137-147] *p*

Musical staff 135-147: Treble clef, key signature of three flats. The staff begins with a rest, followed by a series of chords and eighth notes. Dynamics include *p*.

153

Musical staff 153: Treble clef, key signature of three flats. Continuation of the previous staff with chords and eighth notes.

161 *f*

Musical staff 161: Treble clef, key signature of three flats. Continuation of the previous staff with chords and eighth notes. Dynamics include *f*.

169 **Despacio (Slowly) rit.** **a tempo**  
*ff* *pp* *p*

Musical staff 169-178: Treble clef, key signature of three flats. The staff begins with a series of chords and eighth notes. Dynamics include *ff*, *pp*, and *p*. The tempo marking changes from *Despacio (Slowly) rit.* to *a tempo*.

179

Musical staff 179: Treble clef, key signature of three flats. Continuation of the previous staff with chords and eighth notes.

192

Musical staff 192: Treble clef, key signature of three flats. Continuation of the previous staff with chords and eighth notes.

205 *f*

Musical staff 205: Treble clef, key signature of three flats. Continuation of the previous staff with chords and eighth notes. Dynamics include *f*.

215

Musical staff 215: Treble clef, key signature of three flats. Continuation of the previous staff with chords and eighth notes.

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223 **14**  
[223-236] *mf*

244 *menos movido*  
*f* *p*

253 *a tempo*  
*f* *p*

262 *pp*

## 4. Sanctus

Hilarión Eslava, Obra 133

### Moderato

*mf* **3** [10-12] *f*

14 **5** [21-25] *mf*

26 *f* *p* *mf*

33 **5** [34-38] *mf* *f* *ff*

47 *f* *mf* *p*

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# 5. Agnus Dei

7

Hilarión Eslava, Obra 133

Andante mosso



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# Viola

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

Andante

Musical notation for measures 1-9. The staff is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 1 has a first ending bracket [1-2] and a piano (*p*) dynamic. Measures 2-9 feature various dynamics including piano (*p*) and forte (*f*), with accents (>) over several notes.

10

Musical notation for measures 10-20. The staff continues in 3/4 time with three flats. Measure 10 starts with a mezzo-forte (*mf*) dynamic. Measure 20 ends with a piano (*p*) dynamic.

21

Musical notation for measures 21-33. The staff continues in 3/4 time with three flats. Measure 33 ends with a piano (*p*) dynamic and a hairpin (<).

34

Musical notation for measures 34-46. The staff continues in 3/4 time with three flats. Measure 34 starts with a fortissimo (*ff*) dynamic. Measure 46 ends with a piano (*p*) dynamic.

47

Musical notation for measures 47-58. The staff continues in 3/4 time with three flats. Measure 47 starts with a piano (*p*) dynamic. Measure 58 ends with a piano (*p*) dynamic.

59

Musical notation for measures 59-68. The staff continues in 3/4 time with three flats. Measure 59 starts with a fortissimo (*f*) dynamic. Measure 68 ends with a *meno mosso* tempo marking.

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## 2. Gloria

Hilarión Eslava, Obra 133

Allegro Moderato

*tr*

8

17

28

38

49

58

66

73

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85

*f* *p*

93

6

[93-98] *mf*

102

106

*p* *f* *tr*

116

2

[117-118] *tr* *p*

124

*mf* *f* *ff* *mf*

135

*p* *f*

144

*p* *f*

154

*p* *pp* *ritar.*

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### 3. Credo

Hilarión Eslava, Obra 133

#### Allegro

Musical staff 1: First line of music, starting with a piano (*p*) dynamic marking.

13

Musical staff 2: Second line of music, starting at measure 13.

25

Musical staff 3: Third line of music, starting at measure 25, ending with a forte (*f*) dynamic marking.

38

Musical staff 4: Fourth line of music, starting at measure 38.

48

Musical staff 5: Fifth line of music, starting at measure 48, including a 15-measure rest and a mezzo-forte (*mf*) dynamic marking.

73

Musical staff 6: Sixth line of music, starting at measure 73, ending with piano (*p*) and pianissimo (*pp*) dynamic markings.

84

#### Andante Mosso

Musical staff 7: Seventh line of music, starting at measure 84, including a mezzo-forte (*mf*) dynamic marking.

94

Musical staff 8: Eighth line of music, starting at measure 94, ending with fortissimo (*ff*) and piano (*p*) dynamic markings.

106

Musical staff 9: Ninth line of music, starting at measure 106, ending with fortissimo (*ff*), piano (*p*), and a 7-measure rest.

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124 Allegro

*ff*

*ff* 11  
[137-147]

*p*

*f*

*Despacio (Slowly)* *rit.* *a tempo*  
*ff* *pp* *p*

*f*

*f* 14  
[223-236]

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6

237

Musical staff 1: Measures 237-246. Starts with *mf*, ends with *f*.

247

Musical staff 2: Measures 247-256. Includes markings *menos movido* and *a tempo*. Starts with *p*, ends with *f*.

257

Musical staff 3: Measures 257-266. Starts with *p*, ends with *pp*.

### 4. Sanctus

Hilarión Eslava, Obra 133

Moderato

Musical staff 4: Measures 1-10. Starts with *mf*, includes a triplet of 3 measures marked *f*.

14

Musical staff 5: Measures 11-20. Starts with *p*, includes a quintuplet of 5 measures marked *mf*.

26

Musical staff 6: Measures 21-30. Starts with *f*, ends with *mf*.

33

Musical staff 7: Measures 31-40. Includes a quintuplet of 5 measures marked *mf*, then *f*, then *ff*.

46

Musical staff 8: Measures 41-50. Starts with *f*, then *mf*, then *p*.

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# 5. Agnus Dei

7

Hilarión Eslava, Obra 133

**Andante mosso**

Musical notation for measures 11-17. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The notation starts with a piano (*p*) dynamic. It features a series of quarter notes, followed by a half note with an accent (>), and ends with a fermata over a whole note. The measure number 7 is indicated above the final note.

[11-17]

18

Musical notation for measures 18-22. The notation consists of sixteenth-note runs, starting with a mezzo-forte (*mf*) dynamic.

23

Musical notation for measures 27-31. The notation features sixteenth-note runs and a half note with an accent (>), ending with a fermata over a whole note. The measure number 5 is indicated above the final note.

[27-31]

32

Musical notation for measures 32-42. The notation features a series of quarter notes with a dynamic marking that transitions from *pp* to *p*.

43

Musical notation for measures 43-47. The notation features quarter notes and a half note with an accent (>), ending with a fermata over a whole note. The tempo marking *meno mosso* is present. Dynamics include *f* and *p*.

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# Violoncello

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

**Andante**



9



19



32



46



58



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## 2. Gloria

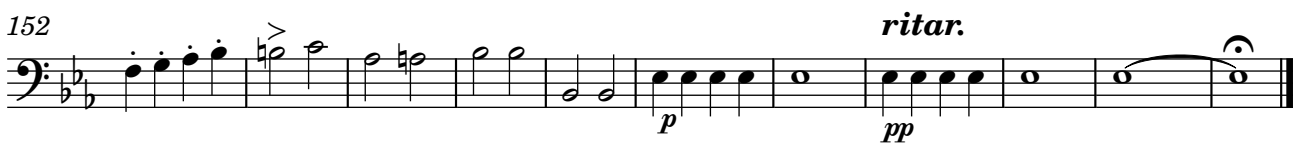
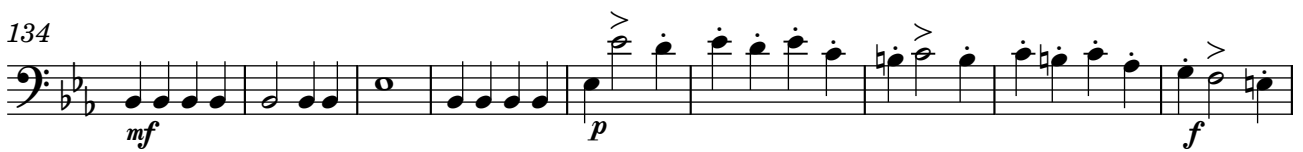
Hilarión Eslava, Obra 133

## Allegro Moderato

The musical score is written in bass clef, 2/4 time, and B-flat major. It consists of eight staves of music. The dynamics and articulations are as follows:

- Staff 1: *p*, *mf*, *f*, *tr*, **2**, [5-6]
- Staff 2: *tr*, *p*
- Staff 3: *mf*, *mf*
- Staff 4: *ff*, *p*, *ff*
- Staff 5: *mf*, *ff*, *p*, *mf*, *f*
- Staff 6: *ff*, *mf*
- Staff 7: *f*
- Staff 8: *p*, **6**, [79-84]

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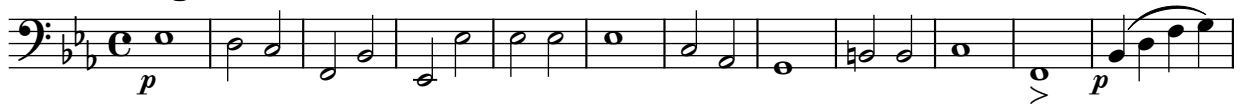


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## 3. Credo

Hilarión Eslava, Obra 133

## Allegro



13



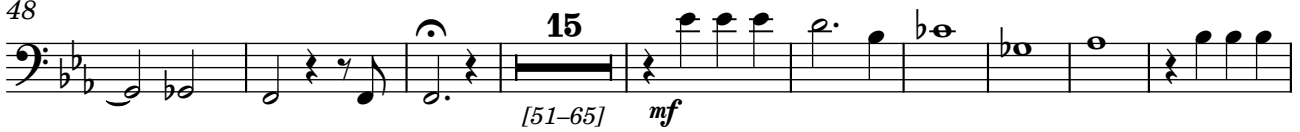
26



38



48



72



83

## Andante Mosso



95



109



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124 Allegro

131

148

157

166

174

187

201

212

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223

**14**

[223-236] *mf* *f*

246

*menos movido* *a tempo*

*p* *f*

256

*p* *pp*

## 4. Sanctus

Hilarión Eslava, Obra 133

**Moderato**

*mf* *mf* *f*

[10-12]

14

*p* *mf*

21

*f*

28

*p* *mf*

37

*mf* *f*

46

*ff* *f* *mf* *p*

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# 5. Agnus Dei

7

Hilarión Eslava, Obra 133

**Andante mosso**

*p* [11-17]

18

*mf*

23

[27-31] *pp* *p*

34

47

*f* *p* **meno mosso**

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# Contrabass

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

*Andante*

Musical staff 1: Contrabass notation, measures 1-8. Includes dynamics *p* and *f*.

9

Musical staff 2: Contrabass notation, measures 9-18. Includes dynamic *mf*.

19

Musical staff 3: Contrabass notation, measures 19-31. Includes dynamics *p* and *ff*.

32

Musical staff 4: Contrabass notation, measures 32-45. Includes dynamics *p* and *ff*.

46

Musical staff 5: Contrabass notation, measures 46-57. Includes dynamic *p*.

58

Musical staff 6: Contrabass notation, measures 58-64. Includes dynamics *f* and *p*, and tempo change *meno mosso*.

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## 2. Gloria

Hilarión Eslava, Obra 133

## Allegro Moderato

2

*p* *mf* *f* [5-6]

12 *p* *mf*

24 *ff* *p*

35 *mf*

47 *ff* *p* *ff* *p* *mf*

57 *f* *ff*

65 *mf* *f*

72 *p*

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79 **6**  
 [79-84] *f* *p*

91 **6**  
 [93-98] *mf*

102

106 **2**  
*p* *f* [117-118]

119 *p* *mf* *f*

130 **3**  
*ff* *mf* [139-141]

142 **3**  
*f* [148-150] *f*

154 *ritar.*  
*p* *pp*

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## 3. Credo

Hilarión Eslava, Obra 133

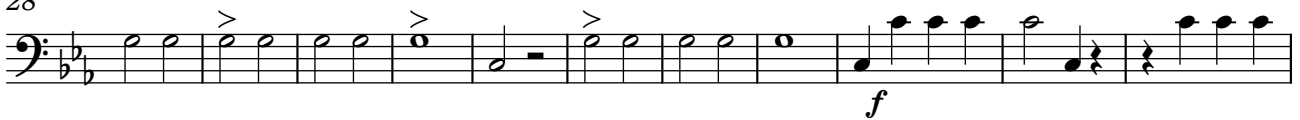
## Allegro



14



28



39



49



75

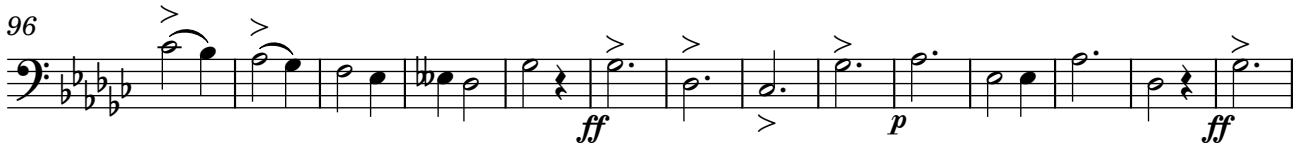


85

## Andante Mosso



96



110



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124 Allegro

124 *ff*

131

131 **11**  
[137-147]

148

148 *p*

157

157 *f*

*Despacio (Slowly)*

166

166 *ff* *rit.* *a tempo* *p*

175

175 *p*

189

189

203

203 *f*

213

213

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223

**14**

[223-236] *mf* *f*

247

*menos movido a tempo*

**3**

[250-252] *f*

256

**3**

[258-260] *p* *pp*

## 4. Sanctus

Hilarión Eslava, Obra 133

**Moderato**

[10-12] *mf* *f*

14

*p* *mf*

21

*f*

28

*p* *mf*

37

*mf* *f* *ff*

47

*f* *mf* *p*

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# 5. Agnus Dei

7

Hilarión Eslava, Obra 133

**Andante mosso**

Musical notation for measures 11-17. The piece is in 3/4 time with a key signature of three flats. The notation includes a piano (*p*) dynamic marking, a fermata over measure 17, and a measure rest for 7 measures. A bracket below the staff indicates the range [11-17].

Musical notation for measures 18-22. The notation includes a mezzo-forte (*mf*) dynamic marking and features a series of eighth-note patterns.

Musical notation for measures 23-31. The notation includes a mezzo-forte (*mf*) dynamic marking, a fermata over measure 31, and a measure rest for 5 measures. A bracket below the staff indicates the range [27-31]. A dynamic marking *pp* is shown with a hairpin leading to a *p* dynamic.

Musical notation for measures 32-34. The notation includes a mezzo-forte (*mf*) dynamic marking and features a series of eighth-note patterns.

Musical notation for measures 35-47. The notation includes a forte (*f*) dynamic marking, a **meno mosso** tempo marking, and a piano (*p*) dynamic marking. The piece concludes with a double bar line.

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Vocal Parts with Keyboard Reduction  
**Misa en Mi Bemol**

*(Mass in E-flat)*

Hilarión Eslava



**SATB with Bass Chorus and Chamber Orchestra**

*(Keyboard Reduction by Rebecca Rufin)*

ART: *"The Foundation Mass of the Trinitarian Order"* by Juan Carreño de Miranda , 1666

**CPE-366**

# Misa en Mi Bemol

## 1. Kyrie

Hilarión Eslava, Obra 133

**Andante**

Soprano

Alto

Tenor

Bass

Bass Choir

Keyboard Reduction

7

KB

*f*

12

Bass Choir

*mf*

Ky - ri - e e - lei - - - son, ky - ri - e e - lei - -

KB

*mf*

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19

S. *p* Ky - ri - e e - lei - - - son, Ky - ri - - e e - - lei - -

A. *p* Ky-ri - e e - - lei - - - son, Ky - ri - - e e - - lei - -

T. *p* Ky-ri - e e - - lei - - - son, Ky - ri - - e e - - lei - -

B. *p* Ky-ri - e e - - lei - son, ky - ri - e e - - - lei - -

Bass Choir  
son,

KB *p*

27

S. *ff* > son, Chris - te e - lei - son, *p* Chris - te e - lei - son, *ff* > Chris - te e -

A. *ff* > son, - Chris - te e - lei - son, *p* Chris - te e - lei - son, *ff* > Chris - te e -

T. *ff* > son, Chris - te e - lei - son, *p* Chris - te e - lei - son, *ff* > Chris - te e -

B. *ff* > son, Chris - te e - lei - son, *p* Chris - te e - lei - son, *ff* > Chris - te e -

Bass Choir  
Chris - te e - lei - son, Chris - te e -

KB *ff* *p*

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38

S. *p* *ff*  
lei - son, Chris - te e - lei - son, e-lei - son,

A. *p* *ff*  
lei - son, Chris - te e - lei - son, e-lei - son,

T. *p* *ff*  
lei - son, Chris - te e - lei - son, e-lei - son,

B. *p* *ff*  
lei - son, Chris - te e - lei - son, e-lei - son,

Bass  
Choir *ff*  
lei - son, Chris-te e - lei - son, Chris-te

KB *p* *ff*

46

S. *p*  
e-lei - son. Ky - ri - e e - lei - - - son, e - - lei - -

A. *p*  
e-lei - son. Ky - ri - e e - - lei - - - son, e - - - lei - -

T. *p*  
e-lei - son. Ky - ri - e e - lei - - - son, e - - lei - -

B. *p*  
e-lei - son. Ky - ri e e - lei - - - son, e - - lei - -

Bass  
Choir  
e - lei - son.

KB *p*

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53

S. *p*  
son, e - - - lei - - - son, ky - ri - e e - lei - - - son, e -

A. *p*  
son, e - - - - lei - - - - son, ky - ri - e e - - lei - - - son, e -

T. *p*  
son, e - - - lei - - - - son, ky - ri - e e - - lei - - - son, e -

B. *p*  
son, e - - lei - - - son, ky - ri - e e - lei - - - son, e -

KB

60

S. *f* *meno mosso* *p*  
lei - - - son, e - lei - - son, e - lei - son, e - lei - son.

A. *f* *p*  
lei - - - son, e - lei - - son, e - lei - son, e - lei - son.

T. *f* *p*  
lei - - son, e - - - lei - - son, e - lei - son, e - lei - son.

B. *f* *p*  
lei - - - son, e - lei - - son, e - - lei - - - son, e - - - - lei - son.

Bass Choir *f* *p*  
e - - lei - - - son, e - - - - lei - son.

KB

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## 2. Gloria

Hilarión Eslava, Obra 133

**Allegro Moderato**

*f*

Soprano  
Alto  
Tenor  
Bass  
Bass Choir

Glo-ri-a in ex-cel-sis De - -

Keyboard Reduction

7

*f*

S.  
A.  
T.  
B.  
Bass Choir

o, Glo-ri-a in ex-cel-sis De - - - - - o,

o, Glo-ri-a in ex-cel-sis De - - - - - o,

o, Glo-ri-a in ex-cel-sis De - - - - - o,

o, Glo-ri-a in ex-cel-sis De - - - - - o,

o, Glo-ri-a in ex-cel-sis De - - - - - o,

KB

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12 *p*

Bass Choir

et in ter-ra pax ho - - mi - ni - bus bo - næ vo - lun -

KB

18 *f*

S.

Lau - da - - - mus te, be - ne -

A.

Lau - da - mus te,

T.

Lau - da - mus te,

B.

Lau - da - - - - mus te, be - ne - di - ci - mus

Bass Choir

ta - - - - tis. Lau - da - mus te, be - ne - di - ci - mus

KB

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22

S. di - - - ci - mus te,

A. be - ne - di - ci - mus te, a - do - ra - mus te,

T. be - ne - di - ci - mus te, *ff* glo - ri - fi -

B. te, a - do - ra - - - - mus te,

Bass Choir te, a - do - ra - - - - mus te,

KB *tr* *tr* *f* *b<sub>e</sub>.*

26

S. *ff* glo - ri - fi - ca - - mus te.

A. *ff* glo - - - - ri - fi - ca - mus te.

T. *ff* ca - mus, glo - ri - fi - ca - mus te. *mp* Gra - ti - as a - gi - mus

B. glo - ri - fi - ca - - mus te.

Bass Choir *ff* glo - ri - fi - ca - - mus te.

KB *ff* *p*

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32

T. ti - - - bi prop-ter mag - - - nam glo - - ri-am tu - - -

KB

37

S. *f* Do-mi-ne De - - - - us, Rex cæ - les - - - -

A. *f* Do-mi-ne De - - us, Rex cæ-les -

T. *f* am, Do-mi-ne De - - us, Rex cæ-les -

B. *f* Do-mi-ne De - - - - us, Rex cæ - - les - - - tis,

Bass Choir *f* Do-mi-ne De - - - - us, Rex cæ - - les - - - tis,

KB *mf* *tr* *tr b* *tr* *tr b*

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41

S. tis, De - us, Pa-ter om-ni-po-

A. tis De - us, De - - - us Pa-ter om - - - ni - - - po-

T. tis De - us, Pa-ter om - - -

B. De - us Pa - - - - ter Om - - ni - po - tens,

Bass Choir De - us Pa - - - - ter Om - - ni - po - tens,

KB

47

S. *ff* tens, Do-mi - ne *p* fi - - - li u - ni - - ge - ni - te, Je - su *ff*

A. tens, Do-mi-ne *p* fi - - - li u-ni - ge - ni - te, Je-su *ff*

T. ni-po-tens, Do-mi-ne *p* fi - - - li u - ni - - ge - ni - te, Je - su *ff*

B. *ff* Do - mi - ne *p* fi - - - li u - ni - - ge - ni - te, Je - su *ff*

Bass Choir *ff* Do - mi - ne *ff* fi - - - li Je - su

KB

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52

S. *p* *mf* *f*  
 Chris - - te, Je - su Chris - te, Do-mi-ne De - - - us, Ag - nus

A. *p* *mf* *f*  
 Chris - te, Je - su Chris - - te, Do-mi-ne De - - - us, Ag - nus

T. *p* *mf* *f*  
 Chris - te, Je - su Chris - - te, Do-mi-ne De - - - us, Ag - nus

B. *p* *mf* *f*  
 Chris - - te, Je - su Chris - - te, Do-mi-ne De - - - us, Ag - nus

Bass  
 Choir *mf* *f*  
 Chris - - te, Do-mi-ne De - - - us, Ag - nus

KB *p* *mf* *f*

58

S. *ff*  
 De - i, Fi-li-us Pa - - tris, Fi-li-us Pa - tris, Fi-li-us

A. *ff*  
 De - - - i, Fi-li-us Pa - - tris, Fi-li-us Pa - tris, Fi-li-us

T. *ff*  
 De - i, Fi-li-us Pa - - tris, Fi-li-us Pa - tris, Fi-li-us

B. *ff*  
 De - - - i, Fi-li-us Pa - - tris, Fi-li-us Pa - tris, Fi-li-us

Bass  
 Choir *ff*  
 De - - - i, Fi-li-us Pa - - tris, Fi-li-us Pa - tris, Fi-li-us

KB *ff*

64

S. Pa - - - tris,

A. Pa - - - tris,

T. Pa - - - tris,

B. Pa - - - tris,

Bass Choir Pa - - - tris, *f* Qui

KB *mf*

71

Bass Choir tol - - - - - lis pec - - - ca - - - - - ta, qui *p*

KB *f* *p*

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75

S. *p* mi-se - re-re no - bis, mi-se -

A. *p* mi - se - re-re no - - - bis, mi - se - re-re

T. *p* mi-se -

B. *p* mi - se - - re-re

Bass Choir > tol - lis pec - ca - ta mun - di,

KB

83

S. re - re no - - - - bis,

A. no - - - - - bis,

T. re - re no - - - - bis,

B. no - - - - - bis,

Bass Choir *f* Qui tol - - - - - lis pec - - - ca - - - -

KB *f*

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88

S. *p* sus - ci-pe de - pre - - ca - ti -

A. *p* sus-ci-pe de - pre -

Bass  
Choir *p* ta, qui tol - lis pec - ca - ta mun - di,

KB *p*

95

S. o - - - - - nem nos - tram, nos - - - - -

A. ca - ti - - o - nem nos - tram, nos - - - - -

T. *p*... sus - ci-pe de - pre - ca - ti - - o - nem nos - - -

B. *p*... sus - - - ci-pe de - - pre - - ca - ti - o - nem nos - - - - -

Bass  
Choir *mf* Qui

KB *mf*

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99 *mf*

S. tram. Qui se - des, qui se - des ad dex - te - ram

A. tram. Qui se - des, qui se - des ad dex - te - ram

T. tram. Qui se - des, qui se - des ad dex - te - ram

B. tram. Qui se - des, qui se - des ad dex - te - ram

Bass  
Choir se - - - - - des ad dex - - - te - ram

KB *mf*

102

S. Pa - - - - tris, mi - se - re - - - re,

A. Pa - - - - tris, mi - se - re - - - re,

T. Pa - - - - tris, mi - se - re - - - re,

B. Pa - - - - tris, mi - se - re - - - re,

Bass  
Choir Pa - - - - - tris,

KB

104

S. mi - se-re - - - re, mi-se-re - re no - bis, mi - se -

A. mi - se-re - - - re, mi-se-re - re no - - - - bis,

T. mi - se-re - - - re, mi-se-re - re no - - - - bis,

B. mi - se-re - - - re, mi-se-re - re no - - - - bis,

Bass Choir mi - - - - se - - - re - - - re - - - - no - - - - bis,

KB

108

S. re-re no - - - - bis, mi - se - re - re no - - - - bis.

A. *p* mi-se - re - re no - bis, mi-se - re-re no - bis.

T. *p* mi - se - - re-re no - bis.

B. *p* mi - se - - re-re no - - - - bis,

Bass Choir *p* mi-se-re-re no-bis, no - - - - bis.

KB *p*

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115

*f*

S. Quo - ni-am tu so - lus sanc - - -

A. Quo - ni-am tu so - lus sanc - -

T. Quo - ni-am tu so - lus sanc - -

B. Quo - ni-am tu so - lus sanc - - -

Bass Choir Quo - ni-am tu so - lus sanc - - -

KB *f* *tr*

119

*f*

S. tus, Quo - ni-am tu so-lus Do - - - - mi - - -

A. tus, Quo - ni-am tu so-lus Do - - - - mi - - -

T. tus, Quo - ni-am tu so-lus Do - - - - mi - - -

B. tus, Quo - ni-am tu so-lus Do - - - - mi - - -

Bass Choir tus, Quo - ni-am tu so-lus Do - - - - mi - - -

KB *f* *tr*

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123

S. *mf* nus, tu so-lus sanc - - - tus, *f* tu so-lus

A. *mf* nus, tu so-lus sanc - - - tus, *f* tu so-lus Do - - - mi-

T. *mf* nus, tu so-lus sanc - - - tus, *f* tu so-lus Do - - - mi-

B. *mf* nus, tu so-lus sanc-tus

Bass Choir *mf* nus, tu so-lus sanc-tus

KB *p* *mf*

128

S. *ff* Do - - - mi - nus, *ff* tu so-lus Al - tis - - si -

A. nus, *ff* tu so-lus Al - tis - - si - - - mus,

T. nus, *ff* tu so-lus Al - tis *ff* - si - - - mus,

B. *f* tu so-lus Do-mi-nus, *ff* tu so-lus Al - tis - si -

Bass Choir *f* tu so-lus Do-mi-nus, *ff* tu so-lus Al - tis - si -

KB *f* *ff*

132

*mf*

S. mus, Je - su Chris - - - te, cum Sanc - - - to

A. Je - su Chris - - - te, cum Sanc - to

T. Je - su Chris - - - te, cum Sanc - to

B. mus, Je - su Chris - - - te, cum Sanc - to Spi - - ri - tu,

Bass Choir mus, Je - su Chris - - - te, cum Sanc - to Spi - - ri - tu,

KB

136

*p*

S. Spi - ri - tu, in glo - ri - a De - - - i, in glo - ri - a De - - - i, in

A. Spi - - ri - tu, in glo - ri - a, in glo - ri - a De - - - i, in

T. Spi - - ri - tu, in glo - ri - a, in glo - ri - a De - - - i, in

B. in glo - ri - a De - - - - - i,

Bass Choir in glo - ri - a De - - - - - i,

KB

141

S. *f* > glo-ri-a De - - i, in glo-ri-a De - i Pa - - - tris, De - i

A. *f* > glo-ri-a De - - - i, in glo-ri-a De - i Pa - tris, De - i

T. *f* > glo-ri-a De - - i, in glo-ri-a De - i Pa - tris, De - i

B. *f* > in glo-ri-a De - i Pa - tris, De - i

Bass Choir *f* > in glo-ri-a De - i Pa - tris, De - i

KB *f* >

146

S. *p* > Pa - - - - tris, in glo - ri-a De - - - i, in glo - ri-a De - -

A. *p* > Pa - - - - tris, in glo - ri-a De - - - i, in glo - ri-a De - -

T. *p* > Pa - - - - tris, in glo - ri-a De - - - i, in glo - ri-a De - -

B. Pa - - - - tris,

Bass Choir Pa - - - - tris,

KB *p* >

151

*f* >

S. i, in glo-ri-a De-i Pa - - - tris, De - i Pa - - - -

A. i, in glo-ri-a De-i Pa - tris, De - i Pa - - - -

T. i, in glo-ri-a De-i Pa - tris, De - i Pa - - - -

B. in glo-ri-a De-i Pa - tris, De - i Pa - - - -

Bass Choir in glo-ri-a De-i Pa - tris, De - i Pa - - - -

KB *f*

157

*p* *ritar.* *pp*

S. tris. A - men, A - men, A - men, A - men.

A. tris. A - men, A - men, A - men, A - men.

T. tris. A - men, A - men, A - men, A - men, A - - - - men.

B. tris. A - men, A - men, A - men, A - men, A - men.

Bass Choir tris.

KB *p* *tr* *pp*

## 3. Credo

Hilarión Eslava, Obra 133

**Allegro**

Soprano

Alto

Tenor

Bass

Bass Choir

Keyboard Reduction

Pa - trem om - ni - po - ten - tem, fac -

9

S.

A.

T.

B.

Bass Choir

KB

vi - si - bi - li - um om - ni - um

vi - si - bi - li - um om - ni - um

vi - si - bi - li - um om - ni - um

vi - si - bi - li - um om - ni - um

tor - um cæ - li et ter - ræ,

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17

S. et in vi - si - bi - li - um.

A. et in vi - si - - bi - li - um.

T. et in vi - si - - bi - li - um.

B. et in vi - si - - bi - li - um.

Bass  
Choir Et in u - num Do - mi-num Je - sum

KB

24

S. et ex

A. et ex

T. et ex

B. et ex

Bass  
Choir Chris - tum, Fi - - li - um De - i u - ni - ge - ni - tum,

KB

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30

S. Pa - - - tre na - - - tum an - - te om - ni - - a sæ - - - cu -

A. Pa - - - tre na - - - tum an - te om - ni - a sæ - - - cu -

T. Pa - - - tre na - tum an - te om - ni - a sæ - - - cu -

B. Pa - - - tre na - - - tum an - te om - ni - a sæ - - - cu -

KB

36

S. la. De - um de De - - o, Lu - men de Lu - mi - ne, De -

A. la. De - um de De - - o, Lu - men de Lu - mi - ne, De -

T. la. De - um de De - - o, Lu - men de Lu - mi - ne,

B. la. De - um de De - o, Lu - men de Lu - mi - ne, De - um

Bass Choir De - um de De - o, Lu - men de Lu - mi - ne, De - um

KB

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41

S. - - um ve - rum de De-o ve - ro, De - um ve - - - rum de

A. - um ve - rum de De-o ve - ro, De-um ve - - - rum de

T. De-um ve - - - rum de De-o ve - ro, De-um ve - - - rum de

B. ve - - - rum de De - - - o ve - ro, De - um ve - ro de De - o

Bass Choir ve - - - rum de De - - - o ve - ro, De - um ve - ro de De - o

KB

47

S. De-o ve - - - ro, *mf* ge - ni - tum non fac - tum, >

A. De - o ve - - - ro, *mf* ge - ni - tum non fac - tum, >

T. De - - - o ve - - - ro, *mf* ge - ni - tum non fac - tum, >

B. ve - - - - - ro, *mf* ge - ni - tum non fac - tum, >

Bass Choir ve - - - - - ro, *mf* ge - ni - tum non fac - tum, >

KB

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55

S. con - sub - stan-ti - a - lem Pa - tri, per quem om - - ni - a fac -

A. con - sub - stan-ti - a - lem Pa - tri, per quem om - - ni - a fac -

T. con - sub - stan-ti - a - lem Pa - tri, per quem om - - ni - a fac -

B. con - sub - stan-ti - a - lem Pa - tri, per quem om - ni - a fac -

Bass Choir con - sub - stan-ti - a - lem Pa - tri, per quem om - ni - a fac -

KB

64

S. ta sunt. Qui prop - ter nos ho - - - mi - - -

A. ta sunt. Qui prop - ter nos

T. ta sunt. Qui prop - ter nos,

B. ta sunt. Qui prop - ter

Bass Choir ta sunt.

KB

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68

S. nes et prop-ter nos - - - - - tram sa -

A. ho - - - mi - nes et prop - - - ter nos - - - - -

T. *mf* qui prop-ter nos ho-mi - nes et prop-ter nos -

B. nos, ho - - - mi - - - nes et prop-ter nos - tram sa -

KB

74

S. - - - - - lu - - - - tem des - cen - - - - dit,

A. - - - - tram sa - - lu - - - - tem des - cen -

T. tram sa - - - lu - - - - tem, et prop-ter nos - tram sa - lu -

B. lu - tem, et prop-ter nos - - tram sa - lu - - - - -

KB

80

S. *p* *>* *pp* *>*  
des-cen-dit de cæ - - lis, de cæ - - - lis.

A. *p* *>* *pp* *>*  
dit, des - cen - - - dit de cæ - - - lis.

T. *p* *>* *pp* *>*  
tem des - cen - - - dit, des - cen - dit de cæ - - - lis,

B. *p* *>* *pp* *>*  
tem des - - cen - - dit de cæ - - - lis,

KB *p* *pp*

85 **Andante Mosso**

A. *p*  
ex Ma -

T. *p*  
ex Ma -

B. *p*  
ex Ma -

Bass Choir *mf*  
Et in - car - na - tus est de Spi - ri - tu Sanc - to

KB *mf* *p*

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93

S. *p* ex - Ma - ri - a Vir - gi - ne, et ho - mo fac - tus est.

A. ri - - - - a Vir - gi - ne, et ho - mo fac - tus est.

T. ri - - - - a Vir - gi - ne, et ho - mo fac - tus est.

B. ri - - - - a Vir - gi - ne, et ho - mo fac - - - - tus est.

KB

101

S. *ff* Cru - ci - - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - *p* *ff*

A. *ff* Cru - ci - - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - *p* *ff*

T. *ff* Cru - ci - - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - *p* *ff*

B. *ff* Cru - ci - - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - *p* *ff*

Bass Choir *ff* Cru - ci - - fi - xus sub Pon - ti - o Pi -

KB *ff* *p* *ff*

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111

S. *p* la - to, pas - sus et se - pul - tus est, et se - pul - tus

A. *p* la - to, pas - sus et se - pul - tus est, et se - pul - tus

T. *p* la - to, pas - sus et se - pul - tus est, et se - pul - tus

B. *p* la - to, pas - sus et se - pul - tus est, pas - sus et se - pul - tus

Bass Choir

la - to,

KB

119

S. *pp* est, pas - sus et se - pul - tus est, *ff* et re-sur -

A. *pp* est, et se - pul - tus est, *ff* et re-sur -

T. *pp* est, et se - pul - tus est, *ff* et re-sur -

B. *pp* est, et se - pul - tus est, *ff* et re-sur -

Bass Choir

*ff* et re-sur -

KB

**Allegro**

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125

S. re - - - - - xit ter-ti-a di - - - - - e, se - cun - - - - -

A. re - - - - - xit ter-ti-a di - - - - - e, se - cun - - - - -

T. re - - - - - xit ter-ti-a di - - - - - e, se - cun - - - - -

B. re - - - - - xit ter-ti-a di - - - - - e, se - cun - - - - -

Bass Choir re - - - - - xit ter-ti-a di - - - - - e, se - cun - - - - -

KB *ff*

130

S. dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

A. dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

T. dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

B. dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

Bass Choir dum Scrip - tu - - - - - ras, et as - cen - - - - - dit, as - cen - dit in

KB

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135

S. *mf* *p*  
 cæ - - - - - lum, se - det ad dex - te - ram, se - det ad

A. *mf* *p*  
 cæ - - - - - lum, se - det ad dex - te - ram, se - det ad

T. *mf* *p*  
 cæ - - - - - lum, se - det ad dex - te - ram, se - det ad

B. *mf* *p*  
 cæ - - - - - lum, se - det ad dex - te - ram, se - det ad

Bass  
 Choir *mf* *p*  
 cæ - - - - - lum, se - det ad dex - te - ram

KB *mf* *p*

143

S. *p*  
 dex - te - ram Pa - - - - tris. Et i - te - rum

A. *p*  
 dex - te - ram Pa - - - - tris. Et i - te - rum

T. *mf* *p*  
 dex - te - ram Pa - - - - tris. Et i - te - rum ven - - - - tu - -

B. *p*  
 dex - te - ram Pa - - - - tris. Et i - te - rum

KB *p*

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151

S. ven - - - tu - - - rus est cum glo - ri - a,

A. ven - - - tu - rus est cum glo - ri - a,

T. - - rus est cum glo - - ri - - - a, *mf* ju - di - ca - - -

B. ven - - - tu - rus est cum glo - ri - a, *p* ju -

KB

157

S. *p* ju - di - - - ca - re vi - vos et mor - - - tu - - - os, *f* cu - jus

A. *p* ju - di - - - ca - re vi - vos et mor - - - - - tu - os, *f* cu - jus

T. *p* re vi - - - vos et mor - - - tu - - - os, *f* cu - jus

B. - - - di - - - ca - re vi - vos et mor - - - tu - - - os, *f* cu - jus

KB

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163

S. reg-ni non e-rit, non, non e - rit fi-nis, cu-jus reg-ni non e-rit,

A. reg-ni non e-rit, non, non e - rit fi-nis, cu-jus reg-ni non e-rit,

T. reg-ni non e-rit, non, non e - rit fi-nis, cu-jus reg-ni non e-rit,

B. reg-ni non e-rit, non, non e - rit fi-nis, cu-jus reg-ni non e-rit,

KB

169

*Despacio (Slowly)* *ff* *p rit.* *a tempo*

S. non, non e - rit fi - nis, non e - rit fi - - - nis.

A. *ff* *p*  
non, non e - rit fi - nis, non e - rit fi - - - nis.

T. *ff* *p*  
non, non e - rit fi - nis, non e - rit fi - - - nis.

B. *ff* *p*  
non, non e - rit fi - nis, non e - rit fi - - - nis.

Bass Choir *mf*  
Et in Spi - ri - tum

KB *ff* *p*

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174

S. *p* > qui

A. *p* > qui

T. *p* > qui

B. *p* > qui

Bass Choir  
Sanc-tum, Do-mi - num et vi - vi-fi - can - tem,

KB

182

S. ex Pa - - tre Fi - li - o - que pro - ce - - - dit.

A. ex Pa - - - tre Fi - li - o - que pro - ce - - - dit.

T. ex Pa - - - tre Fi - li - o - que pro - ce - - - dit.

B. ex Pa - - - tre Fi - li - o - que pro - ce - - - dit.

Bass Choir  
Qui cum

KB

189

Bass Choir

Pa - - tre et Fi - li - o si - - mul a - do - ra - tur

KB

197

S.

et con glo - ri - fi - ca - - tur, qui lo - cu - tus est per pro -

A.

et con glo - ri - fi - ca - - tur, qui lo - cu - tus est per pro -

T.

et con glo - ri - fi - ca - - tur, qui lo - cu - tus est per pro -

B.

et con glo - ri - fi - ca - - tur, qui lo - cu - tus est per pro -

KB

203

S. phe - - - - tas. Et u - nam, sanc - - tam,

A. phe - - - - tas. Et u - nam, sanc - - tam,

T. phe - - - - tas. Et u - nam, sanc - - tam,

B. phe - - - - tas. Et u - nam, sanc - - tam, sanc-tam, ca -

Bass Choir Et u - nam, sanc - - tam, sanc-tam, ca -

KB

207

S. sanc-tam, ca - tho - li-cam et a - pos - to - - - - li - cam Ec - cle - si -

A. sanc-tam, ca - tho - li-cam et a - - - - pos - to - li-cam Ec - cle - si -

T. sanc-tam, ca - tho - li-cam et a - - - - pos - to - li-cam Ec - cle - si -

B. tho - li-cam et a - pos - to - - li-cam Ec - cle - - - - - si -

Bass Choir tho - li-cam et a - pos - to - - li-cam Ec - cle - - - - - si -

KB

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212

S. am. Con - - - fi - - te - or u - num bap - tis - - - - ma in re -

A. am. Con - - - fi - te - - or u - num bap - tis - - - - ma in re -

T. am. Con - - - fi - - te - or u - num bap - tis - - - - ma in re -

B. am. Con - - - - fi - - te - or u - num bap - tis - - - - ma in re -

Bass Choir am. Con - - - - fi - - te - or u - num bap - tis - - - - ma in re -

KB

217

S. mis - si - o - nem pec - ca - to - - - - - rum. Et ex - *ff*

A. mis - si - o - nem pec - ca - to - - - - - rum. Et ex - *ff*

T. mis - si - o - nem pec - ca - to - - - - - rum. Et ex - *ff*

B. mis - si - o - nem pec - ca - to - - - - - rum. Et ex - *ff*

Bass Choir mis - si - o - nem pec - ca - to - - - - - rum. Et ex - *ff*

KB

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225

S.  
pec - to, et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -

A.  
pec - to, et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -

T.  
pec - to, et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -

B.  
pec - to, et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -

Bass  
Choir  
pec - to, et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -

KB

236

S.  
--- rum, et vi - --- tam ven - tu - ri sæ - cu - --- li, et

A.  
--- rum, et vi - tam ven - tu - ri sæ - cu - --- li,

T.  
--- rum, et vi - --- tam,

B.  
--- rum, et vi - --- tam ven - tu - ri - sæ - --- cu - li, et vi -

Bass  
Choir  
--- rum, et vi - --- tam ven - tu - ri - sæ - --- cu - li, et

KB

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242

S. vi - - - - tam ven-tu-ri sæ - cu - - - li, vi - - - tam, vi - -

A. et vi - - - - - tam vi - - - tam, vi - - -

T. et vi - - - tam ven - tu - ri sæ - - - cu - li, vi - - - tam, vi - - -

B. - - - - - tam ven - tu - ri - sæ - - - cu - li, vi - - - tam, vi - -

Bass Choir vi - - - - - tam ven - tu - ri - sæ - - - cu - li, vi - - - tam, vi - -

KB

247 *menos movido*

S. tam ven - - - tu-ri sæ - cu - li, ven - - tu - ri sæ - - - cu -

A. tam ven - - - tu-ri sæ - cu - li, ven - - - tu - - - ri sæ - - - cu -

T. tam ven - - - tu-ri sæ - cu - li, ven - - - tu - - - ri sæ - - - cu -

B. tam ven - - - tu-ri sæ - cu - li, ven - - - tu - - - ri sæ - - - cu -

Bass Choir tam ven - - - tu-ri sæ - cu - li,

KB



253 *f* *a tempo*

S. *f* li, vi - - - tam, vi - - - - tam ven - - - tu-ri sæ - cu - - li

A. *f* li, vi - - - tam, vi - - - - tam ven - - - - tu-ri sæ - cu - - li

T. *f* li, vi - - - tam, vi - - - - tam ven - - - tu-ri sæ - cu - - li

B. *f* li, vi - - - tam, vi - - - - tam ven - - - tu-ri sæ - cu - - li

Bass Choir *f* vi - - - tam, vi - - - - tam ven - - - tu-ri sæ - cu - - li

KB *f*

258 *p*

S. *p* ven - - - tu - - ri sæ - - cu - li. A - men, A - -

A. *p* ven - - - tu - - ri sæ - - - cu - li. A - men, A - -

T. *p* ven - - - tu - - ri sæ - - - cu - li, A - men, A - -

B. *p* ven - - - tu - - ri sæ - - - cu - li. A - men, A - -

Bass Choir *p* A - men, A - -

KB *p* *tr* *tr*

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263

S. men, A - men, A - - - - - men.

A. men, A - men, A - - - - - men.

T. men, A - men, A - - - - - men.

B. men, A - - - - - men, A - - - - - men.

Bass Choir men, A - men, A - - - - - men.

KB

# 4. Sanctus

Hilarión Eslava, Obra 133

**Moderato**  
*mf*

Soprano  
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Alto  
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Tenor  
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Bass  
Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Bass Choir

Keyboard Reduction

8

S.  
Sanc - tus, Do-mi-nus De-us Sa-ba - oth.

A.  
Sanc - tus, Do-mi-nus De-us Sa-ba - oth.

T.  
Sanc - tus, Do-mi-nus De-us Sa-ba - oth.

B.  
Sanc - tus, Do-mi-nus De-us Sa-ba - oth.

Bass Choir  
Ple - - - - ni sunt

KB

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15

A. *mf* glo - ri -

T. *mf* glo - ri -

B. *mf* glo - ri -

Bass Choir cæ - - - - - li, cæ - - li et ter - ra

KB *p* *mf*

22

A. a, glo - ri - a tu - - - - a,

T. a, glo - ri - a tu - - - - a,

B. a, glo - ri - a tu - - - - a, *f*

Bass Choir Ple - - - - - ni sunt

KB *f*

28

Bass Choir cæ - - - - - li, cæ - - - li et ter - - - ra

KB *p* *mf*

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34 *mf* *mf*

S. glo - ri - a, glo - ri - a tu - - a. Ho-san - na, ho - san - na,

A. glo - ri - a, glo - ri - a tu - - a, Ho-san - -

T. Ho-san - na, ho - san - - - -

B. *mf* *mf* glo - ri - a, glo - ri - a tu - - a, Ho-san - na, ho - san - - -

Bass Choir Ho-san

KB

41 *f* *f* *f*

S. ho-san - na, ho - san - na, ho-san - na, ho - san - na,

A. na, ho-san - - - na, ho-san - - -

T. na, ho-san - na, ho - san - - - - na, ho-san - na, ho - san - - - -

B. na, ho-san - na, ho - san - - - na, ho-san - na, ho - san - - - -

Bass Choir na, ho-san - - - na, ho-san - - -

KB

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45

*ff* *f*

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

A. na, *ff* ho-san - - na in ex - - - - - sis, ho-san - - -

T. na, *ff* ho-san - - - na in ex - - - - - sis, ho-san - - -

B. na, *ff* ho-san - - na in ex - - - - - sis, ho-san -

Bass Choir na, *ff* ho-san - - na in ex - - - - - sis, ho-san -

KB *ff* *f*

50

*mf* *p*

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

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

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

B. na, *mf* ho-san - - na *p* in ex - - - - - sis,

Bass Choir na, *mf* ho-san - - na *p* in ex - - - - - sis,

KB *mf* *p*

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# 5. Agnus Dei

47

Hilarión Eslava, Obra 133

**Andante mosso** *p*

Soprano  
Ag - nus De - i, qui tol - - lis pec - ca - ta

Alto  
Ag - nus De - i, qui tol - - lis pec - ca - ta

Tenor  
Ag - nus De - i, qui tol - - lis pec - ca - ta

Bass  
Ag - nus De - i, qui tol - - lis pec - ca - ta

Bass Choir

Keyboard Reduction

9

S.  
mun - di, mi - se - re - re no - - bis, mi - se - re - re no - - -

A.  
mun - di, mi - se - re - re no - - bis, mi - se - re - re no -

T.  
mun - di, mi - se - re - re no -

B.  
mun - di, mi - se - re - re no - - - -

KB  
*p*

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17

S. *mp*  
bis. Ag - nus De - i, qui tol - lis

A. *mp*  
bis. Ag - nus De - i, qui tol - lis

T. *mp*  
bis. Ag - nus De - i, qui tol - lis

B. *mp*  
bis. *mf* Ag - nus De - i, qui tol - lis

Bass Choir  
Ag - nus De - - - i, qui tol - lis pec - - - ca - - - - ta

KB *mf*

21

S. pec - ca - - ta mun - di, mi - - - se - - -

A. pec - ca - - ta mun - di, mi - - - se - - -

T. pec - ca - - ta mun - di, mi - - - se - - -

B. pec - ca - - ta mun - di, mi - - - se - - -

Bass Choir  
mun - - - - di, mi - - - - se - - -

KB



24

S. *p*  
re-re no - bis, mi-se - re - re no - - - bis,

A. *p*  
re-re no - bis, mi-se - re-reno - bis,

T. *p*  
re-re no - bis, mi-se - re-reno - bis,

B. *p* *pp*  
re-re no - bis, mi-se - re-reno - bis, mi-se -

Bass  
Choir  
re - - - re no - - bis.

KB

30

S. *pp* *p*  
no-bis, no - - bis. Ag - nus De - i, qui tol - - -

A. *pp* *p*  
no-bis, no - - bis. Ag - nus De - i, qui tol - - -

T. *pp* *p*  
no-bis, no - - bis. Ag - nus De - i, qui tol - - -

B. *p*  
re - - re no - - bis. Ag - nus De - i, qui tol - - -

KB

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36

S. *lis pec - ca - ta mun-di pec - - ca - ta mun - di, do - na no - bis*

A. *lis pec - - - ca - - - ta, pec - - - ca - ta mun - di, do - na no - bis*

T. *lis pec - ca - - - ta, pec - - - ca - ta mun - di, do - na no - bis*

B. *lis pec - ca - - - ta, pec - ca - ta mun - di, do - na no - bis*

KB

43

S. *pa - - - - cem, do - - - - na no - - bis pa - - - cem,*

A. *pa - - - cem, do - na no - - bis pa - - - cem,*

T. *pa - - - cem, do - na no - bis pa - - - cem,*

B. *pa - - - - cem, do - na no - - bis pa - - - cem, no - bis*

Bass  
Choir *no - bis*

KB

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49 *f* *meno mosso* *p*

S. pa - - - - - cem, pa - - - - - cem.

A. pa - - - - - cem, pa - - - - - cem.

T. pa - - - - - cem, pa - - - - - cem.

B. pa - - - - - cem, no - bis pa - - - - - cem.

Bass  
Choir pa - - - - - cem, no - bis pa - - - - - cem.

KB

# Keyboard Reduction

## Misa en Mi Bemol

### 1. Kyrie

Hilarión Eslava, Obra 133

Andante

Musical notation for measures 1-7. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The music features a mix of eighth and quarter notes in both hands, with some chords and rests.

Musical notation for measures 8-14. The score continues with a mezzo-forte (*mf*) dynamic. The texture is more complex, with many chords and some sixteenth-note patterns in the right hand.

Musical notation for measures 15-23. The score features a piano (*p*) dynamic. The right hand has many chords, some with accents (>), while the left hand has a steady bass line.

Musical notation for measures 24-34. The score includes a fortissimo (*ff*) dynamic. The right hand has dense chordal textures with accents, and the left hand has a steady bass line.

Musical notation for measures 35-42. The score features fortissimo (*ff*) dynamics. The right hand has dense chordal textures with accents, and the left hand has a steady bass line.

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46

53

60

*meno mosso*

## 2. Gloria

Hilarión Eslava, Obra 133

**Allegro Moderato**

7

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12

18

24

31

38

45

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51

ff p mf

Musical score for measures 51-56. The piece is in B-flat major (two flats) and 4/4 time. Measure 51 starts with a fortissimo (ff) dynamic. The right hand features a melodic line with eighth notes and chords, while the left hand provides a bass line with quarter notes. Dynamics change to piano (p) at measure 53 and mezzo-forte (mf) at measure 55. Accents are present over several notes.

57

f ff

Musical score for measures 57-62. The right hand continues with chords and some melodic movement. The left hand has a steady bass line. Dynamics are fortissimo (f) at measure 57 and fortissimo (ff) at measure 60. Accents are used throughout.

63

mf

Musical score for measures 63-69. The right hand has a more active melodic line with eighth notes. The left hand has a bass line with some eighth-note patterns. Dynamics are mezzo-forte (mf) at measure 65. Accents are present.

70

f

Musical score for measures 70-73. The right hand features a melodic line with eighth-note runs. The left hand has a bass line with eighth-note patterns. Dynamics are fortissimo (f) at measure 70.

74

p

Musical score for measures 74-81. The right hand has a melodic line with some rests. The left hand has a bass line with eighth-note patterns. Dynamics are piano (p) at measure 74. Accents are present.

82

f

Musical score for measures 82-87. The right hand has a melodic line with eighth-note runs. The left hand has a bass line with eighth-note patterns. Dynamics are fortissimo (f) at measure 82.

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88

88

*p*

*p*

Musical score for measures 88-96. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 88 starts with a piano (*p*) dynamic. There are slurs over measures 89-90 and 91-92. A *p* dynamic is also present in measure 92.

97

97

*mf*

Musical score for measures 97-100. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 97 starts with a mezzo-forte (*mf*) dynamic. There are slurs over measures 98-99 and 100.

101

101

Musical score for measures 101-103. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 101 starts with a piano (*p*) dynamic. There are slurs over measures 102 and 103.

104

104

Musical score for measures 104-108. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 104 starts with a piano (*p*) dynamic. There are slurs over measures 105-106 and 107-108.

109

109

*p*

*f*

Musical score for measures 109-115. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 109 starts with a piano (*p*) dynamic. There are slurs over measures 110-111 and 112-113. A forte (*f*) dynamic is present in measure 114.

116

116

*f*

Musical score for measures 116-120. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Measure 116 starts with a forte (*f*) dynamic. There are slurs over measures 117-118 and 119-120.

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121

*tr*

*p*

*mf*

127

*f*

*ff*

*mf*

135

*tr*

*tr*

*tr*

*tr*

*p*

*f*

143

*p*

151

*f*

*p*

158

*tr*

*ritar.*

*pp*

### 3. Credo

Hilarión Eslava, Obra 133

**Allegro**

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical score for measures 9-16. The right hand continues with a melodic line, incorporating some slurs and accents. The left hand maintains its accompaniment pattern.

Musical score for measures 17-24. The right hand's melody becomes more active with sixteenth notes. The left hand accompaniment remains consistent.

Musical score for measures 25-32. The right hand features a melodic line with various ornaments and slurs. The left hand accompaniment continues.

Musical score for measures 33-39. The right hand's melody is more rhythmic. The left hand accompaniment includes some dynamic markings, including a forte (*f*) marking.

Musical score for measures 40-47. The right hand's melody is more rhythmic. The left hand accompaniment includes some dynamic markings, including a forte (*f*) marking.

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47

57

67

75

84 **Andante Mosso**

93

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101

ff p ff

This system contains measures 101 through 112. It features a piano accompaniment with a treble and bass staff. The music is characterized by dense, block-like chords in the right hand and a steady bass line in the left hand. Dynamic markings include fortissimo (ff) and piano (p). There are several accents (>) placed over notes in both hands.

113

p

This system contains measures 113 through 122. The texture becomes more fluid, with the right hand playing more melodic lines and the left hand providing harmonic support. A piano (p) dynamic marking is present at the beginning of the system.

123

**Allegro**

ff

This system contains measures 123 through 128. The tempo is marked as **Allegro**. The music is more rhythmic and active, with a fortissimo (ff) dynamic marking. The right hand features more complex rhythmic patterns and the left hand has a more pronounced bass line.

129

This system contains measures 129 through 134. The music continues with a similar rhythmic intensity as the previous system, featuring a mix of chords and moving lines in both hands.

135

mf p

This system contains measures 135 through 142. The dynamics shift to mezzo-forte (mf) and then piano (p). The music becomes more contemplative, with longer note values and a focus on harmonic color.

143

p

This system contains measures 143 through 152. The music is marked piano (p) and features a more lyrical and expressive quality. The right hand has more sustained chords and the left hand has a more active bass line.

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151

157

163

169 *Despacio (Slowly) rit. a tempo*

176

184

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191

198

205

212

219

229

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237 *mf* *tr* *tr*

242 *tr* *tr* *tr* *tr* *f*

247 *menos movido* *p*

253 *a tempo* *f*

260 *tr* *tr* *pp*

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# 4. Sanctus

13

Hilarión Eslava, Obra 133

Moderato

The first system of the musical score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *mf* dynamic. The right hand features a melodic line with a fermata on the first measure, followed by chords and a sequence of eighth notes. The left hand provides a steady accompaniment of quarter notes. The system concludes with a *p* dynamic marking.

The second system starts at measure 12. It continues the melodic and harmonic development from the first system. The right hand has a more active melodic line with eighth-note patterns. The left hand maintains a consistent accompaniment. The system ends with a *p* dynamic marking.

The third system begins at measure 17. It features a change in the right-hand melody, including a chromatic descent and a series of chords. The left hand continues with a steady accompaniment. A *mf* dynamic is indicated. The system ends with a *p* dynamic marking.

The fourth system starts at measure 25. It continues the melodic and harmonic development. The right hand has a more active melodic line with eighth-note patterns. The left hand maintains a consistent accompaniment. The system ends with a *p* dynamic marking.

The fifth system begins at measure 30. It features a change in the right-hand melody, including a chromatic descent and a series of chords. The left hand continues with a steady accompaniment. A *mf* dynamic is indicated. The system ends with a *p* dynamic marking.

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Musical score for measures 38-43. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 38 starts with a *mf* dynamic. The right hand features a melodic line with eighth notes and chords, while the left hand provides a bass line with eighth notes and rests. Measure 43 ends with a *f* dynamic.

Musical score for measures 44-49. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with eighth notes and rests. Measure 44 starts with a *ff* dynamic, and measure 49 ends with a *f* dynamic.

Musical score for measures 50-54. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with eighth notes and rests. Measure 50 starts with a *mf* dynamic, and measure 54 ends with a *p* dynamic.

## 5. Agnus Dei

Hilarión Eslava, Obra 133

*Andante mosso*

Musical score for measures 1-8. The piece is in a key with three flats (E-flat major or C minor) and a 3/4 time signature. Measure 1 starts with a *p* dynamic. The right hand features a melodic line with eighth notes and chords, and the left hand provides a bass line with eighth notes and rests. Measure 8 ends with a *p* dynamic.

Musical score for measures 9-18. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with eighth notes and rests. Measure 9 starts with a *p* dynamic, and measure 18 ends with a *p* dynamic.

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18 *mf*

22

27 *pp* *p*

35 *p*

42 *f*

49 *meno mosso* *p*

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