

Miserere a Ocho

Catedral Metropolitana de Santiago de Chile

(Part 1 of 3)

Hilarión Eslava



For Double Choir with Chamber Orchestra
(with Keyboard Reduction by Rebecca Rufin)

Photo: Organ Console at the Catedral Metropolitana de Santiago de Chile

CPE-430/1

Miserere a Ocho

Catedral Metropolitana de Santiago de Chile

By Hilarión Eslava

(Part 1 of 3)

Table of Contents

No.	Title & Description	Page
1	Christus Factus Est (Double Choir with Soprano & Tenor solos) Approximate performance time - 5:00 Latin Lyrics: <i>Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis.</i> English Translation: <i>Christ became obedient for us unto death, even to the death, death on the cross.</i>	3
2	Miserere (Double Choir with Soprano solo) Approximate performance time - 5:15 Latin Lyrics: <i>Miserere mei, Deus, secundum magnam misericordiam tuam</i> English Translation: <i>Have mercy on me, O God, according to your steadfast love</i>	21
3	Amplius (Double Choir with Alto solo) Approximate performance time - 6:30 Latin Lyrics: <i>Amplius lava me ab iniquitate mea, et a peccato meo munda me.</i> English Translation: <i>Wash me thoroughly from my iniquity, and cleanse me from my sin.</i>	40
4	Tibi Soli (First Choir with Tenor solo) Approximate performance time - 4:30 Latin Lyrics: <i>Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum judicaris.</i> English Translation: <i>Against you alone have I sinned, and done what is evil in your sight, so that you are justified in your sentence and blameless when you pass judgment.</i>	65

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

Flute

Clarinet or Oboe 1*

Clarinet or Oboe 2*

Bassoons

Horns in Eb

Ophicleide or Trombone

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

1° Violins

2° Violins

Violas

Violoncellos

Contrabasses

mp *f* *mp* *f* *dol.* *mp*

f *mp* *f* *mp* *f* *dol.* *mp*

f *mp* *f* *mp* *f* *dol.* *mp*

f *mp* *f* *mp* *f* *dol.* *mp*

f *mp* *f* *mp* *f* *dol.* *mp*

***NOTE:** The source indicates "Oboeses o Clarinetes", presumably meaning use one or the other, but not both. If using clarinets, Bb instruments should be employed, as provided in the individual part.

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

2026-09-18

CPE-430

6

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mp *f* *p* *dol.*

A

10

Cl. or Ob. 1

Bsn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

6

[illegible]

18 **B**

Fl. *mp* *f* *mp* *f* *mp*

Cl. or Ob. 1 *mp* *f* *mp* *f* *mp*

Cl. or Ob. 2 *mp* *f* *mp* *f* *mp*

Bsn. *f* *mp* *f* *mp* *f* *mp*

E♭ Hn. *mp* *f* *mp* *f* *p*

Oph. *f* *mp* *f* *mp* *f* *p*

S. 1 *f* *mp* *f* *mp* *f* *dol.*
Christ-us fac-tus est, Christ-us fac-tus est, Christ-us *dol.*

A. 1 *f* *mp* *f* *mp* *f* *dol.*
Christ-us fac-tus est, Christ-us fac-tus est, Christ-us *dol.*

T. 1 *f* *mp* *f* *mp* *f* *dol.*
Christ-us fac-tus est, Christ-us fac-tus est, Christ-us *dol.*

B. 1 *f* *mp* *f* *mp* *f* *dol.*
Christ-us fac-tus est, Christ-us fac-tus est, Christ-us fac-tus

S. 2 *mp* *f* *mp* *f*
fac-tus est, fac-tus est,

A. 2 *mp* *f* *mp* *f*
fac-tus est, fac-tus est,

T. 2 *mp* *f* *mp* *f*
fac-tus est, fac-tus est,

B. 2 *mp* *f* *mp* *f*
fac-tus est, fac-tus est,

Vlms. 1 *f* *mp* *f* *mp* *f* *p*

Vlms. 2 *f* *mp* *f* *mp* *f* *p*

Vlas. *f* *mp* *f* *mp* *f* *p*

Vcs. *f* *mp* *f* *mp* *f* *dol.*
p

Cbs. *f* *mp* *f* *mp* *f* *dol.*
p

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

23

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

S. 1

A. 1

T. 1

B. 1

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

mf

mf

mf

mf

mp

mp

mp

mp

mp

mp

mp

mp

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

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

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

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

26 C

Fl. *f* *ff*

Cl. or Ob. 1 *f* *ff*

Cl. or Ob. 2 *f* *ff*

Bsn. *f* *ff*

E♭ Hn. *f* *ff*

Oph. *f* *ff*

S. Solo *Solo* *dol.*
O - - -

S. 1 *mf* *f*
no - - bis, pro no - - - bis.

A. 1 *mf* *f*
no - - bis, pro no - - - bis.

T. 1 *mf* *f*
no - - bis, pro no - - - bis.

B. 1 *mf* *f*
-bis, pro no - - - bis.

S. 2 *mf* *f*
pro no - - - bis.

A. 2 *mf* *f*
pro no - - - bis.

T. 2 *mf* *f*
pro no - - - bis.

B. 2 *mf* *f*
pro no - - - bis.

Vlins. 1 *mf* *f* *ff* *p*

Vlins. 2 *mf* *f* *ff* *p*

Vlas. *mf* *f* *ff* *p*

Vcs. *mf* *f* *ff* *p*

Cbs. *mf* *f* *ff* *p*

29

S. Solo

-be - - - di-ens, o - - - - - be - - - di-ens us-quead mor - - -

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

31

S. Solo

-tem, ad mor - - - - - tem, us - - - que ad

rit. - - - - -

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

[illegible]

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

[illegible]

39 rit. - - -

Fl. *p*

Cl. or Ob. 1 *p*

Cl. or Ob. 2 *p*

Bsn. *p*

E♭ Hn.

Oph. *mf* *p*

S. 1
pro — no — bis, Christ-us fac-tus est pro no — bis.

A. 1
pro — no — bis, Christ-us-fac - tus est pro no — bis.

T. 1
pro — no — bis, Christ-us fac-tus est pro no — bis.

B. 1
pro — no — bis, Christ-us fac-tus est pro no — bis.

Vlns. 1 *p* *mf* *p* *mf* *p*

Vlns. 2 *p* *mf* *p* *mf* *p*

Vlas. *p* *mf* *p* *mf* *p*

Vcs. *p* *mf* *p* *mf* *p*

Cbs. *p* *mf* *p* *mf* *p*

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

(rit.) - - - - - **E** a tempo

42

Fl. *mp* *mf*

Cl. or Ob. 1 *p*

Cl. or Ob. 2 *p*

Bsn. *p*

E♭ Hn. *mp* *mf*

Oph. *mp* *mf*

T. Solo *Solo dol.*
O - - - be - - di-ens, o - - - - - 6

Vlns. 1 *mp* *mf* *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

45

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

T. Solo -be - - - di-ens us-que ad mor - - - tem, ad mor - - - - - 6

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

[illegible]

49 **F** **a tempo**

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

S. 1
-be - - di-ens, o - - - be - - di-ens, us-que ad mor - - -

A. 1
-be - - di-ens, o - - - be - - di-ens, ad

T. 1
-be - - di-ens, o - - - be - - di-ens, us-que ad mor - - -

B. 1
-be - - di-ens, o - - - be - - di-ens, ad

S. 2
-be - - di-ens, o - - - be - - di-ens, us-que ad mor - - -

A. 2
-be - - di-ens, o - - - be - - di-ens, ad

T. 2
-be - - di-ens, o - - - be - - di-ens, us-que ad mor - - -

B. 2
-be - - di-ens, o - - - be - - di-ens, ad

Vlms. 1
f

Vlms. 2
f

Vlas.
f

Vcs.
f

Cbs.
f

[illegible]

53 G

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

S. 1
tem, ad mor - - - - -

A. 1
tem, ad mor - - - - -

T. 1
tem, us - - - que ad mor - - - - -

B. 1
tem, ad mor - - - - -

S. 2
tem, ad mor - - - - -

A. 2
tem, ad mor - - - - -

T. 2
tem, us - - - que ad mor - - - - -

B. 2
tem, ad mor - - - - -

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

55

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

tem, ad mor - - - - - tem au-tem

tem, ad mor - - - - - tem au-tem

tem, ad mor - - - - - tem, mor - - - tem au - - tem

tem, ad mor - - - - - tem au-tem

tem, ad mor - - - - - tem au-tem

tem, ad mor - - - - - tem au-tem

tem, ad mor - - - - - tem au-tem

57

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

S. 1
cru - - - - - cis, cru - - - - - cis.

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

T. 1
cru - - - - - cis, mor - - - tem cru - - - cis.

B. 1
cru - - - - - cis, cru - - - - - cis.

S. 2
cru - - - - - cis, cru - - - - - cis.

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

T. 2
cru - - - - - cis, mor - - - tem cru - - - cis.

B. 2
cru - - - - - cis, cru - - - - - cis.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

f

f

f

f

f

f

60

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mp *f*

2. Miserere

Hilarión Eslava

Larghetto

Flute

Clarinet
or Oboe 1*

Clarinet
or Oboe 2*

Bassoons

Horns in Eb

Ophicleide
or Trombone

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

1° Violins

2° Violins

Violas

Violoncellos

Contrabasses

dol.

p

p

p

p

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

2026-09-18

CPE-430

5

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf *f* *rit.* *f* *mp* *f* *f* *mp* *f* *f* *mp* *f* *f* *mp* *f*

Detailed description of the musical score: The score is for a full orchestra. Measure 5 starts with a 5-measure rest for the Flute. The Clarinet/Oboe 1 and 2 parts have a melodic line starting on a half note, moving to a quarter note, and then a half note. The Bassoon, E♭ Horn, and Ophicleide parts have a similar melodic line. The Violins 1 and 2 parts have a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass parts have a similar rhythmic pattern. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). A *rit.* (ritardando) marking is present in measure 7. The score is in 3/4 time and the key signature has two flats (B♭ and E♭).

(rit.) H a tempo

8

Fl. *mf* *mp* *dol.*

Cl. or Ob. 1

Cl. or Ob. 2 *mf* *mp*

Bsn. *mp*

E♭ Hn. *mp* *p*

Oph. *mp*

Vlins. 1 *mp* *p*

Vlins. 2 *mp* *p*

Vlas. *mp* *p*

Vcs. *mp* *p*

Cbs. *mp* *p*

11

Cl. or Ob. 1

Bsn. *p*

E♭ Hn. *p*

Oph. *p*

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

[illegible]

I a tempo

18

Fl. *mp*

Cl. or Ob. 1 *p* *dol.*

Cl. or Ob. 2 *mp*

Bsn. *mp* *p*

Oph. *mp*

S. Solo *dol.*
Mi - se - re - - - re me - - - i, De - - - us me - - - i,

Vlins. 1 *mp* *p*

Vlins. 2 *mp* *p*

Vlas. *mp* *p*

Vcs. *mp* *p*

Cbs. *mp* *p*

21

Cl. or Ob. 1 *f*

Bsn. *f*

E♭ Hn. *f*

Oph. *f*

S. Solo *f*
Deus, mi - se - re - re, mi - se - re - re, mi - se - re - - - re me - - - i,

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

24

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

De - - - us. Mi - se - re - - re - me - - i, De - - us,

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

28

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

Mi-se-re - - re-me - - i, De-us, se-cun-dum

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

32 **J** *dol*

Cl. or Ob. 1

E♭ Hn.

S. Solo

mag-nam, se - - cun - - - dum mag - - - - - nam mi-se-ri -

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

34

Cl. or Ob. 1

E♭ Hn.

S. Solo

- cor - - - di - - - am tu - - - am, se-cun-dum

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

36

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

mag-nam, se-cun-dum mag-nam, mise-ri-cordi-am tu - - - am,

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

ff

f *ff*

ff

ff

ff

ff

ff

ff

ff

rit. -----

39

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

ff

ad lib

mi-se-ri-cor-di-am tu - - - - - am.

S. 1

dol.

Mi-se-

A. 1

dol.

Mi-se-

T. 1

B. 1

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

42 **K** *a tempo dol.*

Cl. or
Ob. 1

Bsn.

S. Solo

S. 1

A. 1

T. 1

B. 1

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

p

dol.

Mi - se - re - - re, mi - se - re - - re, mi - - - se - re - re

- re - - re me - - - i, De - - us, me - - - i, De - us, me - i,

- re - - re me - - - i, De - - us, me - - - i, De - us, me - i,

dol. Mi - se - re - - re, mi - se - re - - - re me - i, me - i,

dol. Mi - se - re - - re, mi - se - re - - re, me - i, me - i,

p

p

p

p

p

[illegible]

48 L

Fl. *f*

Cl. or Ob. 1 *f*

Cl. or Ob. 2 *f*

Bsn. *f*

E♭ Hn. *f*

Oph. *f*

S. Solo *mp* mi-se-re - - re me - - - i, De - - us, *mp* mi-se-

S. 1 *mp* -us, De - - us, *mp* mi-se-re - - re me - - i, *f* De - - us, De - - - us, De - - us,

A. 1 *mp* -us, De - - us, *mp* mi-se-re - - re me - - i, *f* De - - us, De - - - us, De - - us,

T. 1 *mp* -us, De - - us, *mp* mi-se-re - - re me - - i, *f* De - - us, De - - - us, De - - us,

B. 1 *mp* -us, De - - us, *mp* mi-se-re - - re me - - i, *f* De - - us, De - - - us, De - - us,

S. 2 *f* -us, De - - us, *f* De - - - us, De - - us,

A. 2 *f* -us, De - - us, *f* De - - - us, De - - us,

T. 2 *f* -us, De - - us, *f* De - - - us, De - - us,

B. 2 *f* -us, De - - us, *f* De - - - us, De - - us,

Vlms. 1 *f*

Vlms. 2 *mp* *f*

Vlas. *mp* *f*

Vcs. *mp* *f*

Cbs. *mp* *f*

52

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

-re - re me - i, De - us, secun-dum

S. 1

mi-se-re re me - i, De - us, De - us, De - us,

A. 1

mi-se-re re me - i, De - us, De - us, De - us,

T. 1

mi-se-re re me - i, De - us, De - us, De - us,

B. 1

mi-se-re re me - i, De - us, De - us, De - us,

S. 2

De - us, De - us,

A. 2

De - us, De - us,

T. 2

De - us, De - us,

B. 2

De - us, De - us,

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

57

Cl. or
Ob. 1

E♭ Hn.

S. Solo

S. 1

A. 1

T. 1

B. 1

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

mf

mf

secun-dum

- cor - - - di - - - am tu - - - am,

mi - - se - - - ri - - cor - di - am tu - - am,

mi - - se - - - ri - - cor - di - am tu - - am,

mi - - se - - - ri - - cor - di - am tu - - am,

mi - - se - - - ri - - cor - di - am tu - - am,

59

Cl. or
Ob. 1

E♭ Hn.

S. Solo

mag-nam, se-cun-dum mag-nam, mise-ri-cor-di-am tu - - - -

S. 1

mag-nam, mag-nam mi-se-ri-cor-di-am tu - - - -

A. 1

mag-nam, mag-nam mi-se-ri-cor-di-am tu - - - -

T. 1

mag-nam, mag-nam mi-se-ri-cor-di-am tu - - - -

B. 1

mag-nam, mag-nam mi-se-ri-cor-di-am tu - - - -

S. 2

mag-nam, mag-nam mi-se-ri-cor-di-am tu - - - -

A. 2

mag-nam, mag-nam mi-se-ri-cor-di-am tu - - - -

T. 2

mag-nam, mag-nam mi-se-ri-cor-di-am tu - - - -

B. 2

mag-nam, mag-nam mi-se-ri-cor-di-am tu - - - -

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

61

Fl. *ff* *f*

Cl. or Ob. 1 *ff* *f*

Cl. or Ob. 2 *f*

Bsn. *ff* *f*

E♭ Hn. *ff* *f*

Oph. *ff* *f*

S. Solo *ff* *f*
am, mag-nam, mag-nam

S. 1 *f*
am, se-cun-dum mag-nam, se-cun-dum mag-nam, mise-ri-

A. 1 *f*
am, se-cun-dum mag-nam, se-cun-dum mag-nam mise-ri-

T. 1 *f*
am, se-cun-dum mag-nam, se-cun-dum mag-nam mise-ri-

B. 1 *f*
am, se - - cun - - dum mag-nam mise - - ri - -

S. 2 *f*
am, se-cun-dum mag-nam, se-cun-dum mag-nam, mise-ri-

A. 2 *f*
am, se-cun-dum mag-nam, se-cun-dum mag-nam mise-ri-

T. 2 *f*
am, se-cun-dum mag-nam, se-cun-dum mag-nam mise-ri-

B. 2 *f*
am, se - - cun - - dum mag-nam mise - - ri - -

Vlins. 1 *ff* *f*

Vlins. 2 *ff* *f*

Vlas. *ff* *f*

Vcs. *ff* *f*

Cbs. *ff* *f*

63

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

S. Solo

mise - ri - cor - di - am tu - - - - am, tu - - - -

S. 1

-cor - - di - - - am tu - - - - am, mise - ri - cor - - - di - am tu - - -

A. 1

-cor - - di - - - am tu - - - - am, mise - ri - cor - - - di - am tu - - -

T. 1

-cor - - di - - - am tu - - - - am, mise - ri - cor - - - di - am tu - - -

B. 1

-cor - - - - di - - - am tu - - - - am, mise - ri - cor - di - am tu - - -

S. 2

-cor - - di - - - am tu - - - - am, mise - ri - cor - - - di - am tu - - -

A. 2

-cor - - di - - - am tu - - - - am, mise - ri - cor - - - di - am tu - - -

T. 2

-cor - - di - - - am tu - - - - am, mise - ri - cor - - - di - am tu - - -

B. 2

-cor - - - - di - - - am tu - - - - am, mise - ri - cor - di - am tu - - -

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

[illegible]

3. Amplius

Hilarión Eslava

Moderato

Flute

Clarinet
or Oboe 1*

Clarinet
or Oboe 2*

Bassoons

Horns in Eb

Ophicleide
or Trombone

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

1° Violins

2° Violins

Violas

Violoncellos

Contrabasses

dol.

p

p

p

p

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

10

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

15

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

21

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

dol.

Am - - pli-us,

p

27

Fl. *p*

Bsn. *p*

E♭ Hn.

Oph. *p*

A. Solo
am - - pli-us la - - - va _____ me, am - - pli-us, am - - pli-us

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

[illegible]

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

CPE-430

2026-09-18

36

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

la - - - va me, am - - pli-us, am - - pli-us

la - - - va me, am - - pli-us, am - - pli-us

la - - - va me, am - - pli-us, am - - pli-us

la - - - va - - - me, am - - pli-us, am - - pli-us

la - - - va me, am - - pli-us, am - - pli-us

la - - - va me, am - - pli-us, am - - pli-us

la - - - va me, am - - pli-us, am - - pli-us

la - - - va - - - me, am - - pli-us, am - - pli-us

40 Q

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

mp

p

ab i - ni - - qui - ta - - te me - - - a, ab i -

la - - - - va me,

la - - - - va me,

la - - - - va me,

la - - - - va - - - - me,

la - - - - va me,

la - - - - va me,

la - - - - va me,

la - - - - va - - - - me,

p

p

p

p

p

44 R

Fl. *mp* $\text{<} f$

Cl. or Ob. 1 *mp* $\text{<} f$

Cl. or Ob. 2 *f*

Bsn. *f*

E♭ Hn. *f*

Oph. *f*

A. Solo

S. 1 -ni - qui - ta - - te me-a, *f*
 ab i - ni - qui - ta - te me-a, ab i - ni - qui - ta - te

A. 1 *f*
 ab i - ni - qui - ta - te me-a, ab i - ni - qui - ta - te

T. 1 *f*
 ab i - ni - qui - ta - te me - - - -

B. 1 *f*
 ab i - ni - qui - ta - te me - - - -

S. 2 *f*
 ab i - ni - qui - ta - te me-a, ab i - ni - qui - ta - te

A. 2 *f*
 ab i - ni - qui - ta - te me-a, ab i - ni - qui - ta - te

T. 2 *f*
 ab i - ni - qui - ta - te me - - - -

B. 2 *f*
 ab i - ni - qui - ta - te me - - - -

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

49

Fl. *mf* *f* S

Cl. or Ob. 1 *mf* *f*

Cl. or Ob. 2 *mf* *f*

Bsn. *mf* *f*

E♭ Hn. *mf* *f*

Oph. *mf* *f*

A. Solo *mf* *p* *f*
la - - va me, la - - va me.

S. 1 *mf* *p* *f*
me-a, la - va me, la - va me, la - va me, la - va me.

A. 1 *mf* *p* *f*
me-a, la - va me la - va me, la - - va me, la - - va me.

T. 1 *mf* *p* *f*
-a, la - va me la - va me, la - va me, la - va me.

B. 1 *mf* *p* *f*
-a, la - va me, la - va me, la - - va me, la - - va me.

S. 2 *mf* *f*
me-a, la - va me, la - va me, la - va me.

A. 2 *mf* *f*
me-a, la - va me, la - - va me, la - - va me.

T. 2 *mf* *f*
-a, la - va me, la - va me, la - va me.

B. 2 *mf* *f*
-a, la - va me, la - - va me, la - - va me.

Vlms. 1 *mf* *p* *f* *Solo* *dol.* *p* 3

Vlms. 2 *mf* *p* *f* *p*

Vlas. *mf* *p* *f* *p*

Vcs. *mf* *p* *f* *p*

Cbs. *mf* *p* *f* *p*

54

Fl.

Cl. or Ob. 1

Vln. Solo

Vlns. 2

Vlas.

Vcs.

Cbs.

p

3

≡

57

Fl.

Cl. or Ob. 1

Vln. Solo

Vlns. 2

Vlas.

Vcs.

Cbs.

66

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

dol.

p

p

p

p

70

A. Solo

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

dol.

T

tr

p

p

p

p

et a pec-ca - - - to

75

Fl.

Cl. or
Ob. 1

A. Solo

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

p

p

me - - - - o, et a pec - ca - - - - to

78

Fl.

Cl. or
Ob. 1

A. Solo

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

me - - - - o mun-da me,

81

Fl.

Cl. or
Ob. 1

A. Solo

mun - - - da me, mun-da me,

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

84

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

mun - - - da me, mun - - - da, mun - - da

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

U

ff

87

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

me, _____ et_ a pec-ca - - to_ me - - - o, et a pec-ca - - - - to

dol.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

p

p

p

p

91 *rit.*

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

me - - o mun - da me, mun - - - da me. *a piacere*

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

f *ff* *f* *f* *f*

95 **V** *a tempo*

Fl.

E♭ Hn.

A. Solo

Am - - pli-us, am - - pli-us la - - - va me,

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

p *dol.* *p* *p* *p* *p* *p*

99

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

f

p

f

f

f

f

f

f

f

f

am - - pli-us, am - - pli-us la - - - va me,

103 **W**

Fl.

Cl. or Ob. 1

Cl. or Ob. 2

Bsn.

E♭ Hn.

Oph.

S. 1
f Am - - pli-us, am - - pli-us la - - - va me,

A. 1
f Am - - pli-us, am - - pli-us la - - - va me,

T. 1
f Am - - pli-us, am - - pli-us la - - - va me,

B. 1
f Am - - pli-us, am - - pli-us la - - - va - - - me,

S. 2
f Am - - pli-us, am - - pli-us la - - - va me,

A. 2
f Am - - pli-us, am - - pli-us la - - - va me,

T. 2
f Am - - pli-us, am - - pli-us la - - - va me,

B. 2
Am - - pli-us, am - - pli-us la - - - va - - - me,

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

This page contains measures 107 through 110 of the musical score. The instrumentation includes Flute (Fl.), Clarinet or Oboe 1 (Cl. or Ob. 1), Clarinet or Oboe 2 (Cl. or Ob. 2), Bassoon (Bsn.), E-flat Horn (Eb Hn.), Ophicleide (Oph.), Soprano 1 (S. 1), Alto 1 (A. 1), Tenor 1 (T. 1), Bass 1 (B. 1), Soprano 2 (S. 2), Alto 2 (A. 2), Tenor 2 (T. 2), Bass 2 (B. 2), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.).

The vocal parts have the following lyrics:

- S. 1: am - - pli-us, am - - pli-us, la - - - va me,
- A. 1: am - - pli-us, am - - pli-us, la - - - va me,
- T. 1: am - - pli-us, am - - pli-us, la - - - va me,
- B. 1: am - - pli-us, am - - pli-us la - - - va - - - me,
- S. 2: am - - pli-us, am - - pli-us, la - - - va me,
- A. 2: am - - pli-us, am - - pli-us, la - - - va me,
- T. 2: am - - pli-us, am - - pli-us, la - - - va me,
- B. 2: am - - pli-us, am - - pli-us la - - - va - - - me,

The orchestral parts include woodwinds (Fl., Cl./Ob., Bsn., Eb Hn., Oph.), strings (Vlns., Vlas., Vcs., Cbs.), and percussion (Perc.). Dynamic markings such as *mp* (mezzo-piano) and *f* (forte) are present throughout the score.

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

111

Fl. *f*

Cl. or Ob. 1 *f*

Cl. or Ob. 2 *f*

Bsn. *f*

E♭ Hn. *mf* *f*

Oph. *f*

A. Solo
ab i - ni - qui - ta - te me - - a, et a pec - ca - to me - o munda, mun - - da

S. 1
ab i - ni - qui - ta - te me - - a, et a pec - ca - to me - o munda, mun - - da

A. 1
ab i - ni - qui - ta - te me - - a, et a pec - ca - to me - o munda, mun - - da

T. 1
ab i - ni - qui - ta - te me - - a, et a pec - ca - to me - o munda, mun - da

B. 1
ab i - ni - qui - ta - te me - - a, et a pec - ca - to me - o munda, mun - da

S. 2
ab i - ni - qui - ta - te me - - a, et a pec - ca - to me - o munda, mun - - da

A. 2
ab i - ni - qui - ta - te me - - a, et a pec - ca - to me - o munda, mun - - da

T. 2
ab i - ni - qui - ta - te me - - a, et a pec - ca - to me - o munda, mun - da

B. 2
ab i - ni - qui - ta - te me - - a, et a pec - ca - to me - o munda, mun - da

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

2026-09-18

122

Fl. *f* *mf* *f*

Cl. or Ob. 1 *f* *mf* *f*

Cl. or Ob. 2 *f* *mf* *f*

Bsn. *f* *mf* *f*

E♭ Hn. *f* *mf* *f*

Oph. *f* *mf* *f*

A. Solo
me, la - va me, mun-da me, mun-da me, ab i - ni - qui-ta - te

S. 1
am-pli-us la - va me, am-pli-us mun-da me, ab i - ni - qui-ta - te

A. 1
am-pli-us la - va me, am-pli-us mun-da me, ab i - ni - qui-ta - te

T. 1
am-pli-us la - va me, am-pli-us mun-da me, ab i - ni - qui-ta - te

B. 1
am-pli-us la - va me, am-pli-us mun-da me, ab i - ni - qui-ta - te

S. 2
am-pli-us la - va me, am-pli-us mun-da me, ab i - ni - qui-ta - te

A. 2
am-pli-us la - va me, am-pli-us mun-da me, ab i - ni - qui-ta - te

T. 2
am-pli-us la - va me, am-pli-us mun-da me, ab i - ni - qui-ta - te

B. 2
am-pli-us la - va me, am-pli-us mun-da me, ab i - ni - qui-ta - te

Vlins. 1 *f* *mf* *f*

Vlins. 2 *f* *mf* *f*

Vlas. *f* *mf* *f*

Vcs. *f* *mf* *f*

Cbs. *f* *mf* *f*

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

133

Fl.

Cl. or
Ob. 1

Cl. or
Ob. 2

Bsn.

E♭ Hn.

Oph.

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Am - - pli-us, la - va me, la - va me, mun-da

la - va me, mun-da me, am-pli-us la - va me,

la - va me, mun-da me, am-pli-us la - va me,

la - va me, mun-da me, am-pli-us la - va me,

la - va me, mun-da me, am-pli-us la - va me,

la - va me, mun-da me, am-pli-us la - va me,

la - va me, mun-da me, am-pli-us la - va me,

la - va me, mun-da me, am-pli-us la - va me,

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

138

Fl. *f*

Cl. or Ob. 1 *f*

Cl. or Ob. 2 *f*

Bsn. *f*

E♭ Hn. *f*

Oph. *f*

A. Solo

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Vlms. 1 *f*

Vlms. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

me, munda me.

am-pli-usmun-da me, la-va me, munda me.

am-pli-usmun-da me, la-va me, munda me.

am-pli-usmun-da me, la-va me, munda me.

am-pli-usmun-da me, la-va me, munda me.

am-pli-usmun-da me, la-va me, munda me.

am-pli-usmun-da me, la-va me, munda me.

am-pli-usmun-da me, la-va me, munda me.

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

4. Tibi Soli

Hilarión Eslava

Larghetto

dol.

Flute

Clarinet
or Oboe 1*

Bassoons

Horns in Eb

Ophicleide
or Trombone

Soprano 1

Alto 1

Tenor 1

Bass 1

Violins 1

2° Violins

Violas

Violoncellos

Contrabasses

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

2026-09-18

CPE-430

6

Fl.

Cl. or Ob. 1

Bsn.

E♭ Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

11

Fl.

Cl. or Ob. 1

Bsn.

E♭ Hn.

Oph.

T. Solo

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

p

p

p

p

p

p

Solo

Ti - - - bi so - li,

16

Fl.

Cl. or Ob. 1

Bsn.

E♭ Hn.

Oph.

T. Solo

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

ti - - - bi so - - li, ti - - - bi so - - li pec-

21

Fl.

Cl. or Ob. 1

Bsn.

E♭ Hn.

Oph.

T. Solo

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

-ca - - vi, pec-ca - - vi, pec-ca - - - - - vi, ti - bi so - - li pec - -

rit.

(rit.) - - - 7 **AA** *a tempo*

26 *dol.*

Fl.

Cl. or Ob. 1 *dol.*

Bsn.

E♭ Hn. *p*

T. Solo *-ca - vi,*

Vlns. 1 *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

30

Fl.

Cl. or Ob. 1

Bsn. *p*

E♭ Hn.

T. Solo *mp*
Et ma - lum co - - - ram te fe - - - - - ci, et

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

33

Fl.

Cl. or
Ob. 1

Bsn.

E♭ Hn.

Oph.

T. Solo

ma - lum cor - - ram te fe - - - - - ci, et ma - lum co - ram te

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

p

36 *rit.*

Fl. *f p*

Cl. or Ob. 1 *f p*

Bsn. *f p*

E♭ Hn. *f p*

Oph. *f p*

T. Solo *f dol.*
fe - - - ci et ma-lum cor-am te fe - - - ci.

Vlms. 1 *f p*

Vlms. 2 *f p*

Vlas. *f p*

Vcs. *f p*

Cbs. *f p*

40 **BB** a tempo

Bsn.

E♭ Hn.

Oph.

T. Solo

S. 1

A. 1

T. 1

B. 1

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

pec - - - ca - - vi

pec - - -

dol. Ti - - - bi so - - li, ti - - - bi so - - li,

dol. Ti - - - bi so - - li, ti - - - bi so - - li,

dol. Ti - - - bi so - - li, ti - - - bi so - - li,

dol. Ti - - - bi so - - li, ti - - - bi so - - li,

44

Fl. *mp* *p* *f*

Cl. or Ob. 1 *mp* *p* *f*

Bsn. *mp* *p* *f*

E♭ Hn. *mp* *p* *f*

Oph. *mp* *p* *f*

T. Solo
-ca - - vi pec-ca - - vi. pec-ca - - vi. pec-ca - - - - -

S. 1
ti - - - bi so - - li, ti-biso-li, ti-biso-li, ti-biso-lipec-ca - -
dol. *p* *f*

A. 1
ti - - - bi so - - li, ti-biso-li, ti-biso-li, ti-biso-lipec-ca - -
dol. *p* *f*

T. 1
ti - - - bi - - so - - li, ti-biso-li, ti-biso-li, ti-biso-lipec-ca - -
dol. *p* *f*

B. 1
ti - - - bi so - - li, ti-biso-li, ti-biso-li, ti-biso-lipec-ca - -
dol. *p* *f*

Vlms. 1 *p* *f*

Vlms. 2 *p* *f*

Vlas. *p* *f*

Vcs. *p* *f*

Cbs. *p* *f*

49 *rit.* CC *a tempo*

Fl.

Cl. or
Ob. 1

Bsn.

E♭ Hn.

Oph.

T. Solo

S. 1

A. 1

T. 1

B. 1

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

-vi, ti - bi so - - li pec - - ca - - vi, Et ma-lum co - ram te

-vi, pec-ca - - - - vi, pec-ca - - - - vi, Et ma-lum co - - - ram te

-vi, pec - - ca - - - vi, pec - - ca - - - vi, Et ma - - lum co ram te

-vi, pec-ca - - - - vi, pec-ca - - - - vi, Et ma-lum co - - ram te

-vi, pec - - ca - - - vi, pec - - ca - - - vi, Et ma-lum co - - - ram te

53

Fl. *p*

Cl. or Ob. 1 *mp*

Bsn. *mp*

T. Solo *mp* *mf*
fe - - - - - ci, Et ma-lum co-ram te fe - - - - - ci, et

S. 1 *mp*
fe - - - - - ci, et ma-lum cor - - - ram te fe - - - - - ci,

A. 1 *mp*
fe - - - - - ci, et ma - lum co-ram te fe - - - - - ci,

T. 1 *mp*
fe - - - - - ci, et ma-lum co - ram te fe - - - - - ci,

B. 1 *mp*
fe - - - - - ci, et ma-lum co - - - ram te fe - - - - - ci,

Vlns. 1 *mp*

Vlns. 2 *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

rit.

56

Fl. *mf* *f* *p*

Cl. or Ob. 1 *mf* *f* *p*

Bsn. *mf* *f*

E♭ Hn. *mf* *f*

Oph. *mf* *f*

T. Solo *mf* *f* *p*
 ma - lum co - ram te fe - - ci et ma-lum cor - am te fe - - -

S. 1 *mf* *f* *p*
 ma - lum co - ram te fe - - - ci, et ma-lum co - ram te fe - - -

A. 1 *mf* *f* *p*
 ma - lum co - ram te fe - - - ci, et ma-lum co - ram te fe - - -

T. 1 *mf* *f* *p*
 ma - lum co - ram te fe - - - ci, et ma-lum co - ram te fe - - -

B. 1 *mf* *f* *p*
 ma - lum co - ram te fe - - - ci, et ma-lum co - ram te fe - - -

Vlins. 1 *mf* *f* *p*

Vlins. 2 *mf* *f* *p*

Vlas. *mf* *f* *p*

Vcs. *mf* *f* *p*

Cbs. *mf* *f* *p*

59 **DD**

Fl. *p* *mp*

Cl. or Ob. 1 *p* *mp*

Bsn. *p* *mp*

E♭ Hn. *p* *mp*

Oph. *p* *mp*

T. Solo *mp* *mf*

S. 1 *mp*

A. 1 *mp*

T. 1 *mp*

B. 1 *mp*

Vlms. 1 *mp*

Vlms. 2 *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

-ci. ut jus - ti - fi - ce - ris, ut jus - ti - fi -

-ci, ut jus - ti - fi - ce - ris, ut jus - ti - fi - ce - ris

-ci, ut jus - ti - fi - ce - ris, ut jus - ti - fi - ce - ris

-ci, ut jus - ti - fi - ce - ris, ut jus - ti - fi - ce - ris

-ci, ut jus - ti - fi - ce - ris, ut jus - ti - fi - ce - ris

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

63

Fl. *mf*

Cl. or Ob. 1 *mf*

Bsn. *mf*

E♭ Hn. *mf*

Oph. *mf*

T. Solo *f*
8 -ce-ris, in ser-mo - ni-bustu - - is, et vin-cas cum ju-di -

S. 1 *mf*
in ser-mo-ni-bustu - - is, et vin - - - cas cum ju - - - di - - -

A. 1 *mf*
in ser-mo - ni-bus tu - - is, et vin - - - cas cum ju - - - di - - -

T. 1 *mf*
in ser-mo - ni-bus tu - - is, et vin - - - cas cum ju - - - di - - -

B. 1 *mf*
in ser-mo-ni-bus tu - - is, et vin - - - cas cum ju - - - di - - -

Vlms. 1 *mf*

Vlms. 2 *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

66 EE rit. 1

Fl. *f* *p* *f* *p*

Cl. or Ob. 1 *f* *p* *p* *f* *p* *dol.*

Bsn. *f* *p* *p* *f* *p*

E♭ Hn. *f* *p* *p* *f* *p*

Oph. *f* *p* *p* *f* *p*

T. Solo *ff* *p* *p* *f* *p*
 -ca - ris, cum ju - di-ca - - ris, et vin-cas cum ju-di - ca - ris,

S. 1 *f* *p* *f* *p*
 -ca - ris, cum ju-di-ca - - - ris, cum ju - - di - - ca - ris, cum

A. 1 *f* *p* *f* *p*
 -ca - ris, cum ju-di-ca - - - ris, cum ju - - di - - ca - ris, cum

T. 1 *f* *p* *f* *p*
 -ca - ris, cum ju-di-ca - - - ris, cum ju - - di - - ca - ris, cum

B. 1 *f* *p* *f* *p*
 -ca - ris, cum ju-di-ca - - - ris, cum ju - - di - - ca - ris, cum

Vlms. 1 *f* *p* *p* *f* *p* *dol.*

Vlms. 2 *f* *p* *p* *f* *p*

Vlas. *f* *p* *p* *f* *p*

Vcs. *f* *p* *p* *f* *p*

Cbs. *f* *p* *p* *f* *p*

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

[illegible]

Flute

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

A 5 [9-13] **ff**

B **mp** **f** **mp** **f** **mp**

C 4 [28-31] **mf** **f** **ff**

D a tempo **mf**

E a tempo **p** **mp** **mf** 3 [44-46]

47 **rit.** **[F] a tempo** *mf*

51 **[G]** *mp*

56 *mp*

61 *f*

2. Miserere

Hilarión Eslava

Larghetto **3** *mf* *f* **rit.** *f* *mf* *mp*

9 **[H] a tempo** **6** *ff*

18 **[I] a tempo** **5** *mp* *f* *f*

28 **[J]** **6** *f* *[32-37]*

38 *ff* *rit.*

41 *f* **K** *a tempo* 5 **L**

50 *f*

54 **M** 6 *f* [55-60]

62 *ff*

65 *rall.*

3. Amplius

Hilarión Eslava

Moderato N

[1-8] [9-11] *f*

15

20

25 O *p* [26-27] *f* [30-32]

34 P *f*

39 Q *mp* < *f* [42-44]

46 R *mf* *f*

51 S *p*

56

Flute

5

61

65 *ff* *p* **T** *[67-73]*

76

81

85 *ff* *f* **U** *rit.* *[88-91]*

94 *(rit.)* **V** *a tempo* *p* *[95-96]* *[99-101]*

102 *f* **W**

106

110 *mp* *f*

114 **X** *[118-120]*

121 *mf* $\triangleleft$ *f* *mf* $\triangleleft$ *f*

126

132 **[Y]** 3 *mf* $\triangleleft$ *f* *mf* $\triangleleft$ *f*
[132-134]

140

4. Tibi Soli

Hilarión Eslava

Larghetto

dol.

6

11 **[Z]**

17 2 [21-22]

23 *rit.* *dol.* (b)

27 **AA** *a tempo*

30 *4* [31-34]

36 *rit.* *f p*

40 **BB** *a tempo* *5* *2* *rit.* [40-44] *mp > p* [46-47] *f*

51 *(rit.)* **CC** *a tempo* *p*

55 *rit.* *mf* *f p*

59 **DD** *p* *mp* *mf*

65 **EE** *rit.* *f > p* *f > p*

70 *pp*

Oboe 1*

Miserere a Ocho
1. Christus Factus Est

Hilarión Eslava

Largo

mp $\triangleleft$ f mp $\triangleleft$ f mp

7 mp $\triangleleft$ f *dol.* p 6

11 6 ff

16 B mp $\triangleleft$ f mp $\triangleleft$ f mp

23 mf

27 C 4 rit. D a tempo f ff [28-31] mf

35 mf

39 E rit. a tempo p

***NOTE:** The source indicates "Oboeses o Clarinetes", presumably meaning use one or the other, but not both. If using clarinets, Bb instruments should be employed, as provided in the individual part.

44 *p* *rit.* 1^o *mf*

49 **[F]** *a tempo* **[G]**

55 *mp < f*

2. Miserere

Hilarión Eslava

Larghetto *dol.* *>*

5 *rit.* *dol.* *f* *mp*

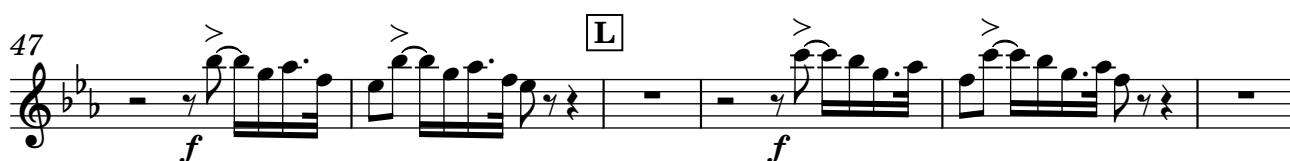
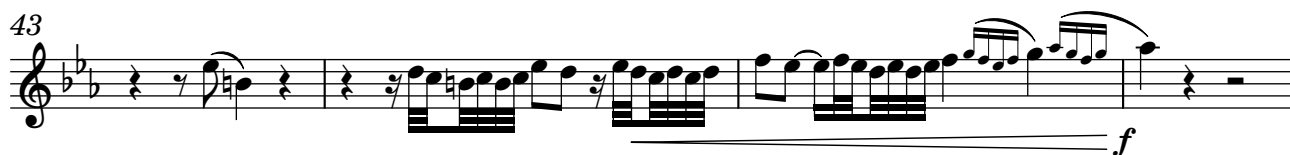
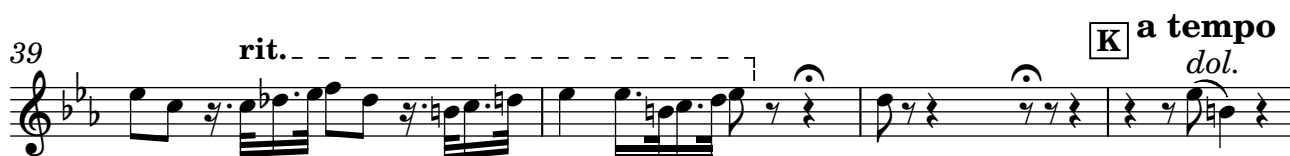
9 **[H]** *a tempo*

13 *ff* *ff*

16 *rit.* *mp*

Oboe 1

3

19 **I** a tempo

53 M *dol*

f

57 *mf*

60 *ff* *f* *rall.* ----- 7

63 *ff*

3. Amplius

Hilarión Eslava

Moderato
dol.

7 N *dol.* *f*

12 *f*

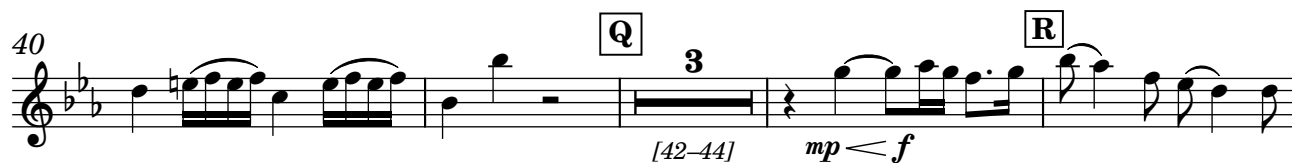
18

26 O 6 P

[26-31] *p* *mf* *f* *f*

Oboe 1

5



92 *rit.* V *a tempo* **6**
f [95–100] *p*

102 W
f

107
mp

112 X **3**
f [118–120]

121
mf $\triangleleft$ *f* *mf* $\longrightarrow$ *f*

126 Y **3**
[132–134]

135
mf $\triangleleft$ *f* *mf* $\longrightarrow$ *f*

140

4. Tibi Soli

Hilarión Eslava

Larghetto*dol.*

7



12

Z

19

2

rit.

26

(rit.)**AA***dol.***a tempo**

30



34



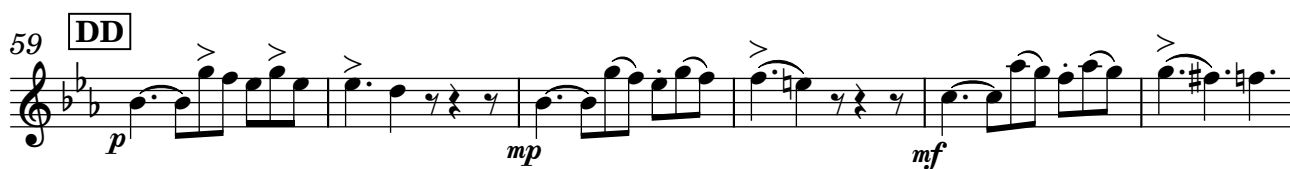
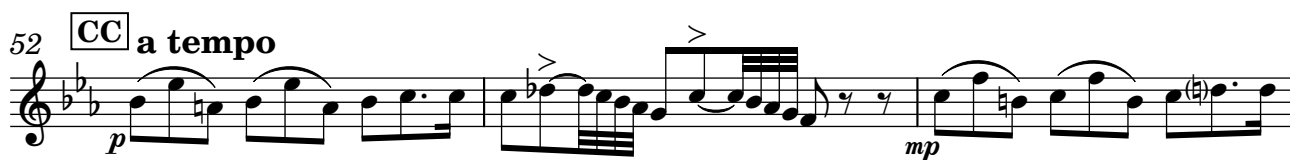
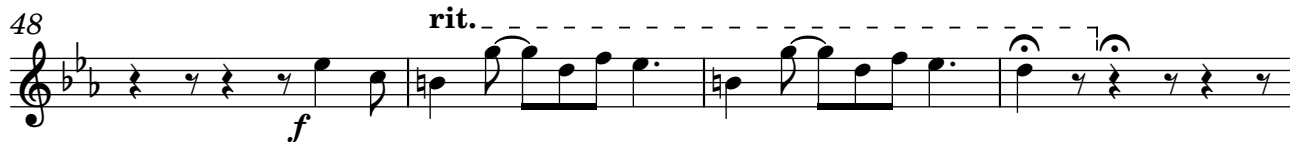
38

rit.**BB****a tempo**

5

2





Oboe 2*

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

8 **A** **B**

19

25 **C** **rit.** **4** **[28-31]** **mf**

34 **D** **a tempo** **mf**

39 **rit.** **E** **a tempo** **p**

45 **rit.** **F** **a tempo** **mf**

50 **G**

***NOTE:** The source indicates "Oboeses o Clarinetes", presumably meaning use one or the other, but not both. If using clarinets, B $\flat$ instruments should be employed, as provided in the individual part.

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

2026-09-18

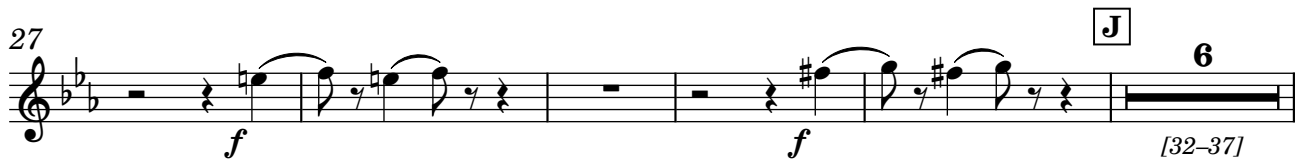
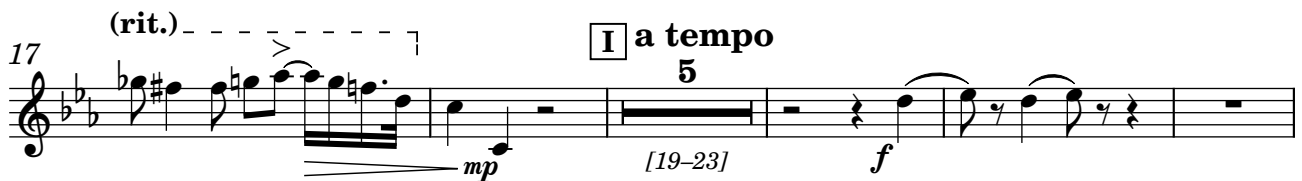
This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

CPE-430/1



2. Miserere

Hilarión Eslava



61

f *ff*

rall. -----

64

3. Amplius

Hilarión Eslava

Moderato

f

[2-8] [9-11]

N

15

21

[26-32]

O

33

mf *f*

P

38

[42-44]

Q

f

46

mf *f*

R

51

[53-64] *ff* [67-73]

S

74 **T** **12** **U** **4** **rit.** **f**

[74-85] **ff** [88-91]

95 **V** **a tempo** **7** **W** **f**

[95-101]

107 **mp**

112 **f** **X** **3** [118-120]

121 **mf** **f** **mf** **f**

126 **Y** **3** [132-134]

135 **mf** **f** **mf** **f**

140

4. Tibi Soli

Hilarión Eslava

Larghetto **73**

[1-73]

Clarinet 1 (in B $\flat$)*

Miserere a Ocho

1. Christus Factus Est

Largo

Hilarión Eslava

7

11

16

23

27

35

39

A

B

C

D

E

mp *f* *mp* *f* *mp*

mp *f* *mp* *dol.* *mp* *f*

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

f *f* *[28-31]* *mf* *mf* *f* *mf*

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

***NOTE:** The source indicates "Oboeses o Clarinetes", presumably meaning use one or the other, but not both. If using clarinets, B $\flat$ instruments should be employed, as provided in the individual part.

44 *mp* *rit.* 1^o *<mf*

48 (rit.) **F** *a tempo* *mf*

52 **G**

59 *mp* *f*

2. Miserere

Hilarión Eslava

Larghetto
dol. *mf*

5 *f* *rit.* *mf* *dol.* *mf*

9 **H** *a tempo* *f* *>mf*

12 *f* *ff*

15 *rit.* *f* *mp*

Clarinet 1 (in Bb)

3

I a tempo

19 *dol.*
mf *p* *mf* *p* *mf*

22 *f* *f*

26 *f* *f*

31 **J** *dol.*

34 *mf*

36 *ff* *f*

39 *rit.* **K** *dol.* *p*

43 *p* *mf* *f*

47 **L** *f* *f*

53 *f* *>* **M** *dol*

56 *ff*

59 *fff* *f*

62 *ff* **rall.** - - -

65 **(rall.)** $\text{♩} = 80$

3. Amplius

Hilarión Eslava

Moderato
dol.

68

74 **N** *dol.* *f* *>*

79 *< f*

85

Clarinet 1 (in Bb)

5

93 **O** 6 [93-98] *mp* *mf* *f* **P**

103

109 **Q** 3 [109-111] *mp* *f* *mf* **R**

117 *f* *mp* **S**

124

130 *f* **T** 7 [134-140]

142 *mp*

148

152 *f* **U** 4 [155-158]

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

2026-09-18

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

CPE-430/1

159 *rit.* V *a tempo* 6 *mp* *f*
[162–167]

170 W

175 *mp* *mp* *f*

180 X 3 *mf* *f*
[185–187]

190 *mf* *f*

196 Y 3 *mf* *mf* *f* *mf*
[199–201]

205 *f*

4. Tibi Soli

Hilarión Eslava

Larghetto*dol.*

7

12 **Z**

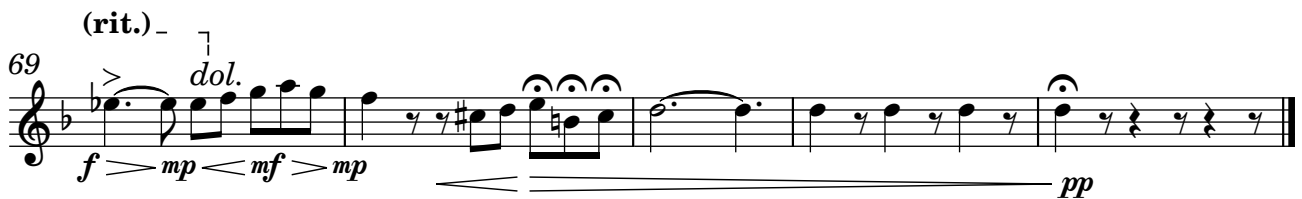
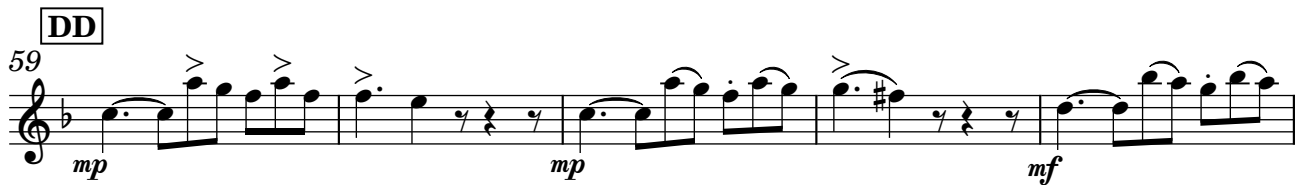
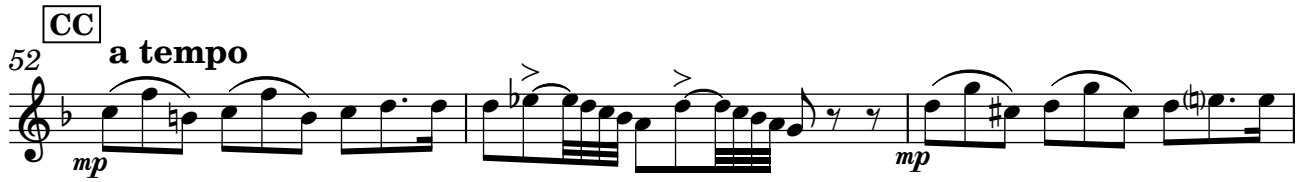
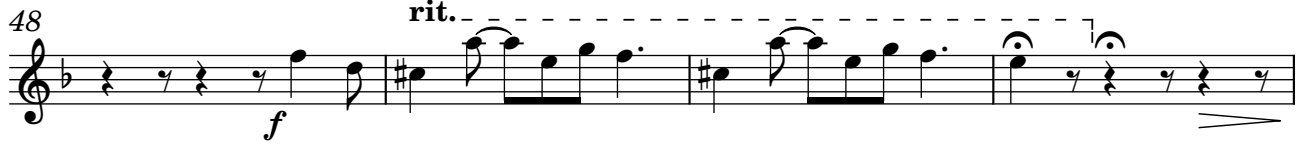
19 **2** *rit.* [21-22]

26 *(rit.)* **AA** *a tempo* *p* *mp*

30

34 *mp* *f* *mp*

38 *rit.* **BB** *a tempo* **5** **2** [40-44] *mf* *mp* [46-47]



Clarinet 2 (in B $\flat$)*

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

8 **A** **f** **[10-14]** **f** **B**

19 **mp** **f** **mp** **f** **p**

25 **C** **mf** **f** **f** **[28-31]** **mf** **rit.**

34 **D** **a tempo** **f** **> mf**

39 **E** **a tempo** **mp** **mp**

45 **F** **a tempo** **mf** **rit.**

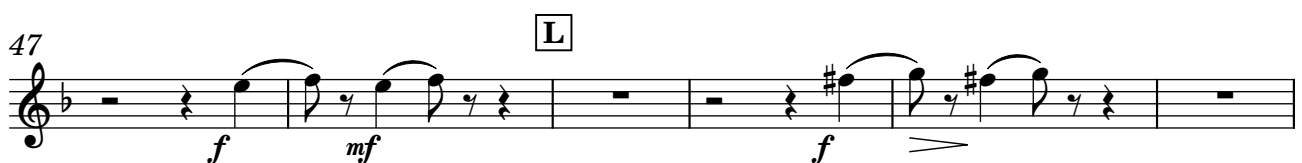
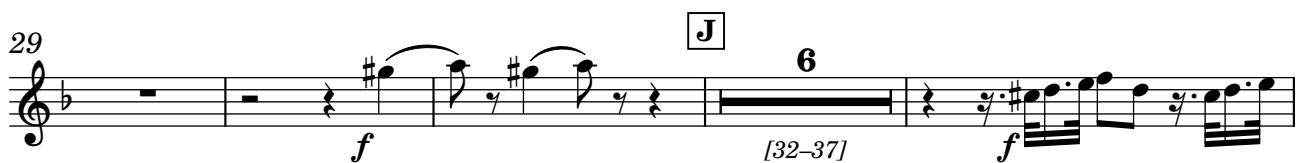
50 **G**

***NOTE:** The source indicates "Oboeses o Clarinetes", presumably meaning use one or the other, but not both. If using clarinets, B $\flat$ instruments should be employed, as provided in the individual part.



2. Miserere

Hilarión Eslava



Clarinet 2 (in Bb)

3

53 M 6 [55-60] *f* *ff* rall. - - - -

62

65 (rall.) - - - - ♩ = 80

3. Amplius

Hilarión Eslava

68 **Moderato** N 8 3 [68-75] [76-78] *f*

83

90 O 7 P [93-99] *mf* *f* *f*

102

109 Q 3 R [109-111] *f* *mf* *f*

118 S 12 7 [120-131] *f* [134-140]

141 **T** **12** **U** **4** **rit.** **f** **f** **f**

[141–152] [155–158]

162 **V** **a tempo** **7** **W** **f**

[162–168]

174 **mp** **mp**

179 **f** **X** **3** **f**

[185–187]

188 **mf** **f** **mf** **f**

193 **mf** **Y** **3** **mf**

[199–201]

202 **mf** **f** **mf** **f**

207

4. Tibi Soli

Hilarión Eslava

Larghetto **73**

[1–73]

Bassoons

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

6 **A** *dol.* *p*

10 *f* *mp* *f* *mp* *f* *mp*

13 **B** *ff* *f* *mp*

19 *f* *mp* *f* *mp* *mf*

25 **C** *f* *ff* *[28-31]* *mf* *rit.*

34 **D** *a tempo* *mf*

39 *rit.* **E** *a tempo* *p*

44 *p* *Solo* *rit.* -----

48 *(rit.)* ----- **[F] a tempo** *Tutti* *mf*

53 **[G]**

59 *f* *mp* *f*

2. Miserere

Hilarión Eslava

Larghetto

p *f*

7 *rit.* ----- **[H] a tempo** *f* *mp* *[9-11]* *p* *ff*

16 *rit.* ----- **[I] a tempo** *mp* *p*

22 *f* *p* *f*

27 *f* *f* **[J]** *6* *[32-37]*

Bassoons

3

38 **rit.** **[K] a tempo**

ff *p*

44 *f* *p* *f*

48 **[L]** *f* *f*

54 **[M]** 6 *[55-60]* *ff* *f* *ff*

rall.

64

3. Amplius

Hilarión Eslava

Moderato **[N]** 4 *p* *f* *[9-12]*

13 *f*

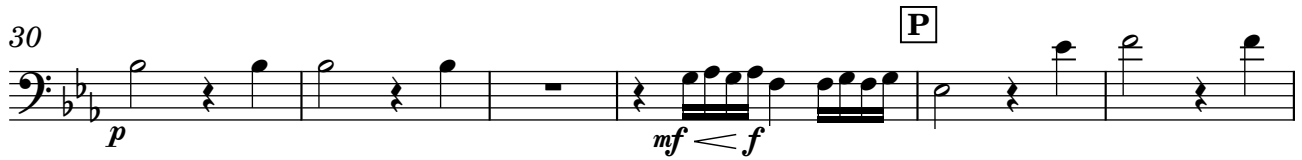
19

26 **[O]** 4 *[26-29]*

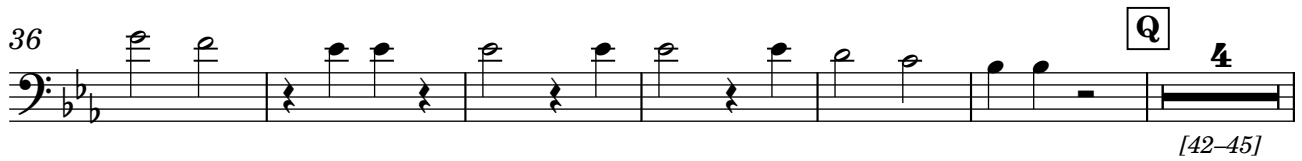
4

Bassoons

30



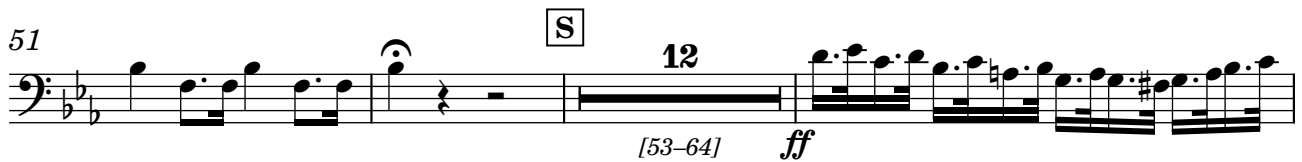
36



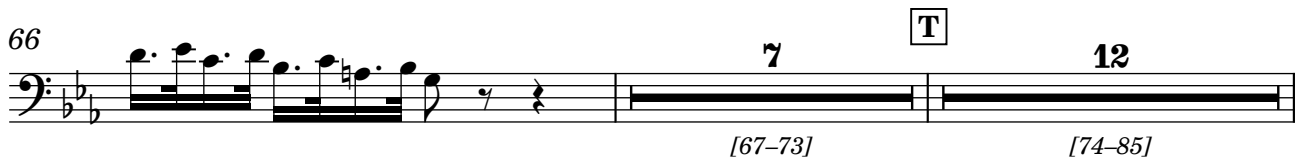
46



51



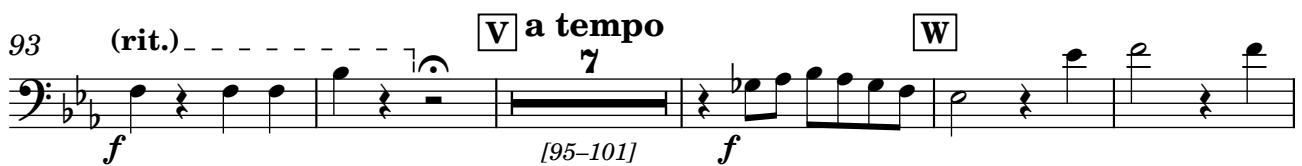
66



86



93



105



111



Bassoons

5

118 **X**



124



131 **Y**



137



142



4. Tibi Soli

Hilarión Eslava

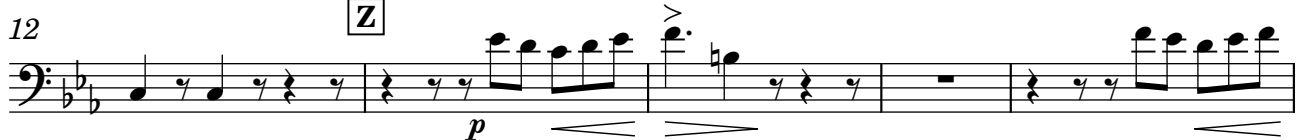
Larghetto



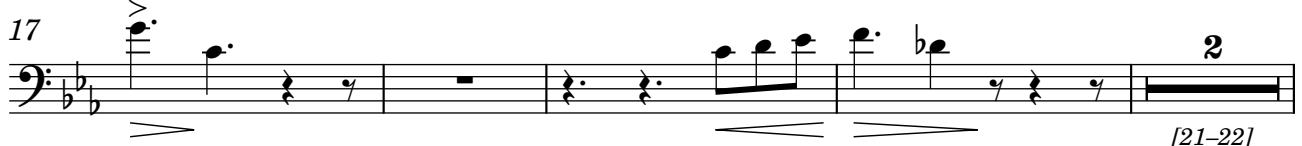
7



12 **Z**



17



23 *rit.* **AA** a tempo 3 *p* [27-29]

31

34 *f*

38 *rit.* **BB** a tempo *p*

42 *mp > p* 2 *f* [46-47]

49 *rit.* **CC** a tempo *p*

54 *mp* *mf* *f* *rit.*

58 **DD** *p* *mp* *mf*

64 **EE** *rit.* *f > p* *p* *f > p*

70 *pp*

Horns in E $\flat$

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

7 **A** 5 [9-13] **B** 16 **C** 4 [28-31] **D** a tempo 26 **E** 36 (rit.) 42 a tempo 3 [44-46] **F** a tempo 50 **G** 57

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

2. Miserere

Hilarión Eslava

Larghetto **3** **rit.** **[H] a tempo**

[2-4] *mf* $\leq$ *f* *f* $\leq$ *mp* *p*

10 **rit.**

17 **(rit.)** **[I] a tempo** **3**

[19-21] *f* *f*

27 **[J]**

34 **rit.**

41 **[K] a tempo** **3**

[42-44] *mf* $\leq$ *f* *f*

49 **[L]** **[M]**

f *f* *p*

56 *f* $\leq$ *ff* $>$ *f* *ff*

64 **rall.**

3. Amplius

Hilarión Eslava

Moderato

11

18

25

34

41

51

74

N

O

P

Q

R

S

T

U

4

3

12

7

12

4

p

f

mf

ff

[5-8]

[30-32]

[42-45]

[53-64]

[67-73]

[74-85]

[88-91]

92 rit. V a tempo

99 W

106

113 X

121

128 Y

134

140

4. Tibi Soli

Hilarión Eslava

Larghetto

8

13 **Z**

20 **rit.**

27 **AA** **a tempo**

33 **rit.**

39 **(rit.)** **BB** **a tempo**

49 **rit.** **CC** **a tempo**

[41-44] *mp* *p* *f*

[52-55]

56 **rit.** **DD**

mf *f* *p* *mp*

62 **EE** **rit.**

mf *f* *p*

68 **(rit.)**

p *f* *p* *p* *pp*

Ophicleide (or other bass brass instrument)

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

f *mp* *f* *mp* *f* *dol.*

7 **A** 5 *mp* *f* [9-13] *ff*

17 **B** *f* *mp* *f* *mp* *f* *p*

23 *mf* *f* *ff*

28 **C** 4 *rit.* **D** a tempo *mf*

37 *p* *mf* *p* *rit.*

43 **E** a tempo 3 *rit.* **F** a tempo *mf*

52 **G**

59 *f* *mp* *f*

2. Miserere

Hilarión Eslava

Larghetto **3** **rit.** **[H] a tempo** **3**

[2-4] *mf* $\longrightarrow$ *f* $\longrightarrow$ *f* $\longrightarrow$ *mp* [9-11]

12 **rit.** **mp**

[I] a tempo **3**

[19-21] *f* *f* *f*

28 **[J]** **6** *f* [32-37] *ff*

39 **rit.** **[K] a tempo** **3**

[42-44] *mf* $\longrightarrow$ *f*

47 **[L]** *f* *f* *f*

54 **[M]** **6** [55-60] *ff* $\longrightarrow$ *f* *ff*

64 **rall.**

3. Amplius

Hilarión Eslava

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

Ophicleide (or other)

3

Moderato

4 N

[1-4] *p* *f* [9-12]

13

19

26 O P

[26-29] *p* *mf* *f*

35

42 Q R

[42-45] *f* *mf* *f*

51 S

12 *ff*

66 T

7 12

[67-73] [74-85]

86 U

ff 4 *rit.*

[88-91]

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile; edited 2023 by Rebecca Rufin

2026-09-18

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

CPE-430/1

93 (rit.) - - - - - **V** a tempo **W**

105

111

118 **X**

124

131 **Y**

137

142

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of seven staves of music. The first staff (measures 93-101) begins with a forte (f) dynamic, followed by a ritardando (rit.) and then a return to tempo (a tempo) marked with a 'V' in a box. A fermata is placed over measure 95, with the number '7' above it. The staff ends with a 'W' in a box. The second staff (measures 105-110) ends with a mezzo-piano (mp) dynamic. The third staff (measures 111-117) begins with a forte (f) dynamic. The fourth staff (measures 118-123) begins with a piano (p) dynamic, followed by mezzo-forte (mf) and forte (f) dynamics. The fifth staff (measures 124-130) begins with a forte (f) dynamic. The sixth staff (measures 131-136) begins with a piano (p) dynamic, followed by mezzo-forte (mf) and forte (f) dynamics. The seventh staff (measures 137-142) begins with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic. The score concludes with a double bar line at measure 142.

4. Tibi Soli

Hilarión Eslava

Larghetto

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of a single staff of music. The time signature is 9/8. The score begins with a piano (p) dynamic. The melody is composed of eighth and quarter notes, with some rests. The score concludes with a double bar line.

1° Violins

Miserere a Ocho
1. Christus Factus Est

Hilarión Eslava

Largo

f *mp* *f* *mp* *f* *dol.*

6 *f*

9 **A** *p*

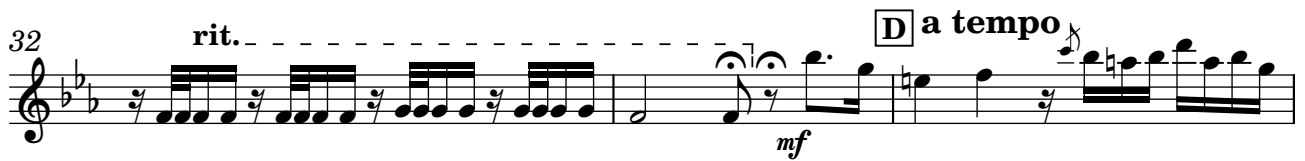
11

13 *ff*

16 **B** *f* *mp*

19 *f* *mp* *f* *p*

24 *mp* *mf* *f* *ff*



1° Violins

3

49 **F** a tempo

51

53 **G**

55



57



59



2. Miserere

Hilarión Eslava

Larghetto

6 rit. **H** a tempo

10



16 *rit.* **I** *a tempo*

21 *f* *p* *f*

25 *p* *f*

29 *p* *f* *p* **J**

34 *ff*

39 *rit.* **K** *a tempo*

44 *f* *p*

48 **L** *mp* *f*

52 *mp* *f*

55 **M**

60 *ff* *f* *ff*

64 *rall.*

3. Amplius

Hilarión Eslava

Moderato
dol.

6 *dol.* **N**

11 *f*

16 *dol.*

21 *dol.*

24 *dol.*

26 **O**

32 **P**

37

42 **Q** **R**

47

51 **S** *Solo* *dol.* 3

55 3

59

62

1° Violins

7

65 All 1° Violins *ff* *dol.*

69 *p*

74 **T**

79

83 **U** *ff*

87 *p*

91 *rit.* **V** *a tempo* *f* *ff* *p*

97 *f*

103 **W**



4. Tibi Soli

Hilarión Eslava

Larghetto

5

9

13 **Z**

18

23 **rit.**

27 **AA a tempo**

31

35 *rit.* *f p*

(rit.) **BB** *a tempo*

39

43 *p*

47 *f* *rit.*

51 (rit.) **CC** *a tempo* *p mp*

55 *mf* *rit.* *f p*

59 **DD** *mp*

63 *mf* *rit.* *f p*

67 **EE** *p* *f p* *dol.*

70 *p pp*

2° Violins

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

f *mp* *f* *mp* *f* *dol.*

6 **A**

10

12

15

18 **B**

24

f *mp* *f* *mp* *f* *p*

mp *mf* *f* *ff*

28 **C**

p

30

32 **rit.** **D** **a tempo**

mf

35

p *mf*

39 **rit.**

p *mf* *p* *mf*

43 **E** **a tempo**

p

45

47 **rit.**

2° Violins

3

49 **F** a tempo

51

53 **G**

55



57



59



2. Miserere

Hilarión Eslava

Larghetto



6

rit. ----- **H** a tempo

11



16 **rit.** **I** **a tempo**

21 **f** **p** **f**

25 **p** **f**

29 **p** **f** **p** **J**

33

36 **ff** **rit.**

41 **K** **a tempo** **p**

45 **f** **p** **f**

49 **L** **mp** **f** **mp**

53 **M** **f** **p**

57



60



rall. - - - - -

64



3. Amplius

Hilarión Eslava

Moderato

6



11



17



24



30



34 **P**

f

39 **Q**

p

44 **R**

f

49 **S**

mf *p* *f* *p*

54

59

65 *ff* *p*

70 **T**

p

75

80

2° Violins

7

86 **U**

ff *p*

91 *rit.* **V** *a tempo* *f* *p*

96

100 **W** *f*

104

108 *mp*

112 *f* *p*

118 **X** *mf*

122 *f* *mf* *f*

127 *p*

132 **Y**

136

140

4. Tibi Soli

Hilarión Eslava

Larghetto

5

10 **Z**

14

19

23 rit.

2° Violins

9

27 **AA** a tempo

31



35

40 **BB** a tempo

46

51 (rit.) **CC** a tempo

55

**DD**

60



65

**EE**

rit.

70



Violas

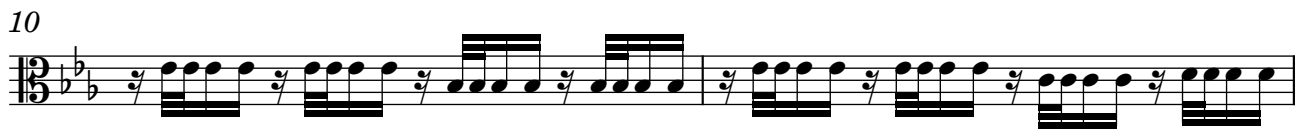
Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

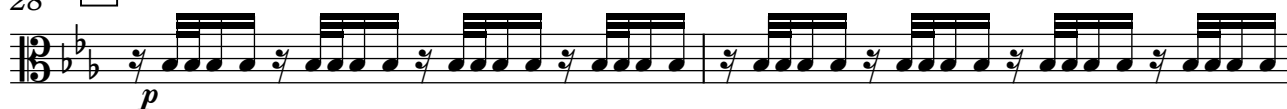
Largo

dol.



28

C



30



32

rit.

D

a tempo



36



41

rit.

E

a tempo



44



46

rit.



Violas

3

49 **F** a tempo



51



53 **G**



55



57



59



2. Miserere

Hilarión Eslava

Larghetto



6

rit. - - - **H** a tempo



12



19 **I** a tempo

24



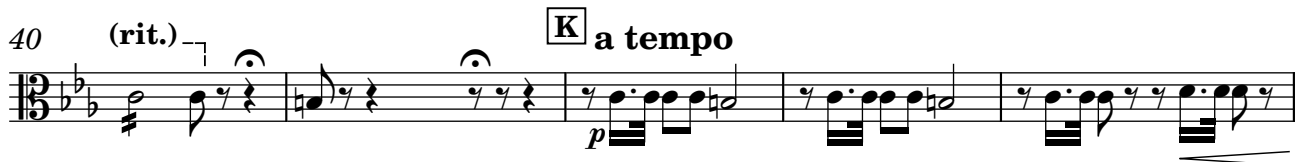
29



34



40



45



50



55



60



64



3. Amplius

Hilarión Eslava

Moderato

5

10

15

21

27

31

35

38

p

f

p

f

p

mf $\leq$ *f* *f*

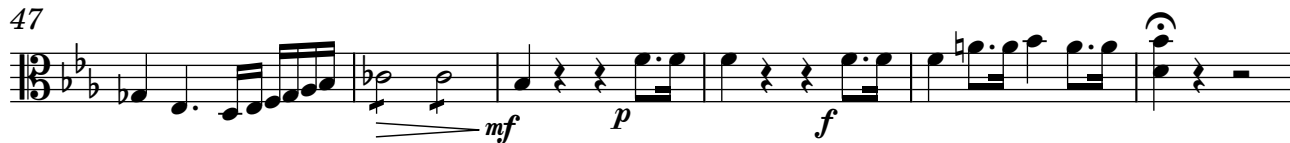
N

O

P

42 **Q****R**

47

53 **S**

58



64



70

T

75



80

86 **U**

91

rit.



Violas

7

95 **V** a tempo



99



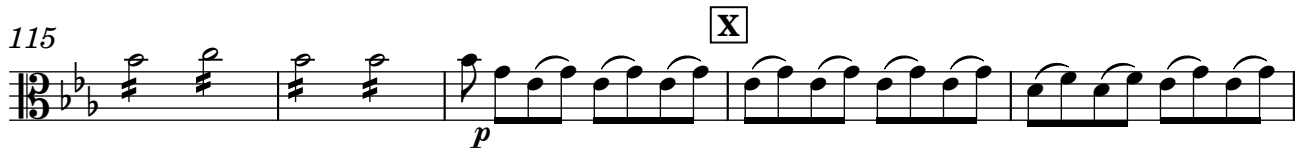
104



109



115



120



125



132



137



4. Tibi Soli

Hilarión Eslava

Larghetto

5



10



14



19



23

27 **AA** a tempo

31



Violas

9

35

rit.



40 **BB** a tempo



45



49

rit.

CC a tempo



53

rit.



57

(rit.)

DD



62



67

EE

rit.



73



Violoncellos

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo



6

A

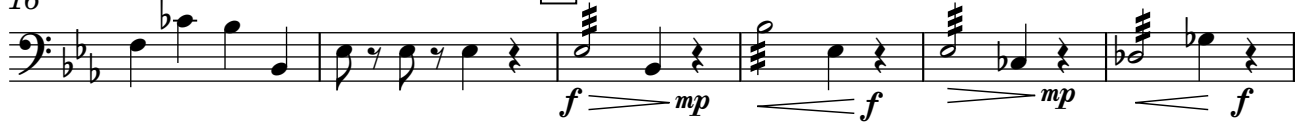


11



16

B



22

dol.



27

C



31

rit. -----

D

a tempo



35

dol.



39

rit. -----



43 **E** a tempo



47 rit. ----- **F** a tempo

52 G

58



2. Miserere

Hilarión Eslava

Larghetto



6 **rit.** - - - - - **H** a tempo



10



14



Violoncellos

3

19 **I** a tempo

24



29



33

39 rit. - - - - - **K** a tempo

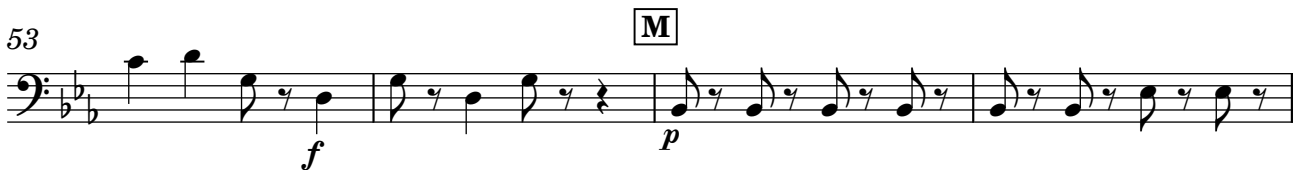
44



48



53



57



63



3. Amplius

Hilarión Eslava

Moderato



Violoncellos

5

54



61



66



71



77



84



88



93



99

W



104



110



116

X



122



128

Y



135



140



4. Tibi Soli

Hilarión Eslava

Larghetto

7



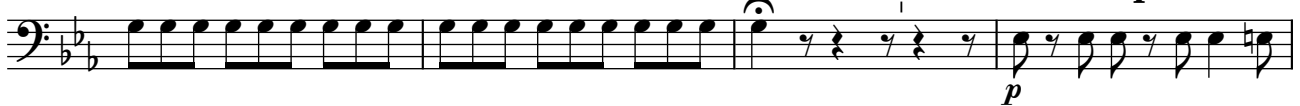
13

[Z]

19



24

rit.**[AA]****a tempo**

28



32

**rit.****[BB]****a tempo**

37



42



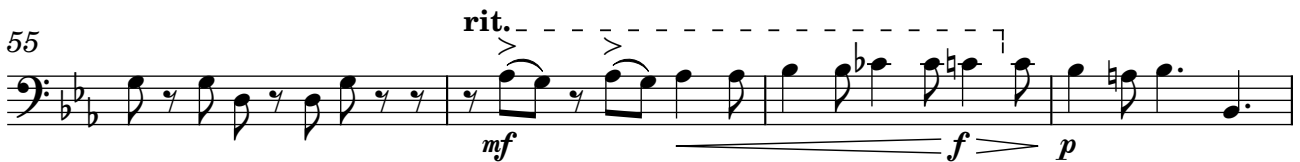
47



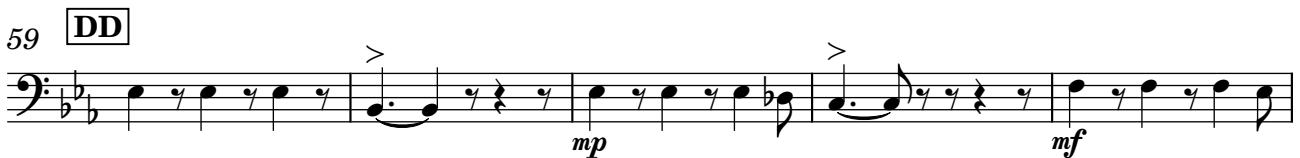
51



55



59



64



69



Contrabasses

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

dol.



6

A

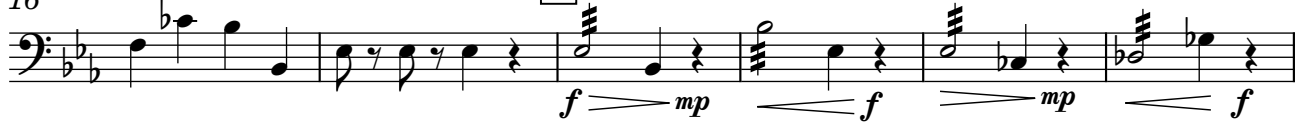


11



16

B



22

dol.



27

C



31

rit.

D

a tempo



35



39

rit.



43 **E** a tempo47 rit. **F** a tempo52 **G**

58



2. Miserere

Hilarión Eslava

Larghetto

6 rit. **H** a tempo

10

15 rit. **I** a tempo

21



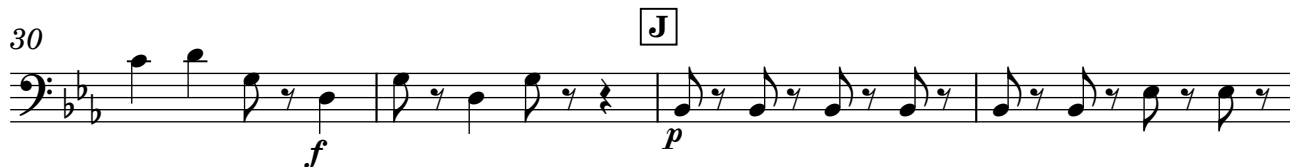
Contrabasses

3

25



30



34



40



45



49



54



58



64



Hilarión Eslava

[illegible][illegible][illegible][illegible]

The bass line of 'The Rose Tree' is written in 2/4 time on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half). The notes are written as eighth notes with stems, except for the final C2 which is a half note. The piece ends with a double bar line.

[illegible]

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of the following notes: G2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half). The final measure contains a whole rest, followed by a dynamic marking of *f* (forte).

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody consists of eighth and quarter notes, with rests. Dynamics markings *mf*, *p*, and *f* are placed below the staff. A crescendo hairpin is shown under the first measure, and a decrescendo hairpin is shown under the last measure.

Contrabasses

5

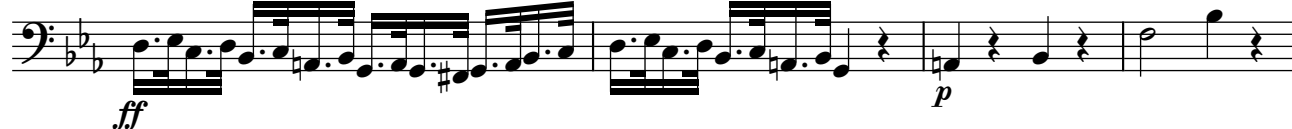
53 **S**



60



65



69



74 **T**



81



86 **U**



90



95 **V** a tempo



101 **W**



107



117

X



126

Y



136



4. Tibi Soli

Hilarión Eslava

Larghetto



8

Z



15



22

rit.



Contrabasses

7

27 **AA** a tempo



31



36



41



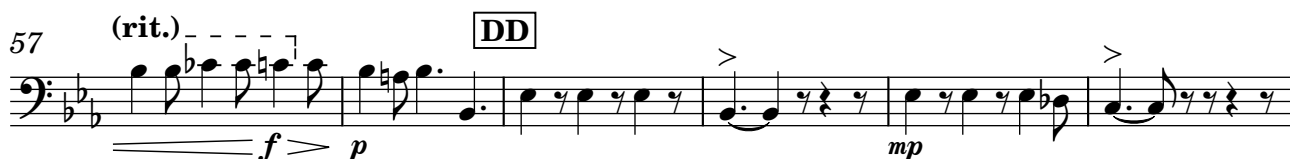
47



52



57



63



69



Vocal Parts with Keyboard Reduction

Miserere a Ocho

Catedral Metropolitana de Santiago de Chile

(Part 1 of 3)

Hilarión Eslava



For Double Choir with Chamber Orchestra
(with Keyboard Reduction by Rebecca Rufin)

Photo: Organ Console at the Catedral Metropolitana de Santiago de Chile

CPE-430/1

Miserere a Ocho

1. Christus Factus Est

Largo

Hilarión Eslava

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction

KB

KB

KB

KB

14

ff

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

16

B

f *mp* *f*

Christ - us fac - tus est,

f *mp* *f*

Christ - us fac - tus est,

f *mp* *f*

Christ - us fac - tus est,

f *mp* *f*

Christ - us fac - tus est,

mp *f*

fac - tus est,

mp *f*

fac - tus est,

mp *f*

fac - tus est,

mp *f*

fac - tus est,

f *mp* *f*

20

S. 1 *mp* *f* *dol.*
Christ - us fac - tus est, Christ-us fac-tus est pro—

A. 1 *mp* *f* *dol.*
Christ - us fac - tus est, Christ-us fac-tus est pro—

T. 1 *mp* *f* *dol.*
Christ - us fac - tus est, Christ-us fac-tus est pro—

B. 1 *mp* *f* *dol.*
Christ - us fac - tus est, Christ - - us fac - - - tus est pro no - -

S. 2 *f*
fac - tus est,

A. 2 *f*
fac - tus est,

T. 2 *f*
fac - tus est,

B. 2 *f*
fac - tus est,

KB *mp* *f* *mf* *p* *mf* *p*
The keyboard part features a complex texture with arpeggiated chords and moving lines in both hands, including a prominent sixteenth-note pattern in the right hand.

24

S. 1 no - bis, Christ-us fac-tus est pro no - bis,prono - - - bis.

A. 1 no - bis, Christ-us fac-tus est pro no - bis,prono - - - bis.

T. 1 no - bis, Christ-us fac-tus est pro no - bis,prono - - - bis.

B. 1 bis, Christ-us fac - - tus est pro no - - - bis, prono - - - bis.

S. 2 prono - - - bis.

A. 2 prono - - - bis.

T. 2 prono - - - bis.

B. 2 prono - - - bis.

KB *mp* *mf* *p* *mp* *mf* *p* *mf* *f* *ff*



28 **C**

S. Solo *Solo* *dol.* O - - - be - - - di- ens, o - - -

KB *p*

30

S. Solo

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

KB

32

rit. — — — — —

S. Solo

-tem, us - - - que ad mor - - - - - tem,

S. 1

mf

0 - - - -

A. 1

mf

0 - - - -

T. 1

mf

0 - - - -

B. 1

mf

0 - - - -

S. 2

mf

0 - - - -

A. 2

mf

0 - - - -

T. 2

mf

0 - - - -

B. 2

mf

0 - - - -

KB

34 **D** **a tempo**

S. 1 - be - - di-ens, o - - - - be - - di-ens us-que ad mor - - -

A. 1 - be - - di-ens, o - - - - be - - di-ens, us-que ad mor - - -

T. 1 - be - - di-ens, o - - - - be - - di-ens, ad

B. 1 - be - - di-ens, o - - - - be - - di-ens, us-que ad

S. 2 - be - - di-ens, o - - - - be - - di-ens us-que ad mor - - -

A. 2 - be - - di-ens, o - - - - be - - di-ens, us-que ad mor - - -

T. 2 - be - - di-ens, o - - - - be - - di-ens, ad

B. 2 - be - - di-ens, o - - - - be - - di-ens, us-que ad

KB

36

S. 1
-tem, us-que ad mor - - - tem, us - - - que ad mor - - - - -

A. 1
-tem, us-que ad mor - - - tem, us - - - que ad mor - - - - -

T. 1
mor - - tem, ad mor - - tem us - - - que ad mor - - - - -

B. 1
mor - - tem, us-que ad mor - - tem, ad mor - - - - -

S. 2
-tem, us-que ad mor - - - tem, us - - - que ad mor - - - - -

A. 2
-tem, us-que ad mor - - - tem, us - - - que ad mor - - - - -

T. 2
mor - - tem, ad mor - - tem us - - - que ad mor - - - - -

B. 2
mor - - tem, us-que ad mor - - tem, ad mor - - - - -

KB

38 *dol.*
mp

S. 1
-tem, Christ-us fac-tus est, pro__ no - - bis, Christ-us fac-tus est

A. 1
dol.
mp
-tem, Christ-us fac - tus est, pro__ no - bis, Christ-us-fac - tus est

T. 1
dol.
mp
-tem, Christ-us fac-tus est, pro__ no - - bis, Christ-us fac-tus est

B. 1
dol.
mp
-tem, Christ-us fac-tus est, pro__ no - - bis, Christ-us fac-tus est

S. 2
-tem,

A. 2
-tem,

T. 2
-tem,

B. 2
-tem,

KB
p *mf* *p* *mf* *p* *mf*

41 *rit.* ----- E *a tempo* *Solo* *dol.*

T. Solo *8* *0* - - -

S. 1 *pro no - bis.*

A. 1 *pro no - bis.*

T. 1 *8* *pro no - bis.*

B. 1 *pro no - bis.*

KB *p* *mp* *mf^{pp}*



44 *8* - be - - - di-ens, o - - - - - be - - - di-ens usque ad mor - -

KB



46 *8* -tem, ad mor - - - - - tem, us - - - que ad *rit.* -----

KB

48 (rit.) **F** a tempo

T. Solo mor tem,

S. 1 *mf* o - - - - be - - - di-ens, o - - - -

A. 1 *mf* o - - - - be - - - di-ens, o - - - -

T. 1 *mf* o - - - - be - - - di-ens, o - - - -

B. 1 *mf* o - - - - be - - - di-ens, o - - - -

S. 2 *mf* o - - - - be - - - di-ens, o - - - -

A. 2 *mf* o - - - - be - - - di-ens, o - - - -

T. 2 *mf* o - - - - be - - - di-ens, o - - - -

B. 2 *mf* o - - - - be - - - di-ens, o - - - -

KB *mf*

50

S. 1
-be - - di-ens, us-que ad mor - - - tem, ad mor - - - - -

A. 1
-be - - di-ens, ad mor-tem, ad mor - - - - -

T. 1
-be - - di-ens, us-que ad mor - - - tem, ad mor - - - - -

B. 1
-be - - di-ens, ad mor-tem, ad mor - - - - -

S. 2
-be - - di-ens, us-que ad mor - - - tem, ad mor - - - - -

A. 2
-be - - di-ens, ad mor-tem, ad mor - - - - -

T. 2
-be - - di-ens, us-que ad mor - - - tem, ad mor - - - - -

B. 2
-be - - di-ens, ad mor-tem, ad mor - - - - -

KB

52 G

S. 1
-tem, ad mor - - - tem, ad mor - - - - -

A. 1
-tem, ad mor - - - tem, ad mor - - - - -

T. 1
-tem, ad mor - - - - tem, us - que ad mor - - - - -

B. 1
-tem, ad mor - - - - tem, ad mor - - - - -

S. 2
-tem, ad mor - - - tem, ad mor - - - - -

A. 2
-tem, ad mor - - - tem, ad mor - - - - -

T. 2
-tem, ad mor - - - - tem, us - que ad mor - - - - -

B. 2
-tem, ad mor - - - - tem, ad mor - - - - -

KB

55

S. 1
-tem, ad mor - - - - - tem au-tem

A. 1
-tem, ad mor - - - - - tem au-tem

T. 1
-tem, ad mor - - - - - tem, mor - - - tem au - tem

B. 1
-tem, ad mor - - - - - tem au-tem

S. 2
-tem, ad mor - - - - - tem au-tem

A. 2
-tem, ad mor - - - - - tem au-tem

T. 2
-tem, ad mor - - - - - tem, mor - - - tem au - tem

B. 2
-tem, ad mor - - - - - tem au-tem

KB

57

S. 1
cru - - - - - cis, - - - - - cru - - - - - cis.

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

T. 1
cru - - - - - cis, mor - - tem cru - - - - - cis.

B. 1
cru - - - - - cis, - - - - - cru - - - - - cis.

S. 2
cru - - - - - cis, - - - - - cru - - - - - cis.

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

T. 2
cru - - - - - cis, mor - - tem cru - - - - - cis.

B. 2
cru - - - - - cis, - - - - - cru - - - - - cis.

KB
f



60

KB
mp f

2. Miserere

Hilarión Eslava

Larghetto

Soprano 1
 Alto 1
 Tenor 1
 Bass 1
 Soprano 2
 Alto 2
 Tenor 2
 Bass 2
 Keyboard Reduction

KB

KB

9 **H** a tempo

KB

12

KB

15 rit. ----- dol.

S. Solo

KB

ff *mp*

Mise-

19 **I** a tempo

S. Solo

KB

p

-re - - re me - - i, De - - us me - - i, Deus, mi-se-re-re, mi-se-

22

S. Solo

KB

f *p*

-re-re, mi-se-re - - re me - - i, De - - - us.

25 *dol.*

S. Solo

Mi - se - re - - - re - me - - - i, De - - - us,

KB

p *f*

28

S. Solo

Mi - se - re - - - re - me - - - i, De - - - us,

KB

p *f*

31 J

S. Solo

secun-dum mag-nam, se - - cun - - dum mag - - - nam mi-seri-

KB

p

34

S. Solo

-cor - - - - di - - - - am tu - - - - am, secun-dum

KB

36 *ff*

S. Solo mag-nam, se-cun-dum mag-nam, mi-se-ri-cor-di - - - am tu - - - -

KB

38 *rit.* *ff*

S. Solo -am, mi-se-ri-

KB *ff*

40 *(rit.)* *ad lib* **K** *a tempo*

S. Solo -cor - - - di-am tu - - - - - am. Mi-se-re - - re,

S. 1 *dol.* Mi-se-re - - re me - - i,

A. 1 *dol.* Mi-se-re - - re me - - i,

T. 1 *dol.* Mi-se-re - - re,

B. 1 *dol.* Mi-se-re - - re,

KB *p* *dol.*

43

S. Solo

mi - - se-re - - - re, mi - - - - - se-re - re

S. 1

De - - - us, me - - - - i, De-us, me - i,

A. 1

De - - - us, me - - - - i, De-us, me - i,

T. 1

mi - - se-re - - - - re me - i, me - i,

B. 1

mi - - se-re - - - re, me - i, me - i,

KB

45

S. Solo *f* *mp*
me - - - i, De-us, mi-se-re - - - re me - - - i De - - - us.

S. 1 *f* *mp* *f*
me-i, mi-se-re-re me-i, me-i, De - - - us, De - -

A. 1 *f* *mp* *f*
me-i, mi-se-re-re me-i, me-i, De - - - us, De - -

T. 1 *f* *mp* *f*
me-i, mi-se-re-re me-i, me-i, De - - - us, De - -

B. 1 *f* *mp* *f*
me-i, mi-se-re-re me-i, me-i, De - - - us, De - -

S. 2 *f*
De - -

A. 2 *f*
De - -

T. 2 *f*
De - -

B. 2 *f*
De - -

KB *f* *p* *f*

48 *mp* **L**

S. Solo *mp* mi - se - re - - re me - - - i, De - - us,

S. 1 *mp* -us, De - - us, mi-se-re - - re me - - i, *f* De - - us, De - - -

A. 1 *mp* -us, De - - us, mi-se-re - - re me - - i, *f* De - - us, De - - -

T. 1 *mp* -us, De - - us, mi-se-re - - re me - - i, *f* De - - us, De - - -

B. 1 *mp* -us, De - - us, mi-se-re - - re me - - i, *f* De - - us, De - - -

S. 2 *f* -us, De - - us, De - - -

A. 2 *f* -us, De - - us, De - - -

T. 2 *f* -us, De - - us, De - - -

B. 2 *f* -us, De - - us, De - - -

KB *mp* *f*

51

mp

S. Solo mi - se - re - - - re me - - - i, De - - us,

mp *f*

S. 1 -us, De - - us, mi-se-re - - re me - - - i, De - - us, De - -

mp *f*

A. 1 -us, De - - us, mi-se-re - - re me - - - i, De - - us, De - -

mp *f*

T. 1 -us, De - - us, mi-se-re - - re me - - - i, De - - us, De - -

mp *f*

B. 1 -us, De - - us, mi-se-re - - re me - - - i, De - - us, De - -

f

S. 2 -us, De - - us, De - -

f

A. 2 -us, De - - us, De - -

f

T. 2 -us, De - - us, De - -

f

B. 2 -us, De - - us, De - -

mp *f*

KB

54 *dol* **M**

S. Solo *se - cun - dum mag - nam, se - - cun - - - dum*

S. 1 *-us, De - - - us, se - - - cun - - - dum, se - -*

A. 1 *-us, De - - - us, se - - - cun - - - dum, se - -*

T. 1 *-us, De - - - us, se - - - cun - - - dum, se - -*

B. 1 *-us, De - - - us, se - - - cun - - - dum, se - -*

S. 2 *-us, De - - - us,*

A. 2 *-us, De - - - us,*

T. 2 *-us, De - - - us,*

B. 2 *-us, De - - - us,*

KB *p* *dol*

56

S. Solo

mag - - - - nam mi - se - ri - - cor - - - - di - - - - am

S. 1

-cun-dum mag - - - nam mi - - - se - - - - ri - - - cor - - di-

A. 1

-cun-dum mag - - - nam mi - - - se - - - - ri - - - cor - - di-

T. 1

-cun-dum mag - - - nam mi - - - se - - - - ri - - - cor - - di-

B. 1

-cun-dum mag - - - nam mi - - - se - - - - ri - - - cor - - di-

KB

58

S. Solo *mf* tu - - - am, secun-dum mag-nam, secun-dum mag-nam, mi-se-ri-

S. 1 *mf* -am tu - - - am, mag-nam, mag-nam

A. 1 *mf* -am tu - - - am, mag-nam, mag-nam

T. 1 *mf* -am tu - - - am, mag-nam, mag-nam

B. 1 *mf* -am tu - - - am, mag-nam, mag-nam

S. 2 *mf* mag-nam, mag-nam

A. 2 *mf* mag-nam, mag-nam

T. 2 *mf* mag-nam, mag-nam

B. 2 *mf* mag-nam, mag-nam

KB

60

S. Solo *ff*
-cor - di - - - am tu - - - - - am,

S. 1 *ff* *f*
mi - se - - ri-cor - di-am tu - - - am, secun-dum

A. 1 *ff* *f*
mi - se - - ri-cor - di-am tu - - - am, secun-dum

T. 1 *ff* *f*
mi - se - - ri-cor - di-am tu - - - am, secun-dum

B. 1 *ff*
mi - se - - ri-cor - di-am tu - - - am,

S. 2 *ff* *f*
mi - se - - ri-cor - di-am tu - - - am, secun-dum

A. 2 *ff* *f*
mi - se - - ri-cor - di-am tu - - - am, secun-dum

T. 2 *ff* *f*
mi - se - - ri-cor - di-am tu - - - am, secun-dum

B. 2 *ff*
mi - se - - ri-cor - di-am tu - - - am,

KB *ff* *f*

62 *ff*

S. Solo mag-nam, mag - nam mise - ri - cor - di - am tu - - - - -

S. 1 *ff* mag-nam, se-cun-dum mag-nam, mise - ri - cor - - di - - - am tu - - - - -

A. 1 *ff* mag-nam, se-cun-dum mag-nam mise - ri - cor - - di - - - am tu - - - - -

T. 1 *ff* mag-nam, se-cun-dum mag-nam mise - ri - cor - - di - - - am tu - - - - -

B. 1 *f* se - - - cun - - dum mag-nam *ff* mise - - ri - - cor - - - di - - am tu - - - - -

S. 2 *ff* mag-nam, se-cun-dum mag-nam, mise - ri - cor - - di - - - am tu - - - - -

A. 2 *ff* mag-nam, se-cun-dum mag-nam mise - ri - cor - - di - - - am tu - - - - -

T. 2 *ff* mag-nam, se-cun-dum mag-nam mise - ri - cor - - di - - - am tu - - - - -

B. 2 *f* se - - - cun - - dum mag-nam *ff* mise - - ri - - cor - - - di - - am tu - - - - -

KB *ff*

64 *rall.* - - - - -

S. Solo *-am,* *tu - - - am,* *tu - - - am.*

S. 1 *-am,mise-ri-cor - - di-am* *tu - am,mise-ri-cor - - di-am* *tu - am.*

A. 1 *-am,mise-ri-cor - - di-am* *tu - am,mise-ri-cor - - di-am* *tu - am.*

T. 1 *-am,mise-ri-cor - - di-am* *tu - am,mise-ri-cor - - di-am* *tu - am.*

B. 1 *-am,* *mise-ri-cor-di-am tu - am,* *mise-ri-cor-di-am tu - am.*

S. 2 *-am,mise-ri-cor - - di-am* *tu - am,mise-ri-cor - - di-am* *tu - am.*

A. 2 *-am,mise-ri-cor - - di-am* *tu - am,mise-ri-cor - - di-am* *tu - am.*

T. 2 *-am,mise-ri-cor - - di-am* *tu - am,mise-ri-cor - - di-am* *tu - am.*

B. 2 *-am,* *mise-ri-cor-di-am tu - am,* *mise-ri-cor-di-am tu - am.*

KB

3. Amplius

Hilarión Eslava

Moderato

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Keyboard Reduction

KB

KB

KB

19

KB



23

A. Solo

KB

O *dol.*

Am - - pli-us, am - - pli-us

p



28

A. Solo

KB

la - - - va me, am - - pli-us, am - - pli-us

P

32

A. Solo la - - - va me,

S. 1 Am - - pli-us, am - - pli-us

A. 1 Am - - pli-us, am - - pli-us

T. 1 Am - - pli-us, am - - pli-us

B. 1 Am - - pli-us, am - - pli-us

S. 2 Am - - pli-us, am - - pli-us

A. 2 Am - - pli-us, am - - pli-us

T. 2 Am - - pli-us, am - - pli-us

B. 2 Am - - pli-us, am - - pli-us

KB *mf* *f*

36

S. 1
la - - - - va me, am - - pli-us, am - - pli-us

A. 1
la - - - - va me, am - - pli-us, am - - pli-us

T. 1
la - - - - va me, am - - pli-us, am - - pli-us

B. 1
la - - - - va - - - - me, am - - pli-us, am - - pli-us

S. 2
la - - - - va me, am - - pli-us, am - - pli-us

A. 2
la - - - - va me, am - - pli-us, am - - pli-us

T. 2
la - - - - va me, am - - pli-us, am - - pli-us

B. 2
la - - - - va - - - - me, am - - pli-us, am - - pli-us

KB

40 *mp* **Q**

A. Solo

ab i - ni - - qui - ta - - te me - - - a, ab i -

S. 1

la - - - - va - - - me,

A. 1

la - - - - va - - - me,

T. 1

la - - - - va - - - me,

B. 1

la - - - - va - - - - me,

S. 2

la - - - - va - - - me,

A. 2

la - - - - va - - - me,

T. 2

la - - - - va - - - me,

B. 2

la - - - - va - - - - me,

KB

p

R

44

A. Solo

-ni - - qui-ta - - te me - a,

S. 1

f

ab i - ni - - qui-ta - te me - a, ab i -

A. 1

f

ab i - ni - - qui-ta - te me - a, ab i -

T. 1

f

ab i - ni - - qui-ta - - te

B. 1

f

ab i - ni - - qui - ta - te

S. 2

f

ab i - ni - - qui-ta - te me - a, ab i -

A. 2

f

ab i - ni - - qui-ta - te me - a, ab i -

T. 2

f

ab i - ni - - qui-ta - - te

B. 2

f

ab i - ni - - qui - ta - te

KB

f

48

A. Solo

la - - va me, la - - va me.

S. 1

-ni - qui - ta - - te me - a, la - va me, la - va me, la - va me, la - va

A. 1

-ni - - qui - ta - - te me - a, la - va me la - va me, la - - vame, la - - va

T. 1

me - - - - - a, la - va me la - va me, la - va me, la - va

B. 1

me - - - - - a, la - va me, la - va me, la - - vame, la - - va

S. 2

-ni - qui - ta - - te me - a, la - va me, la - va me, la - va

A. 2

-ni - - qui - ta - - te me - a, la - va me, la - - vame, la - - va

T. 2

me - - - - - a, la - va me, la - va me, la - va

B. 2

me - - - - - a, la - va me, la - - vame, la - - va

KB

52 S

S. 1 me.

A. 1 me.

T. 1 me.

B. 1 me.

S. 2 me.

A. 2 me.

T. 2 me.

B. 2 me.

KB *p* *dol.* 3

56

KB 3

59

KB

62

KB

65

KB

ff *p* *dol.*

68

KB

72

A. Solo

dol. **T** 3

et apec-ca - - - to me - - - o,

KB

tr *p*

76

A. Solo

3

et a pec - ca - - - to me - - - o

KB

79

A. Solo

mun-da me, mun - - da me,

KB

82

A. Solo

mun-da me, _____ mun - - - da me,

KB

85

A. Solo

U
ff
mun - - - da, mun - - da me, _____ *dol.* et

KB

ff *p* *dol.*

88

A. Solo

a pec-ca - - to me - - - o, et a pec-ca - - - to me - o mun-da

KB

92

A. Solo

rit. me, _____ *f* mun - - - da me. *a piacere*

KB

f

V a tempo
dol.

95

A. Solo

Am - - pli-us, am - - pli-us la - - - va me,

KB

p

99

A. Solo

am - - pli-us, am - - pli-us la - - - va me,

KB

f

103

W

f

S. 1

Am - - pli-us, am - - pli-us la - - - va me,

A. 1

Am - - pli-us, am - - pli-us la - - - va me,

T. 1

Am - - pli-us, am - - pli-us la - - - va me,

B. 1

Am - - pli-us, am - - pli-us la - - - va - - - - me,

S. 2

Am - - pli-us, am - - pli-us la - - - va me,

A. 2

Am - - pli-us, am - - pli-us la - - - va me,

T. 2

Am - - pli-us, am - - pli-us la - - - va me,

B. 2

Am - - pli-us, am - - pli-us la - - - va - - - - me,

KB

107

S. 1
am - - pli-us, am - - pli-us, la - - - va___ me,

A. 1
am - - pli-us, am - - pli-us, la - - - va___ me,

T. 1
am - - pli-us, am - - pli-us, la - - - va___ me,

B. 1
am - - pli-us, am - - pli-us la - - - va - - - me,

S. 2
am - - pli-us, am - - pli-us, la - - - va___ me,

A. 2
am - - pli-us, am - - pli-us, la - - - va___ me,

T. 2
am - - pli-us, am - - pli-us, la - - - va___ me,

B. 2
f
am - - pli-us, am - - pli-us la - - - va - - - me,

KB
mp

111

A. Solo

ab i - ni - qui - ta - te me - - - a, et a pec - ca - - to

S. 1

ab i - ni - qui - ta - te me - - - a, et a pec - ca - - to

A. 1

ab i - ni - qui - ta - te me - - - a, et a pec - ca - - to

T. 1

ab i - ni - qui - ta - - te me - - - a, et a pec - ca - - to

B. 1

ab i - ni - qui - ta - - te me - - - a, et a pec - ca - - to

S. 2

ab i - ni - qui - ta - te me - - - a, et a pec - ca - - to

A. 2

ab i - ni - qui - ta - te me - - - a, et a pec - ca - - to

T. 2

ab i - ni - qui - ta - - te me - - - a, et a pec - ca - - to

B. 2

ab i - ni - qui - ta - - te me - - - a, et a pec - ca - - to

KB

f

X

dol.

115

A. Solo

me - - o mun - - da, mun - - da me. Am - - pli-us,

S. 1

me - - o mun - - da, mun - - da me.

A. 1

me - - o mun - - da, mun - - da me.

T. 1

me - - o mun - - da, mun - - da me.

B. 1

me - - o mun - - da, mun - - da me.

S. 2

me - - o mun - - da, mun - - da me.

A. 2

me - - o mun - - da, mun - - da me.

T. 2

me - - o mun - - da, mun - - da me.

B. 2

me - - o mun - - da, mun - - da me.

KB

dol.

mp *p* *p*

119

A. Solo

Am - - pli-us, la - va me, la - va me, munda

S. 1

p la - va me, *f* munda me, am-pli-us la - va me,

A. 1

p la - va me, *f* munda me, am-pli-us la - va me,

T. 1

p la - va me, *f* munda me, am-pli-us la - va me,

B. 1

p la - va me, *f* munda me, am-pli-us la - va me,

S. 2

p la - va me, *f* munda me, am-pli-us la - va me,

A. 2

p la - va me, *f* munda me, am-pli-us la - va me,

T. 2

p la - va me, *f* munda me, am-pli-us la - va me,

B. 2

p la - va me, *f* munda me, am-pli-us la - va me,

KB

mf *f* *mf*

124

A. Solo

me, mun-da me, ab i - ni - qui-ta - - te me - - - - a, et

S. 1

am-pli-us mun-da me, ab i - ni - qui-ta - - te me - - - - a, et

A. 1

am-pli-us mun-da me, ab i - ni - qui-ta - - te me - - - - a, et

T. 1

am-pli-us mun-da me, ab i - ni - qui-ta - - te me - - - - a, et

B. 1

am-pli-us mun-da me, ab i - ni - qui-ta - - te me - - - - a, et

S. 2

am-pli-us mun-da me, ab i - ni - qui-ta - - te me - - - - a, et

A. 2

am-pli-us mun-da me, ab i - ni - qui-ta - - te me - - - - a, et

T. 2

am-pli-us mun-da me, ab i - ni - qui-ta - - te me - - - - a, et

B. 2

am-pli-us mun-da me, ab i - ni - qui-ta - - te me - - - - a, et

KB

f

128

A. Solo

a pec - ca - - to me - - o mun - - da, mun - - - da me.

S. 1

a pec - ca - - to me - - o mun - - da, mun - - - da me.

A. 1

a pec - ca - - to me - - o mun - - da, mun - - - da me.

T. 1

a pec - ca - - to me - - o mun - da, mun - - da me.

B. 1

a pec - ca - - to me - - o mun - da, mun - - da me.

S. 2

a pec - ca - - to me - - o mun - - da, mun - - - da me.

A. 2

a pec - ca - - to me - - o mun - - da, mun - - - da me.

T. 2

a pec - ca - - to me - - o mun - da, mun - - da me.

B. 2

a pec - ca - - to me - - o mun - da, mun - - da me.

KB

p

132 Y *dol.*

A. Solo *f*

Am - - pli-us, Am - - pli-us, la - va me, la - va

S. 1 *p* *f*

la - va me, mun-da me, ampli-us la - va

A. 1 *p* *f*

la - va me, mun-da me, ampli-us la - va

T. 1 *p* *f*

la - va me, mun-da me, ampli-us la - va

B. 1 *p* *f*

la - va me, mun-da me, ampli-us la - va

S. 2 *p* *f*

la - va me, mun-da me, ampli-us la - va

A. 2 *p* *f*

la - va me, mun-da me, ampli-us la - va

T. 2 *p* *f*

la - va me, mun-da me, ampli-us la - va

B. 2 *p* *f*

la - va me, mun-da me, ampli-us la - va

KB *dol.* *mf* *f*

137

A. Solo

me, mun-da me, mun-da me.

S. 1

me, am-pli-usmun-da me, la - va me, mun-da me.

A. 1

me, am-pli-usmun-da me, la - va me, mun-da me.

T. 1

me, am-pli-usmun-da me, la - va me, mun-da me.

B. 1

me, am-pli-usmun-da me, la - va me, mun-da me.

S. 2

me, am-pli-usmun-da me, la - va me, mun-da me.

A. 2

me, am-pli-usmun-da me, la - va me, mun-da me.

T. 2

me, am-pli-usmun-da me, la - va me, mun-da me.

B. 2

me, am-pli-usmun-da me, la - va me, mun-da me.

KB

mf *f*



142

KB

4. Tibi Soli

Hilarión Eslava

Larghetto

Soprano 1

Alto 1

Tenor 1

Bass 1

Keyboard Reduction

KB

T. Solo

KB

[Z] Solo

Ti - - - bi

T. Solo

KB

so - li, ti - - - bi so - li,

19

T. Solo

ti - - - - bi so - li pec-ca - - vi, pec-ca - - vi, pec-

KB

23

T. Solo

-ca - - - - - vi, ti - bi so - - li pec - - ca - - vi,

KB

rit.

p

27

AA a tempo

KB

30

T. Solo

mp

Et ma - lumco - - ram te fe - - - - - ci, et

KB

33

T. Solo

ma-lumcor - - ram te fe - - - - - ci, et ma - lumco - ram te

KB

36 *f* *dol.* *rit.*

T. Solo

fe - - ci et ma-lum cor-am te fe - - ci.

KB

f *p*

40 **BB** *a tempo*

T. Solo

pec - - - ca - - vi pec - - -

S. 1

dol.

Ti - - - bi so - - li, ti - - - bi so - - li,

A. 1

dol.

Ti - - - bi so - - li, ti - - - bi so - - li,

T. 1

dol.

Ti - - - bi so - - li, ti - - - bi so - - li,

B. 1

dol.

Ti - - - bi so - - li, ti - - - bi so - - li,

KB

p

44

T. Solo *8* -ca - - vi pec-ca - - vi. pec-ca - - vi. pec-

S. 1 *p* ti - - - - bi so - - li, ti-bi so-li, ti-bi so-li,

A. 1 *dol.* *p* ti - - - - bi so - - li, ti-bi so-li, ti-bi so-li,

T. 1 *dol.* *p* ti - - - - bi - - - so - - li, ti-bi so-li, ti-bi so-li,

B. 1 *dol.* *p* ti - - - - bi so - - li, ti-bi so-li, ti-bi so-li,

KB *p* *p*

48

T. Solo *f* *rit.* -ca - - - - - vi, ti - bi so - - li pec - - ca - - vi,

S. 1 *f* *p* ti-bi so-li pec-ca - - vi, pec-ca - - - - vi, pec-ca - - - - vi, Et

A. 1 *f* *p* ti-bi so-li pec-ca - - vi, pec - - ca - - vi, pec - - ca - - vi, Et

T. 1 *f* *p* ti-bi so-li pec-ca - - vi, pec-ca - - - - vi, pec-ca - - - - vi, Et

B. 1 *f* *p* ti-bi so-li pec-ca - - vi, pec - - ca - - vi, pec - - ca - - vi, Et

KB *f* *p*

52 **CC a tempo**

T. Solo *p* Et ma-lum co - ram te fe - - - - - ci, *mp* Et ma-lum co ram te

S. 1 *mp* ma - lum co - - - ram te fe - - - - - ci, et ma - lum cor - - - ram te

A. 1 *mp* ma - - lum co ram te fe - - - - - ci, et ma - - lum co ram te

T. 1 *mp* ma - lum co - - ram te fe - - - - - ci, et ma - lum co - - ram te

B. 1 *mp* ma - lum co - - - ram te fe - - - - - ci, et ma - lum co - - - ram te

KB *mp*

55 **rit.**

T. Solo *mf* fe - - - - - ci, et ma - - lum co - - ram te fe - - - ci et ma-lum *f*

S. 1 *mf* fe - - - - - ci, ma - lum co - ram te fe - - - ci, et ma-lum *f*

A. 1 *mf* fe - - - - - ci, ma - lum co - ram te fe - - - ci, et ma-lum *f*

T. 1 *mf* fe - - - - - ci, ma - lum co - ram te fe - - - ci, et ma-lum *f*

B. 1 *mf* fe - - - - - ci, ma - lum co - ram te fe - - - ci, et ma-lum *f*

KB *mf* *f*

58 DD

T. Solo *p* *mp*
cor-am te fe - - - ci. ut jus - ti - fi - ce-ris,

S. 1 *p* *mp*
co-ram te fe - - ci, ut jus - ti - fi - ce-ris, ut jus - ti - fi -

A. 1 *p* *mp*
co-ram te fe - - ci, ut jus - ti - fi - ce-ris, ut jus - ti - fi -

T. 1 *p* *mp*
co-ram te fe - - ci, ut jus - ti - fi - ce-ris, ut jus - ti - fi -

B. 1 *p* *mp*
co-ram te fe - - ci, ut jus - ti - fi - ce-ris, ut jus - ti - fi -

KB *p* *mp*



62 *mf* *f*

T. Solo *mf* *f*
ut jus - ti - fi - ce-ris, in ser-mo - ni-bustu - - -

S. 1 *mf*
-ce - ris in ser-mo-ni-bustu - - - is, et vin - - - cas

A. 1 *mf*
-ce - ris in ser-mo - ni-bustu - - is, et vin - - - cas

T. 1 *mf*
-ce - ris in ser-mo - ni-bustu - - is, et vin - - - cas

B. 1 *mf*
-ce - ris in ser-mo-ni-bus tu - - - is, et vin - - - cas

KB *mf*

65

T. Solo *ff* *p* **EE** *p* *rit.*

-is, et vin-cas cum ju-di-ca-ris, cum ju-di-ca-

S. 1 *f* *p*

cum ju-di-ca-ris, cum ju-di-ca-

A. 1 *f* *p*

cum ju-di-ca-ris, cum ju-di-ca-

T. 1 *f* *p*

cum ju-di-ca-ris, cum ju-di-ca-

B. 1 *f* *p*

cum ju-di-ca-ris, cum ju-di-ca-

KB *p* *dol.* *mp* *p* *pp*

68 (rit.) *f* *p*

T. Solo
-ris, et vin-cas cum ju-di - ca - ris, cum ju - di-ca - - ris,

S. 1
-ris, cum ju - - - di - - - ca - ris, cum ju-di-ca - - - - ris,

A. 1
-ris, cum ju - - - di - - - ca - ris, cum ju-di-ca - - - - ris,

T. 1
-ris, cum ju - - - di - - - ca - ris, cum ju-di-ca - - - - ris,

B. 1
-ris, cum ju - - - di - - - ca - ris, cum ju-di-ca - - - - ris,

KB
f *p* *dol.*

72 *pp*

KB

Keyboard Reduction

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo'. Dynamics include *f* (forte), *mp* (mezzo-piano), and *f* (forte). The notation features a mix of whole, half, and quarter notes, with some chords and rests.

Measures 5-7 of the piece. Measure 5 starts with a *mf* (mezzo-forte) dynamic. Measures 6 and 7 include *dol.* (dolando) markings. Dynamics also include *p* (piano) and *mp* (mezzo-piano). The notation includes sixteenth-note patterns and chords.

Measures 8-10 of the piece. Measure 8 is marked with a box containing the letter 'A'. Measure 9 has a *dol.* (dolando) marking. Dynamics include *f* (forte) and *p* (piano). The notation features a dense texture with many chords and sixteenth-note patterns.

Measures 11-13 of the piece. Measure 11 has a *6* (sexta) marking. The notation continues with a dense texture of chords and sixteenth-note patterns.

Measures 14-16 of the piece. Measure 14 has a *ff* (fortissimo) marking. The notation continues with a dense texture of chords and sixteenth-note patterns.

***NOTE:** The source indicates "Oboeses o Clarinetes", presumably meaning use one or the other, but not both.
If using clarinets, Bb instruments should be employed, as provided in the individual part.

Original Manuscript #1048 from Catedral Metropolitana de Santiago de Chile, edited 2023 by Rebecca Rufin

This work ©2026 by Rebecca Rufin is licensed under CC BY-NC-SA 4.0

2026-09-18

CPE-430/1

16 B

20

24

28 C

30

32 D *rit.* *a tempo*

35

38

38

p *mf* *p* *mf* *p* *mf* *p*

42

(rit.) **E** a tempo

mp *mf* *mp*

45

47

rit.

mf

49 **F** *a tempo*

51 **G**

54

56

58

2. Miserere

Hilarión Eslava

Larghetto*dol.*

Measures 1-3 of the piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures 4-5. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs. The left hand maintains a steady accompaniment.

Measures 6-8. Measure 6 begins with a *dol.* marking. A *rit.* (ritardando) is indicated over measures 7 and 8. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *p* (piano).

Measures 9-11. Measure 9 is marked with a box containing the letter 'H' and the text 'a tempo'. The tempo returns to the initial **Larghetto**. The right hand has a more active role with sixteenth-note passages.

Measures 12-14. The right hand features a melodic line with some grace notes. The left hand has a more active accompaniment with chords and moving lines.

14 *ff* *rit.*

17 *(rit.)* *mp* *p* **I** *a tempo*

21 *f*

24 *p* *f* *p* *f*

28 *p* *f*

31 **J** *p*

34

37

ff

rit. -----

39

42

K a tempo *dol.*

p

45

f *p* *f*

48

L

mp *f*

52 *mp* *f*

55 *p* *dol* **M**

58

61 *ff* *f*

63 *ff*

65 *rall.*

3. Amplius

Hilarión Eslava

Moderato
dol.

5

9 **N**

14

19

23 **O**

p *f* *p* *f* *p* *p*

28

32

36

40

45

50

mf *f*

p

f *mf* *p*

f *p* *dol.* *3*

54

57

60

63

66

69

73 T

77

81

84 U

87 *dol.*

90 *rit.*

95 **V** *a tempo*

p

99

f

103 **W**

mp

107

mp

111

f

115

mp

118 X *dol.*

123

127

130 Y *dol.*

134

139

4. Tibi Soli

Hilarión Eslava

Larghetto*dol.**p*

5

10

14

19

Z

p

23 *rit.* *p*

27 **AA** *a tempo*

30

33

36 *rit.* *f* *p*

40 **BB** *a tempo* *p*

44

48

rit.

52

CC a tempo

55

rit.

58

DD

62

66 *rit.* *dol.* **EE** *p* *p* *f* *p* *dol.*

70 *pp*