

# Victimæ Paschali

Hilarión Eslava



SATB with Soprano Solo & Chamber Orchestra

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CPE-381

# Victimæ Paschali

## Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

Flute

Oboe

B♭ Clarinet

Bassoon

E♭ Cornet

Horn in E♭

Ophicleide or Tuba

Soprano

Alto

Tenor

Bass

1<sup>o</sup> Violin

2<sup>o</sup> Violin

Viola

Violoncello

Contrabass

Keyboard Reduction

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17

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S. *f Todos/All*  
 Ag - nus re - de - mit o-ves, Chris-tus in - no-cens pa - - tri re - con-ci-

A. *f Todos/All*  
 Ag - nus re - de - mit o-ves, Chris-tus in - no-cens pa - - tri re - con-ci-

T. *f Todos/All*  
 Ag - nus re - de - mit o-ves, Chris-tus in - no-cens pa - - tri re - con-ci-

B. *f Todos/All*  
 Ag - nus re - de - mit o-ves, Chris-tus in - no-cens pa - - tri re - con-ci-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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27

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S.  
lia - - vit pec-ca - to - - res, pec-ca - to - - res.

A.  
lia - - vit pec-ca - to - - res, pec-ca - to - - res. *mf 1st Choir*  
Mors et vi -

T.  
lia - - vit pec-ca - to - - res, pec-ca - to - - res. *mf 1st Choir*

B.  
lia - - vit pec-ca - to - - res, pec-ca - to - - res. Mors et vi - - - ta du-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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36

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

*mf 1st Choir*  
Mors et vi - - - ta du - el - - - lo, du - - el - lo

*f Todos/All*  
ta du - el - lo con - fli - xi - - - re mi - - ran - - do, du - - el - lo

*mf 1st Choir*  
Mors et vi - - - ta du - el - lo, mors et vi - - - ta du - el - lo

*f Todos/All*  
el - lo con - fli - xe - - - re mi - ran - do, mors et vi - - - ta du - el - lo

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45

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

con - fli - xe - re mi - ran - - - do, dux vi - tæ mor - tu - us reg - nat vi -

con - fli - xe - re mi - ran - - - do, dux vi - tæ mor - tu - us reg - nat vi -

con - fli - xe - re mi - ran - - - do, dux vi - tæ mor - tu - us reg - nat vi -

con - fli - xe - re mi - ran - - - do, dux vi - tæ mor - tu - us reg - nat vi -

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54

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

vus.

*1st Choir mp*

vus. Dic no - bis Ma - ri - a quid vi - dis - ti' in vi - a? Dic no - bis Ma -

*1st Choir mp*

vus. Dic no - bis Ma - ri - a quid vi - dis - ti' in vi - a?

*1st Choir mp*

vus. Dic no - bis Ma -

*p*

*p*

*p*

*p*

*p*

*p*

*p*

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60

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S.

A. *f Todos/All*  
ri - a quid vi - dis - ti in vi - a? Dic no - bis Ma - ri - a quid vi - dis - ti in vi -

T. *f Todos/All*  
Dic no - bis Ma - ri - a quid vi - dis - ti in vi -

B. *f Todos/All*  
ri - a quid vi - dis - ti in vi - a? Dic no - bis Ma - ri - a quid vi - dis - ti in vi -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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*meno mosso*

68

Fl.

Ob.

Bb Cl.

Bsn. *mp*

Eb Cnt.

Eb Hn. *mp*

Oph.

S. *Solo*  
Se - pul - crum Chris - ti vi - ven - - - - tis, et

A. a?

T. a?

B. a?

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB *p*

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74

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S.  
glo - ri - am vi - di, et glo - ri - am vi - - - di re - - sur - gen - - - -

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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80 *1st tempo*

The musical score for measures 80-83 includes the following parts:

- Fl.**: Flute, rests.
- Ob.**: Oboe, rests.
- Bb Cl.**: Bass Clarinet, rests.
- Bsn.**: Bassoon, plays a melodic line starting in measure 81 with a forte (*f*) dynamic.
- Eb Cnt.**: Eb Cor Anglais, rests.
- Eb Hn.**: Eb Horn, plays a chord in measure 80.
- Oph.**: Ophicleide, rests.
- S.**: Soprano, sings "tis." in measure 80 and "An -" in measure 83.
- A.**: Alto, rests.
- T.**: Tenor, rests.
- B.**: Bass, rests.
- Vln. 1**: Violin I, plays a rhythmic pattern in measure 80 and a sixteenth-note figure in measures 81-83 with a mezzo-forte (*mf*) dynamic.
- Vln. 2**: Violin II, plays a rhythmic pattern in measure 80 and a sixteenth-note figure in measures 81-83 with a mezzo-forte (*mf*) dynamic.
- Vla.**: Viola, plays a rhythmic pattern in measure 80 and a sixteenth-note figure in measures 81-83 with a mezzo-forte (*mf*) dynamic.
- Vc.**: Violoncello, plays a rhythmic pattern in measure 80 and a sixteenth-note figure in measures 81-83 with a mezzo-forte (*mf*) dynamic.
- Cb.**: Contrabass, plays a rhythmic pattern in measure 80 and a sixteenth-note figure in measures 81-83 with a mezzo-forte (*mf*) dynamic.
- KB**: Keyboard, plays a rhythmic pattern in measure 80 and a sixteenth-note figure in measures 81-83 with a mezzo-forte (*mf*) dynamic.

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91

Fl.

Ob.

Bb Cl.

Bsn. *p*

Eb Cnt.

Eb Hn. *p p.*

Oph.

S.  
re - - xit Chris-tus spes me - - - a, pre - ce - - det vos, pre-

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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97

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S.

A.

T.

B.

*mf 1st Choir*

Sci - mus

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

*p*

*p*

*p*

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104

Fl.

Ob. *I<sup>o</sup>*  
*p*

Bb Cl.

Bsn. *I<sup>o</sup>*  
*p*

Eb Cnt.

Eb Hn.

Oph.

S. *mf 1st Choir*  
Sci - mus Chris - tum sur - re -

A. *mf 1st Choir*  
Sci - mus Chris - tum sur - re - xis-se a mor - - - - - tu-is ve - - -

T. *mf 1st Choir*  
Sci - mus Chris - tum sur - re - xis-se,

B. *mf 1st Choir*  
Chris - tum sur - re - xis-se a mor - - - - - tu - - is ve - re,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

Cb.

KB

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111

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

E♭ Cnt. *f*

E♭ Hn. *f*

Oph. *f*

S. *f Todos/All*  
 xis-se a mor-tu-is, sur-re-xis-se a mor-tu-is ve - - - re, tu

A. *f Todos/All*  
 - re, sur-re-xis-se a mor-tu-is ve - - - re, tu

T. *f Todos/All*  
 sci - mus Chris - tum sur-re-xis-se a mor-tu-is ve - - - re, tu

B. *f Todos/All*  
 sci - mus Chris - tum sur-re-xis-se a mor-tu-is ve - - - re, tu

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB *f*

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129

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

al - - le - - lu - - - - -

al - - le - - lu - - - - -

al - - le - - lu - - - - -

al - - le - - lu - - - - -

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135

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

le - lu - - - ya al - le - lu - - - ya,

le - lu - - - ya al - le - lu - - - ya,

le - lu - - - ya al - le - lu - - - ya,

le - lu - - - ya al - le - lu - - - ya,

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139

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

al - le - lu - - - ya, al - le - lu - - - ya!

al - le - lu - - - ya, al - le - lu - - - ya!

al - le - lu - - - ya, al - le - lu - - - ya!

al - le - lu - - - ya, al - le - lu - - - ya!

al - le - lu - - - ya, al - le - lu - - - ya!

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# Flute

## Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

4  
[1-4] *f*

7  
[9-16] *f*

20

28  
[33-40] *f*

42

48

54  
[55-62] *f*

68  
*meno mosso* 12 [69-80] *1st tempo* 8 [81-88] *f* *tr* *meno mosso* 20 [91-110]

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111 *f*

118

124 *rit.* *1st tempo* *p* 6

126 6

128 3 6

130 6

132

135 6

140



# Oboes

## Victimæ Paschali Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

Measures 1-4: *f* [1-4]

Measures 9-16: *f* [9-16]

Measures 17-24: *f*

Measures 25-30: *f*

Measures 31-41: *p* [33-37] *f*

Measures 42-49: *f*

Measures 50-65: *f* [55-62]

Measures 66-88: *f*, *meno mosso*, *1st tempo*, *meno mosso*

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91 **17** *1<sup>o</sup>*  
[91-107] *p* *f*

115

124 *rit.* *1st tempo*  
*p*

127

131

137

141

# B $\flat$ Clarinets

## Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

1-4] *f*

9-16]

28-40] *f*

45-56]

57-60] *p* [59-60] *f*

68-80] *meno mosso* 12 [69-80] 4 [81-84] *mf* 6

87-90] 6

89-110] *f* *tr* *meno mosso* 20 [91-110]

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111 *f*

122 *rit.* *p* *1st tempo*

126

129 *p*

131

135

141

# Bassoons

## Victimæ Paschali Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

1-4] *f* 4 7 [9-15] *f*

18

30 4 *1<sup>o</sup>* [33-36] *p* *f*

43 7 [55-61]

62 *f* *meno mosso* *mp*

75 *1st tempo* *dol.* *f*

86 2 [86-87] *f* *p* *meno mosso*

97 4 [103-106]

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107

*1°*  
*p* *f*

118

*rit.*  
*p*

*1st tempo*

126

130

6

134

6

140

6

# E♭ Cornet

## Victimæ Paschali Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

Musical notation for measures 1-16. The staff is in 3/4 time with a key signature of one sharp (F#). Measures 1-4 are marked with a '4' above the staff and a dynamic of *f*. Measures 9-16 are marked with an '8' above the staff and a dynamic of *f*. There are accents and a breath mark (v) in measure 10.

Musical notation for measures 19-28. The staff is in 3/4 time with a key signature of one sharp (F#). The music consists of a series of chords and single notes.

Musical notation for measures 29-44. The staff is in 3/4 time with a key signature of one sharp (F#). Measures 33-40 are marked with an '8' above the staff and a dynamic of *f*. There is an accent and a breath mark (v) in measure 34.

Musical notation for measures 45-62. The staff is in 3/4 time with a key signature of one sharp (F#). Measures 55-62 are marked with an '8' above the staff and a dynamic of *f*.

Musical notation for measures 63-67. The staff is in 3/4 time with a key signature of one sharp (F#). The music consists of a series of chords and single notes.

Musical notation for measures 68-110. The staff is in 3/4 time with a key signature of one sharp (F#). Measures 69-80 are marked with a dynamic of *meno mosso* and a '12' above the staff. Measures 81-88 are marked with a dynamic of *1st tempo* and an '8' above the staff. Measures 91-110 are marked with a dynamic of *meno mosso* and a '20' above the staff. There is a dynamic of *f* in measure 92.

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111



122

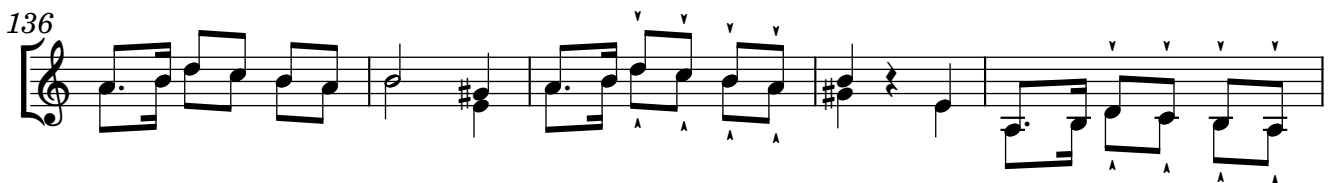
*rit.* *1st tempo*

7

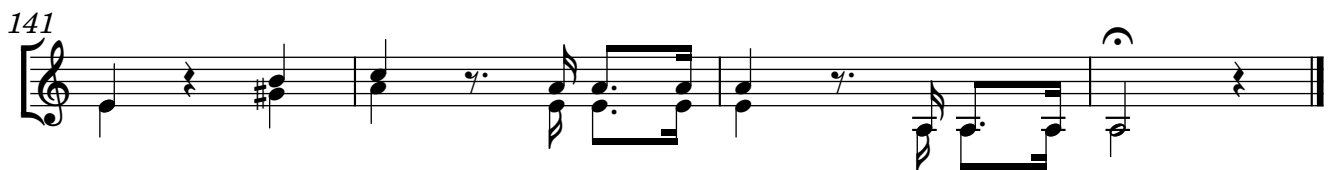
[125-131]



136



141



# Horns in E $\flat$

## Victimæ Paschali Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

Musical notation for measures 1-4 and 9-16. The first system shows measures 1-4 with a dynamic marking of *f* and a bracketed measure range [1-4]. The second system shows measures 9-16 with a dynamic marking of *f* and a bracketed measure range [9-16].

Musical notation for measures 18-28. The notation consists of a single staff with chords and rests.

Musical notation for measures 29-40. The notation consists of a single staff with chords and rests. A dynamic marking of *f* is present. A bracketed measure range [33-40] is shown.

Musical notation for measures 45-53. The notation consists of a single staff with chords and rests.

Musical notation for measures 54-62. The notation consists of a single staff with chords and rests. A dynamic marking of *p* is present. A bracketed measure range [55-57] is shown. A dynamic marking of *f* is present at the end of the system.

Musical notation for measures 63-74. The notation consists of a single staff with chords and rests. A dynamic marking of *mp* is present. The tempo marking *meno mosso* is present.

Musical notation for measures 75-87. The notation consists of a single staff with chords and rests. A dynamic marking of *dol.* is present. The tempo marking *1st tempo* is present. A bracketed measure range [82-83] is shown. A dynamic marking of *f* is present. A bracketed measure range [86-87] is shown.

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88 *meno mosso*

98

114

123 *rit.* *1st tempo*

133

140

# Ophicleide

## Victimæ Paschali

Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

4  
[1-4] *f* 7 [9-15] *f*

23 8 [33-40] *f*

44 8 [55-62]

66 *meno mosso* 12 *1st tempo* 8 *meno mosso* 20 [69-80] [81-88] *f* [91-110] *f*

115 *rit.* 7 [125-131] *1st tempo* 6

133 6 6 6

140 6

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# Violin 1

## Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

The musical score for Violin 1 consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegro Moderato'. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with a forte (*f*) dynamic. The second staff starts at measure 7, with a piano (*p*) dynamic at measure 10 and a forte (*f*) dynamic at measure 13. The third staff starts at measure 18, with a piano (*p*) dynamic at measure 21. The fourth staff starts at measure 30, with a piano (*p*) dynamic at measure 33. The fifth staff starts at measure 41, with a forte (*f*) dynamic at measure 44. The sixth staff starts at measure 51, with a piano (*p*) dynamic at measure 54. The seventh staff starts at measure 58, with a piano (*p*) dynamic at measure 61. The score includes various musical notations such as slurs, accents, and dynamic markings.

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63 *meno mosso*

*f* *p*

71

77 *1st tempo*

82 *mf* 6

84 *mf* 6

87 6

89 *tr* *meno mosso* *f* *p*

94

99



# Violin 2

## Victimæ Paschali *Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**



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63 *meno mosso*

*f* *p*

71

76

81 *1st tempo*

*mf* 6 6

85

88 *meno mosso*

*f* *p*

92

97

Violin 2

103 **4**  
[103-106] *p*  
*f*

117 *rit.*

125 *1st tempo*  
*p* 6 6

127 3

129 6 6

131

136 6 6

140 6

# Viola

## Victimæ Paschali

Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

Musical notation for measures 1-14. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. Dynamics include *p* (piano) and *f* (forte).

15

Musical notation for measures 15-31. The staff is in bass clef with a key signature of two flats. Dynamics include *f* (forte).

32

Musical notation for measures 32-49. The staff is in bass clef with a key signature of two flats. It includes a fingering '5' and a bracketed measure range '[33-37]'. Dynamics include *p* (piano) and *f* (forte).

50

Musical notation for measures 50-58. The staff is in bass clef with a key signature of two flats. Dynamics include *p* (piano).

59

Musical notation for measures 59-68. The staff is in bass clef with a key signature of two flats. Dynamics include *f* (forte) and *p* (piano). The tempo marking *meno mosso* is present.

69

Musical notation for measures 69-74. The staff is in bass clef with a key signature of two flats. Dynamics include *p* (piano).

75

Musical notation for measures 75-84. The staff is in bass clef with a key signature of two flats. Dynamics include *p* (piano).

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81 *1st tempo*

81 *mf*

87 *meno mosso*

87 *f p*

93

100

100 *f*  
5  
[103-107] *p*

116

116 *p* *rit.* *1st tempo*

127

134

134 *p* 6

140

140 *p* 6

# Violoncello

## Victimæ Paschali

*Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**



15



30



45



61



70



76



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81 *1st tempo*  
*mf*<sup>^</sup>

87 *meno mosso*  
*f* *p*

94

101  
*p* *f*

114 *rit.* *1st tempo*  
*p*

127

133

140

# Contrabass

## Victimæ Paschali Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

Musical notation for measures 1-17. The piece is in 3/4 time with a key signature of two flats. It begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. A fermata is placed over the final note of measure 15, and a bracket labeled [9-15] *f* spans measures 9 through 15. A measure rest for 7 measures is indicated above measure 16.

18

Musical notation for measures 18-31, consisting of a continuous eighth-note bass line.

32

Musical notation for measures 32-44. It starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

45

Musical notation for measures 45-61. It begins with a piano (*p*) dynamic and concludes with a triplet of eighth notes in measure 60, with a bracket labeled [58-60] below it.

62

**meno mosso**

Musical notation for measures 62-71. It starts with a forte (*f*) dynamic and then changes to a piano (*p*) dynamic.

72

Musical notation for measures 72-77, consisting of a continuous eighth-note bass line.

78

**1st tempo**

Musical notation for measures 78-87. It begins with a mezzo-forte (*mf*) dynamic.

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87

*meno mosso*

94



100



110



124

*rit.**1st tempo*

133



140



# Victimæ Paschali

## Hilarión Eslava



SATB with Soprano Solo & Chamber Orchestra

ART: Admont Abbey Library, Codex 323, leaf LXVIIr: beginning of the Latin Easter sequence Victimæ paschali laudes; Public Domain

CPE-381

**Vocal Parts with Keyboard Reduction**

# Victimæ Paschali

## Resurrection Sequence for Easter Sunday

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

Soprano

Alto

Tenor

Bass

Piano

**1st Choir**

9 *mf*

S. Vic-ti - mæ pas-cha-li lau-des im-mo - lent chri - stia - ni.

**1st Choir**

A. *mf* Vic-ti - mæ pas-cha-li lau-des im-mo - lent chri - stia - ni.

**1st Choir**

T. *mf* Vic-ti - mæ pas-cha-li lau-des im - mo - lent chri - stia - ni.

**1st Choir**

B. *mf* Vic-ti - mæ pas-cha-li lau-des im - mo - lent chri - stia - - ni.

Pno. *p* *f*

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17 *f* *Todos/All*

S. Ag - nus re - de - mit o - ves, Chris - tus in - no - cens pa - tri re -

A. *f* *Todos/All*  
Ag - nus re - de - mit o - ves, Chris - tus in - no - cens pa - - tri re -

T. *f* *Todos/All*  
Ag - nus re - de - mit o - ves, Chris - tus in - no - cens pa - - tri re -

B. *f* *Todos/All*  
Ag - nus re - de - mit o - ves, Chris - tus in - no - cens pa - - tri re -

Pno.

26

S. con - ci - lia - vit pec - ca - to - - res, pec - ca - to - - res.

A. con - ci - lia - - vit pec - ca - to - - res, pec - ca - to - - res.

T. con - ci - lia - - vit pec - ca - to - - res, pec - ca - to - - res.

B. con - ci - lia - - vit pec - ca - to - - res, pec - ca - to - - res. *mf* *1st Choir* Mors et

Pno.

34

*mf* **1st Choir**

S. Mors et vi - - ta du - el - -

*mf* **1st Choir**

A. Mors et vi - - ta du - el - lo con - fli - xi - - - re mi - - ran -

*mf* **1st Choir** *f* **Todos/All**

T. Mors et vi - - - ta du - el - lo, mors et

*f* **Todos/All**

B. vi - - - ta du - el - lo con - fli - xe - - - re mi - ran - do, mors et

Pno.

42

*f* **Todos/All**

S. lo, du - - el - lo con - fli - xe - re mi - ran - do, dux vi - tæ

*f* **Todos/All**

A. do, du - - el - lo con - fli - xe - re mi - ran - do, dux vi - tæ

T. vi - - - ta du - el - lo con - fli - xe - re mi - ran - do, dux vi - tæ

B. vi - - - ta du - el - lo con - fli - xe - re mi - ran - do, dux vi - tæ

Pno.

51

S. mor-tu - us reg - nat vi - - vus.

A. mor-tu - us reg - nat vi - - vus. *1st Choir mp* Dic no - bis Ma - ri - a

T. mor-tu - us reg - nat vi - - vus. *1st Choir mp* Dic no - bis Ma - ri - a

B. mor-tu - us reg - nat vi - - vus.

Pno.

57

S.

A. quid vi-dis-ti'in vi - a? Dic no-bis Ma - ri - a quid vi-dis-ti'in

T. quid vi-dis-ti'in vi - a?

B. *1st Choir mp* Dic no-bis Ma - ri - a quid vi-dis-ti'in

Pno.

62 *meno mosso Solo*

S. *Se-*

A. *f Todos/All*  
vi - a? Dic no - bis Ma - ri - a quid vi - dis - ti in vi - a?

T. *f Todos/All*  
Dic no - bis Ma - ri - a quid vi - dis - ti in vi - a?

B. *f Todos/All*  
vi - a? Dic no - bis Ma - ri - a quid vi - dis - ti in vi - a?

Pno. *f* *p*

70

S. pul - crum Chris - ti vi - ven - - - - tis, et glo - ri - am vi - di, et

A.

T.

B.

Pno.

76 *1st tempo*

S. glo - ri - am vi - - - di re - sur - gen - - - - - tis.

A.

T.

B.

Pno. *mf*

82

S. An - ge - - - li - cos tes - tes,

A.

T.

B.

Pno. *mf*

86

S. su - da - - - ri - um, et ves - tes.

A.

T.

B.

Pno. *mf* *f*

90 *meno mosso*

S. Sur - re - xit Christus spes me - - - a, pre - ce - det

A.

T.

B.

Pno. *p*

96

S. vos, pre - ce - det vos in Ga-li - le - - - a.

A.

T.

B. *mf 1st Choir*  
Sci - mus

Pno. *p*

104

*mf 1st Choir*

S. Sci - mus Chris - tum

*mf 1st Choir*

A. Sci - mus Chris - tum sur - re - xis - se a mor - - - - - tu - is

*mf 1st Choir*

T. Sci - mus Chris - tum sur - - re -

B. Chris - tum sur - re - xis - se a mor - - - - - tu - - is

Pno.

110

*f Todos/All*

S. sur - re - xis - se a mor - tu - is, sur - re - xis - se a mor - tu - is ve -

*f Todos/All*

A. ve - - - - - re, sur - re - xis - se a mor - tu - is ve -

*f Todos/All*

T. xis - se, sci - mus Chris - tum sur - re - xis - se a mor - tu - is ve -

*f Todos/All*

B. ve - re, sci - mus Chris - tum sur - re - xis - se a mor - tu - is ve -

Pno.

118 *rit.*

S. re, tu no - bis, vic - tor Rex, mi - se - re - - re.

A. re, tu no - bis, vic - tor Rex, mi - se - re - - re.

T. re, tu no - bis, vic - tor Rex, mi - se - re - - re.

B. re, tu no - bis, vic - tor Rex, mi - se - re - - re.

Pno.

125 *1st tempo* *p*

S. Al - - le - - lu - - - - -

A. Al - - le - - lu - - - - -

T. Al - - le - - lu - - - - -

B. Al - - le - - lu - - - - -

Pno.

128

S. ya, al - - le - - -

A. ya, al - - le - - -

T. ya, al - - le - - -

B. ya, al - - le - - -

Pno.

131

S. lu - - - - - ya, *f* al - - - - -

A. lu - - - - - ya, *f* al - - - - -

T. lu - - - - - ya, *f* al - - - - -

B. lu - - - - - al - - - - - *f*

Pno. *f*

135

S. - - - - - le - lu - - - ya al - le - lu - - - - ya,

A. - - - - - le - lu - - - ya al - le - lu - - - - ya,

T. - - - - - le - lu - - - ya al - le - lu - - - - ya,

B. - - - - - le - lu - - - ya al - le - lu - - - - ya,

Pno. 6 6

139

S. al-le-lu - - ya, al-le-lu - - ya!

A. al-le-lu - - ya, al-le-lu - - ya!

T. al-le-lu - - ya, al-le-lu - - ya!

B. al-le-lu - - ya, al-le-lu - - ya!

Pno. 6 6

# Keyboard Reduction

## Victimæ Paschali

*Resurrection Sequence for Easter Sunday*

Obra 132

Hilarión Eslava, 1861

**Allegro Moderato**

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first measure starts with a piano (*p*) dynamic. The piece features a mix of chords and moving lines in both hands.

Musical notation for measures 7-15. Measure 7 is marked with a forte (*f*) dynamic. The texture continues with complex chordal structures and melodic fragments.

Musical notation for measures 16-25. Measure 16 is marked with a forte (*f*) dynamic. The bass line shows a steady eighth-note accompaniment in the left hand.

Musical notation for measures 26-35. Measure 26 is marked with a piano (*p*) dynamic. The texture becomes more intricate with overlapping chords and melodic lines.

Musical notation for measures 36-44. The piece concludes with sustained chords and melodic fragments in both hands.

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46

55

61

*meno mosso*

69

74

81

*1st tempo*

*mf*

# Keyboard Reduction

84

84

*mf* 6

Musical score for measures 84-86. The piece is in a minor key with two flats. Measure 84 features a complex texture with sixteenth-note runs in the right hand and chords in the left. Measure 85 continues with similar textures. Measure 86 has a dynamic marking of *mf* and a fingering of 6.

87

87

6 *f*

Musical score for measures 87-89. Measure 87 has a fingering of 6. Measure 88 continues with similar textures. Measure 89 has a dynamic marking of *f*.

90

*meno mosso*

*p*

90

*meno mosso*

*p*

Musical score for measures 90-94. The tempo is marked *meno mosso*. Measure 90 has a dynamic marking of *p*. The texture is simpler, consisting of chords and eighth notes.

95

95

*p*

Musical score for measures 95-103. Measure 95 has a dynamic marking of *p*. The texture is similar to the previous section, with chords and eighth notes.

104

104

Musical score for measures 104-114. The texture is similar to the previous section, with chords and eighth notes.

115

*rit.*

*p*

115

*rit.*

*p*

Musical score for measures 115-119. Measure 115 has a dynamic marking of *p*. The tempo is marked *rit.* (ritardando). The texture is similar to the previous section, with chords and eighth notes.

*1st tempo*

125

6 6

128

3 6 6

131

6 f f 6

134

6 6 6 6

138

6 6 6 6 6 6

143

6