

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

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By Hilarión Eslava

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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

***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.

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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

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 *dol.*

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

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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.

Vlns. 1 *mf* *f* *ff* *p*

Vlns. 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 - - -

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.



31

S. Solo

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

rit.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

This musical score page includes parts for the following instruments and voices:

- Instruments:** 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.), Solo Saxophone (S. Solo), 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 & 2 (Vlns. 1, Vlns. 2), Viola (Vlas.), Vocals (Vcs.), and Cello (Cbs.).
- Tempo and Performance Instructions:** The score begins at measure 33 with a tempo change from *(rit.)* to *a tempo*. Dynamic markings include *mf* (mezzo-forte) throughout.
- Vocal Parts:** The vocal soloists (S. Solo, S. 1, A. 1, T. 1, B. 1, S. 2, A. 2, T. 2, B. 2) sing the lyrics: "mor - - - tem, o - - - be-di-ens, o - - - be-di-ens usque ad mor - -".

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[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.

Vlms. 1 *p* *mf* *p* *mf* *p*

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

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

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

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

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(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

51

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.

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

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

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

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

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

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

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

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

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

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CPE-430

5

Fl. *mf* *f* *f* *rit.*

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

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

Bsn. *f* *f*

E♭ Hn. *mf* *f* *f*

Oph. *mf* *f* *f*

Vlns. 1 *f* *mp* *f*

Vlns. 2 *f* *mp* *f*

Vlas. *f* *mp* *f*

Vcs. *f* *mp* *f*

Cbs. *f* *mp* *f*

(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.

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,

Vlins. 1

Vlins. 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 -

Vlns. 1

Vlns. 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

Vlms. 1

Vlms. 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*

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 *ff* *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.

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[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

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[illegible]

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.
Eb Hn.
Oph.
Vlins. 1
Vlins. 2
Vlas.
Vcs.
Cbs.

21

Fl.
Cl. or
Ob. 1
Cl. or
Ob. 2
Bsn.
Eb Hn.
Oph.
A. Solo
Vlins. 1
Vlins. 2
Vlas.
Vcs.
Cbs.

dol.
Am - - pli-us,

27

Fl.

Bsn.

E♭ Hn.

Oph.

A. Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

p

p

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

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* $\leq$ *f*

Cl. or Ob. 1 *mp* $\leq$ *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 S

Fl. *mf* *f*

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* *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

Vlins. 2

Vlas.

Vcs.

Cbs.

≡

57

Fl.

Cl. or Ob. 1

Vln. Solo

Vlins. 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

70

A. Solo

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

dol.

p

tr

et a pec-ca - - to

p

p

p

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*

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

95 **V** a tempo

Fl.

p

E♭ Hn.

p

A. Solo

dol.

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

Vlns. 1

p

Vlns. 2

p

Vlas.

p

Vcs.

p

Cbs.

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,

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

[illegible]

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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*

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*

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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,

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138

Fl. *f*

Cl. or Ob. 1 *f*

Cl. or Ob. 2 *f*

Bsn. *f*

E♭ Hn. *f*

Oph. *f*

A. Solo

me, munda me.

S. 1

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

A. 1

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

T. 1

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

B. 1

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

S. 2

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

A. 2

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

T. 2

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

B. 2

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

Vlms. 1 *f*

Vlms. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

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4. Tibi Soli

Hilarión Eslava

Larghetto

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

dol.

p

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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.

T. Solo *-ca - vi,*

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

p

30

Fl.

Cl. or Ob. 1

Bsn.

E♭ Hn.

T. Solo *mp*

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

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

p

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

Vlns. 1

Vlns. 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.

Eb Hn.

Oph.

T. Solo

S. 1

A. 1

T. 1

B. 1

Vlns. 1

Vlns. 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

-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*

Vlins. 1 *mp*

Vlins. 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

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*

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[illegible]

Flute

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

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

7 mp $\triangleleft$ f [9-13] ff

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

24 mf $\triangleleft$ f ff [28-31]

32 rit. --- [D] a tempo mf

36 mf

41 rit. --- [E] a tempo p mp $\triangleleft$ 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 2 *p* [26-27] 3 [30-32] *f*

34 P *f*

39 Q 3 [42-44] *mp < f*

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 **f p** rit.

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

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

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

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

7

11

16

23

27

35

39

A

B

C

D

E

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

dol.

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

6 *6* *4* *[28-31]*

*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*

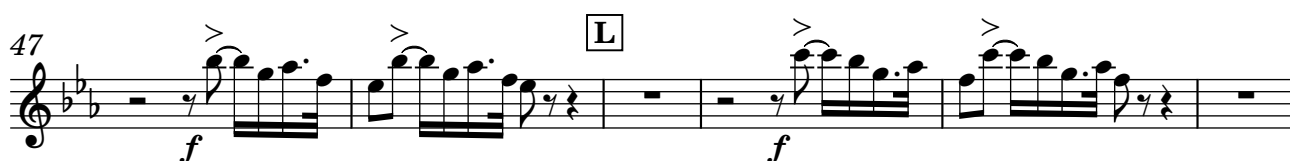
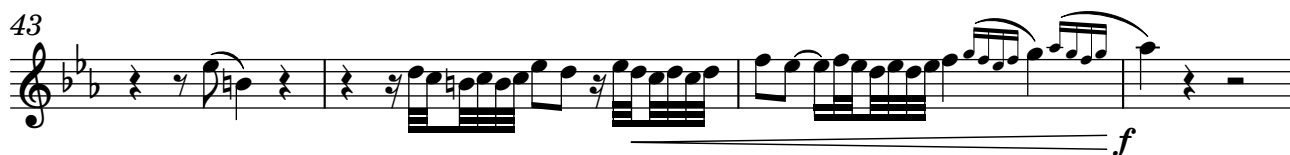
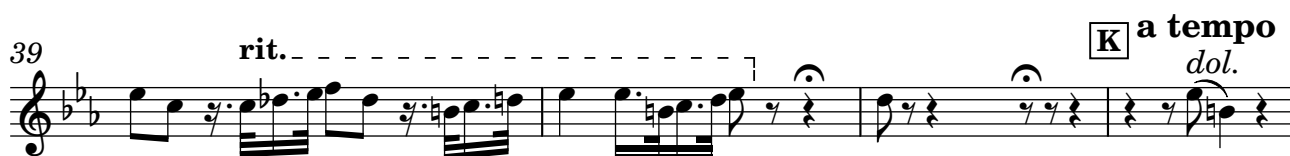
9 **[H]** *a tempo*

13 *ff* *ff*

16 *rit.* *mp*

Oboe 1

3

19 **I** a tempo

53 M *dol*

f

57 *mf*

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

63 *ff*

3. Amplius

Hilarión Eslava

Moderato
dol.

7 N *dol.* *f*

12 *f*

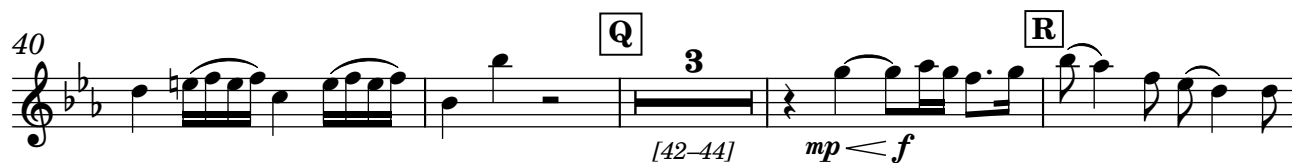
18

26 O **6** P *p* *mf* *f* *f*

[26-31]

Oboe 1

5



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

102 W *f*

107 *mp*

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

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

126 Y 3 *[132-134]*

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

140

4. Tibi Soli

Hilarión Eslava

Larghetto*dol.*

7



12

[Z]

19

2**rit.**

26

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

30

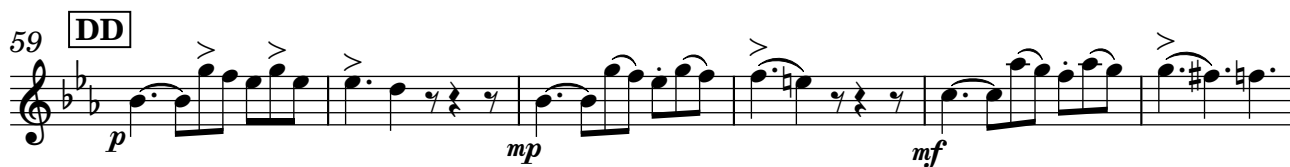
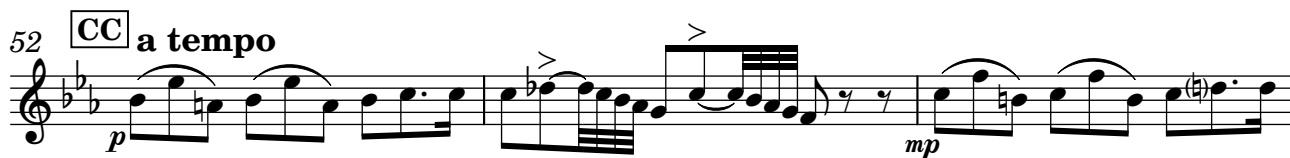
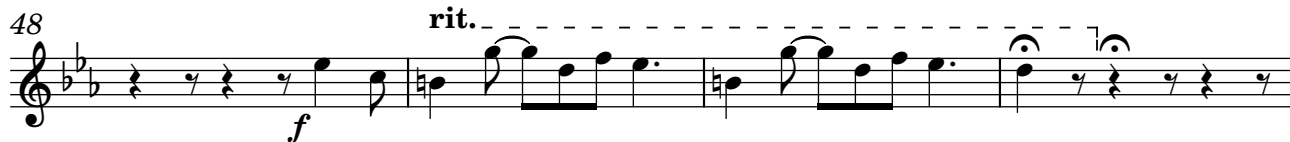


34



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** **4** **rit.** **[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 "Oboes 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.

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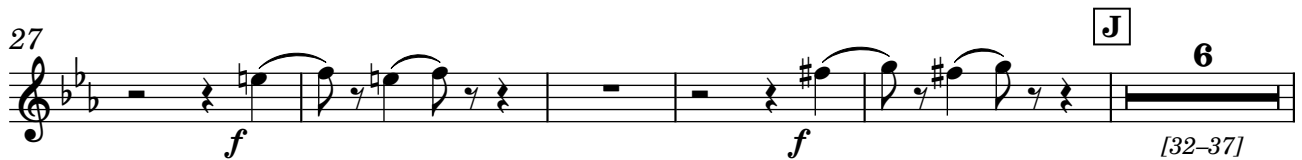
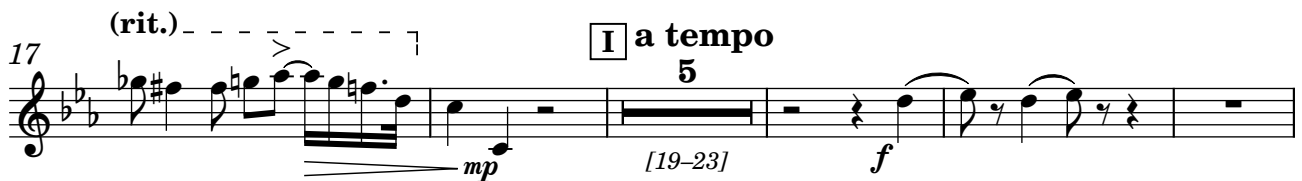
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CPE-430/1



2. Miserere

Hilarión Eslava



61

f *ff*

rall. -----

64

f *ff*

3. Amplius

Hilarión Eslava

Moderato

f

[2-8] [9-11]

15

f *ff*

21

f *ff*

[26-32]

33

mf *f* *f*

[42-44]

38

f *ff*

[42-44]

46

mf *f*

[42-44]

51

f *ff*

[42-44]

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

Hilarión Eslava

Largo

7

11

16

23

27

35

39

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

mp *f* *mp* *dol.*

f

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

mf

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

f *mf*

rit. *a tempo*

rit. *a tempo*

A **B** **C** **D** **E**

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2026-09-18

CPE-430/1

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

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

52 **G**

59 *mp* *f*

2. Miserere

Hilarión Eslava

Larghetto
dol. *mf*

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

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

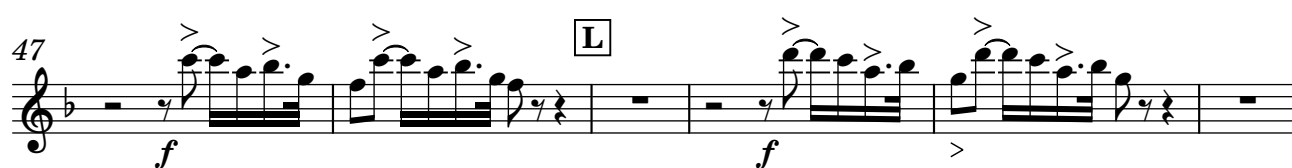
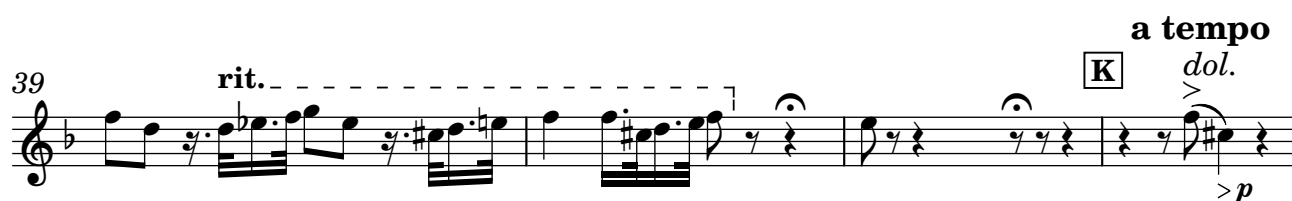
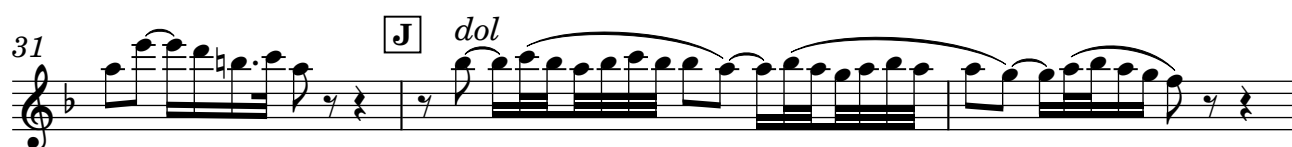
12 *f* *ff*

15 *rit.* *f* *mp*

Clarinet 1 (in Bb)

3

19 **I** a tempo



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]

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2026-09-18

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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* *f* *mf*
[199–201]

205 *f*

4. Tibi Soli

Hilarión Eslava

Larghetto*dol.*

7

12 **Z**

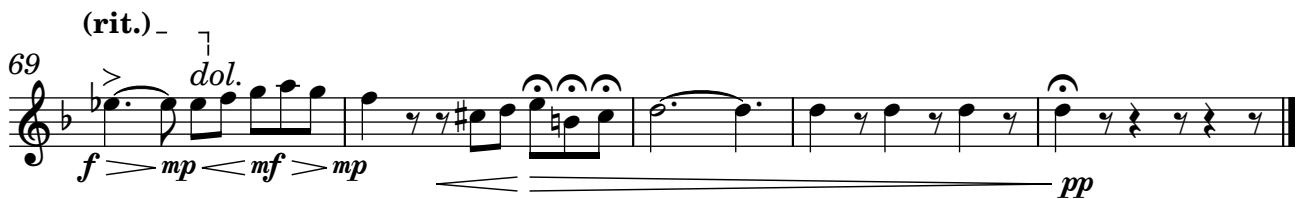
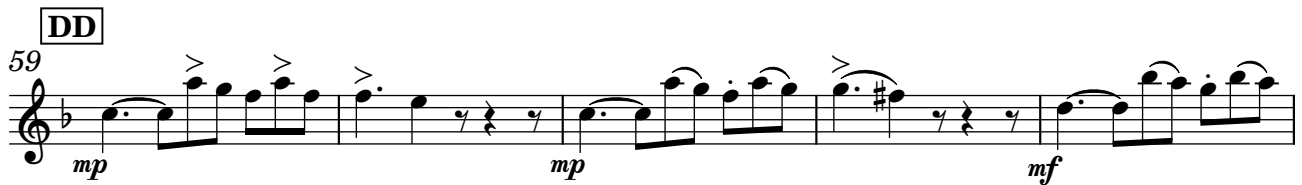
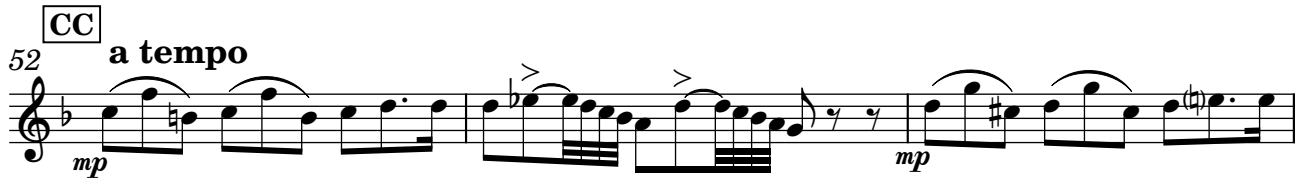
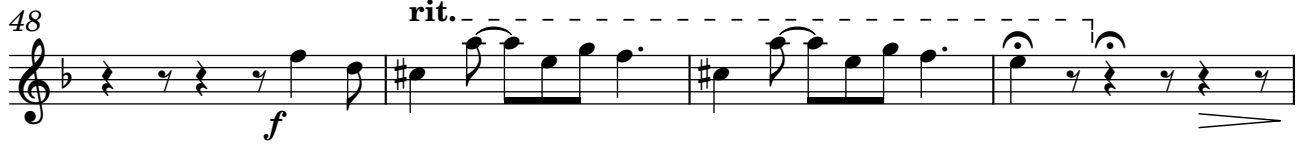
19 **2** *rit.* [21-22]

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

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

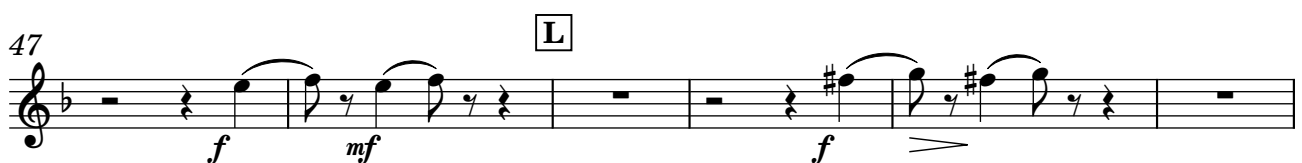
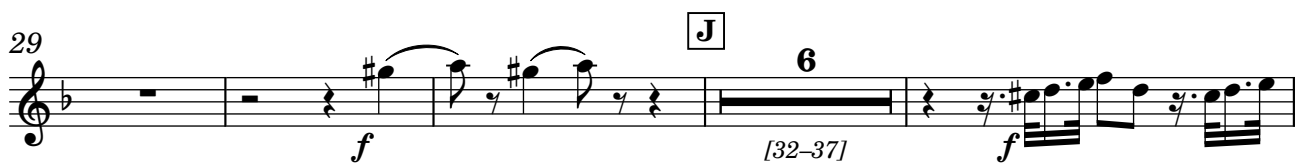
50 **G**

***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.



2. Miserere

Hilarión Eslava



Clarinet 2 (in Bb)

3

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

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

65 *(rall.)* - - - - $\text{♩} = 80$

3. Amplius

Hilarión Eslava

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

83

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

102

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

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

Largo

6 **[A]** *dol.*

10 6 6 **[B]**

13 19 25 **[C]** 4 *rit.* [28-31] *mf*

29 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*

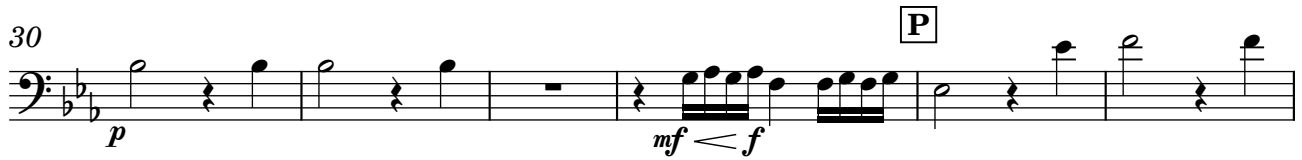
19

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

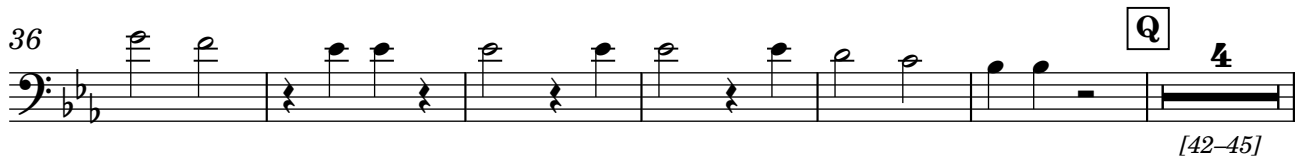
4

Bassoons

30



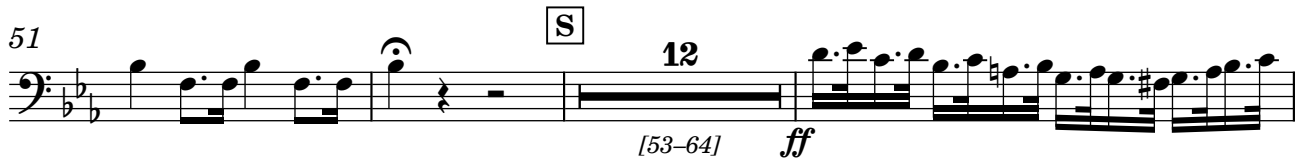
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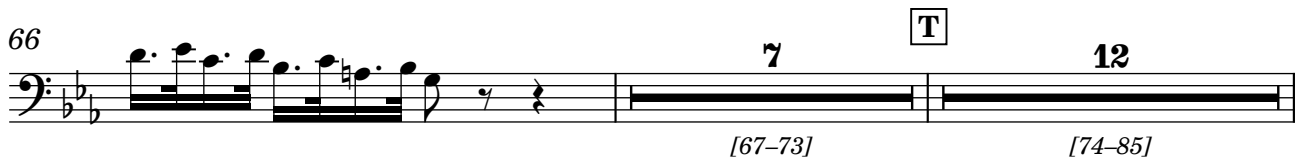
46



51



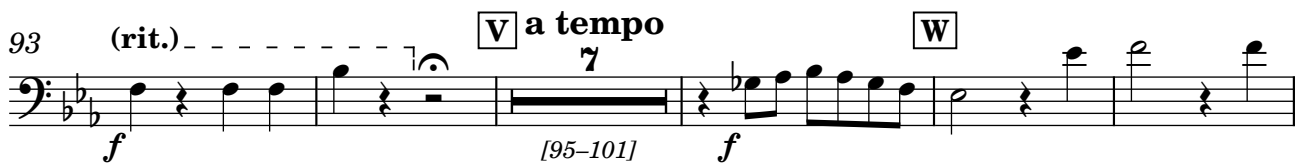
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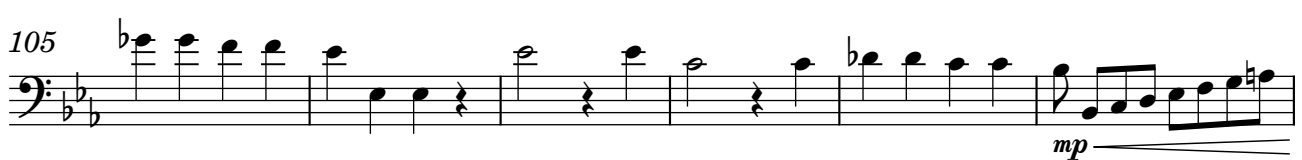
86



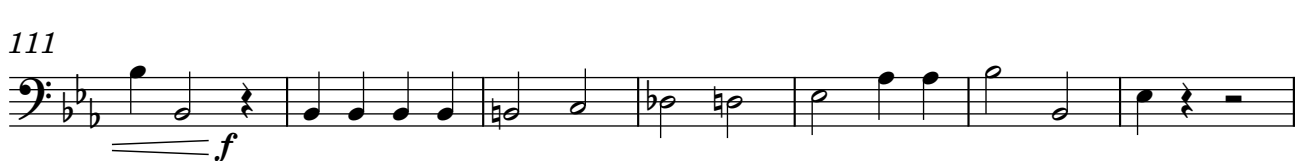
93



105



111



Bassoons

5

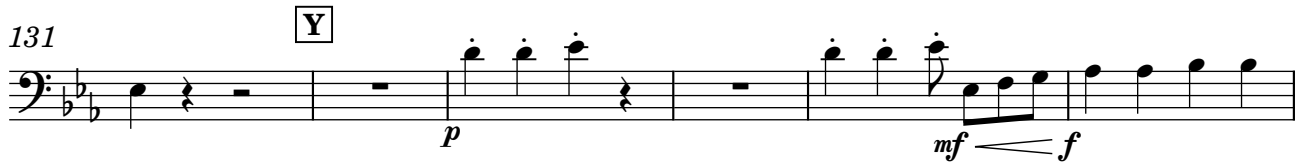
118 **X**



124



131



137



142



4. Tibi Soli

Hilarión Eslava

Larghetto



7



12



17



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

31

34 *f*

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

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

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

mp $\leftarrow$ f mp $\leftarrow$ f mp

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

16 **B** mp $\leftarrow$ f mp $\leftarrow$ f

22 p mf

26 **C** 4 [28-31] rit. **D** a tempo mf

36 (rit.) **E** p

42 a tempo 3 [44-46] rit. **F** a tempo mf

50 **G**

57 f $\leftarrow$ mp $\leftarrow$ 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

8

12

4

3

4

12

7

12

4

[5-8]

[30-32]

[42-45]

[53-64]

[67-73]

[74-85]

[88-91]

p

f

mf

ff

N

O

P

Q

R

S

T

U

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**

p $\longrightarrow$ *ff*

19 **[I] a tempo** **3**

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

28 **[J]** **6**

[32-37] *f* *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

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Ophicleide (or other)

3

Moderato

4 N 4

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

13

19

26 O 4 P

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

35

42 Q 4 R

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

51 S 12

[53-64] *ff*

66 T 7 12

[67-73] [74-85]

86 U 4 *rit.* -

ff [88-91]

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2026-09-18

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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 starts at measure 93 with a forte (f) dynamic, followed by a ritardando (rit.) and a fermata. At measure 101, it returns to a tempo and continues with a forte (f) dynamic. The second staff starts at measure 105 and ends with a mezzo-piano (mp) dynamic. The third staff starts at measure 111 with a forte (f) dynamic. The fourth staff starts at measure 118 with a piano (p) dynamic, followed by mezzo-forte (mf) and forte (f) dynamics. The fifth staff starts at measure 124 with a forte (f) dynamic. The sixth staff starts at measure 131 with a piano (p) dynamic, followed by mezzo-forte (mf) and forte (f) dynamics. The seventh staff starts at measure 137 with a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic. The final staff starts at measure 142 and ends with a double bar line.

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 starts with a piano (p) dynamic and features a series of eighth and quarter notes with slurs and accents.

7



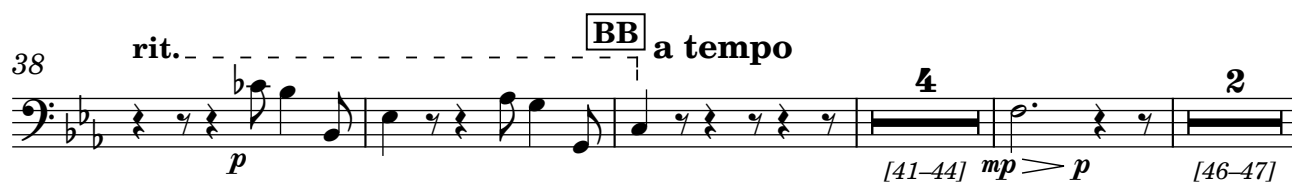
12



25



38



48



57



63



68



73



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*

28 C

p

30

mf

32 *rit.* D *a tempo*

mf

35

mf

38

p *mf* *p* *mf* *p* *mf*

41 *rit.* E *a tempo*

p *mp* *mf*

44

mf

46 *rit.*

mf

1° Violins

3

49 **F** a tempo

51

53 **G**

55



57



59



2. Miserere

Hilarión Eslava

Larghetto



6



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.*

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*

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

43 *p*

47 *rit.* *f*

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

55 *rit.* *mf f p*

59 **DD** *mp*

63 *mf 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**

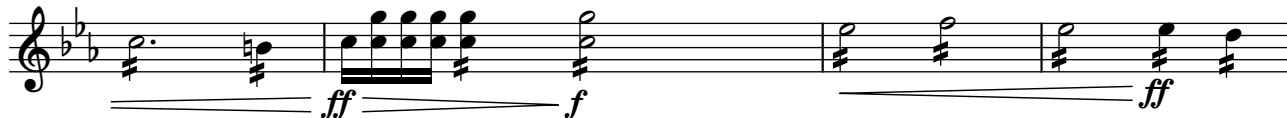
49 **L** **mp** **f** **mp**

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 *f* *mf* *f*

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.

Measures 1-5 of the Viola part. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes dynamic markings: *f* (forte) at the beginning, *mp* (mezzo-piano) at measure 2, *f* at measure 3, *mp* at measure 4, and *f* at measure 5. The music features a mix of whole, half, and quarter notes, with some rests.

Measures 6-9 of the Viola part. Measure 6 starts with a box labeled 'A'. The notation includes dynamic markings: *f* (forte) at measure 7 and *p* (piano) at measure 8. The music features a mix of whole, half, and quarter notes, with some rests.

Measures 10-11 of the Viola part. The notation features a mix of eighth and sixteenth notes, with some rests.

Measures 12-14 of the Viola part. The notation features a mix of eighth and sixteenth notes, with some rests.

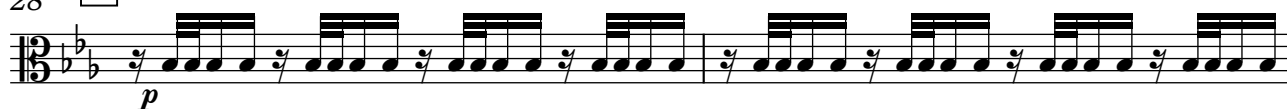
Measures 15-16 of the Viola part. The notation features a mix of eighth and sixteenth notes, with some rests. Measure 15 has a dynamic marking of *ff* (fortissimo).

Measures 17-22 of the Viola part. Measure 17 starts with a box labeled 'B'. The notation includes dynamic markings: *f* (forte) at measure 17, *mp* (mezzo-piano) at measure 18, *f* at measure 19, *mp* at measure 20, *f* at measure 21, and *p* (piano) at measure 22. The music features a mix of whole, half, and quarter notes, with some rests.

Measures 23-26 of the Viola part. The notation includes dynamic markings: *mp* (mezzo-piano) at measure 23, *mf* (mezzo-forte) at measure 24, *f* (forte) at measure 25, and *ff* (fortissimo) at measure 26. The music features a mix of whole, half, and quarter notes, with some rests.

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

rit. - - -



19 **I** a tempo

24



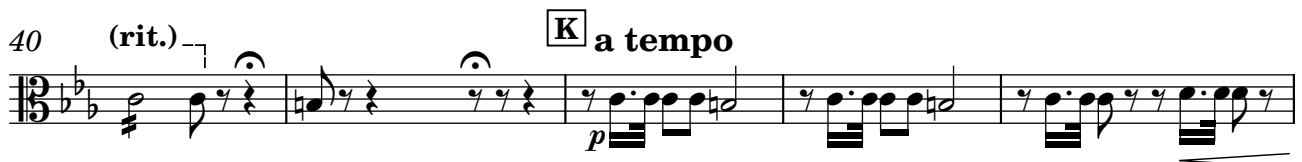
29



34



40



45



50



55



60



64



3. Amplius

Hilarión Eslava

Moderato

p

5 N

f *p*

10 *f*

15

21 O

p

27

31 P

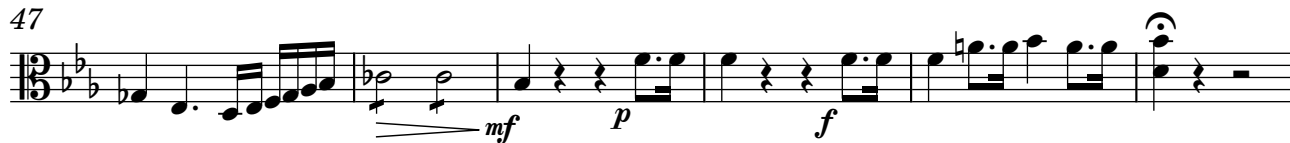
mf *f* *f*

35

38

42 **Q****R**

47

53 **S**

58



64



70

T

75



80

86 **U**

91

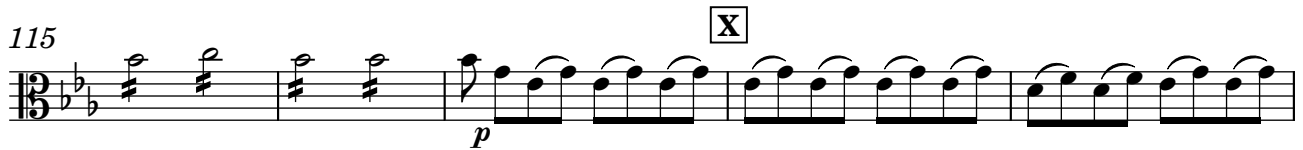
rit.



Violas

7

95 **V** a tempo



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

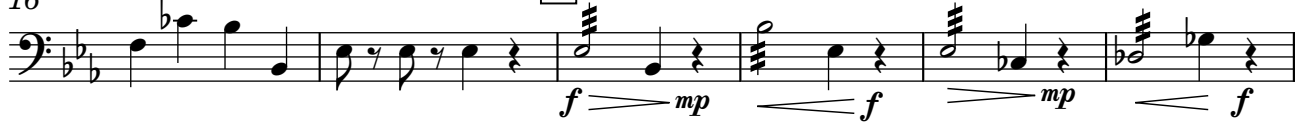


11



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



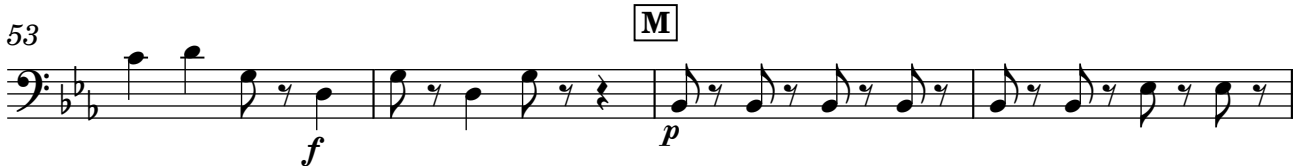
44



48



53



57



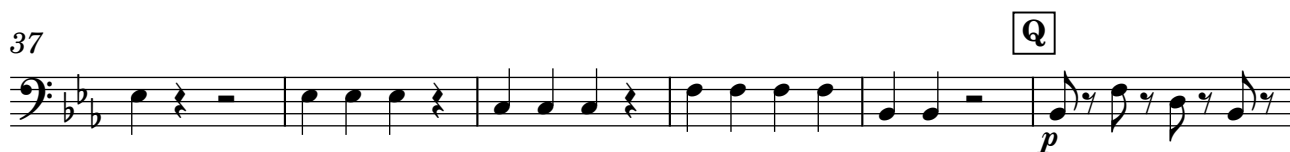
63



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

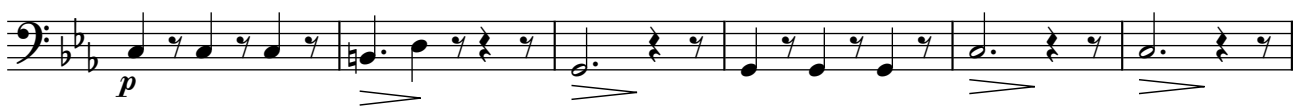


4. Tibi Soli

Hilarión Eslava

Larghetto

7

13 **[Z]**

19



24

rit.**[AA]** a tempo

28



32

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

37



42



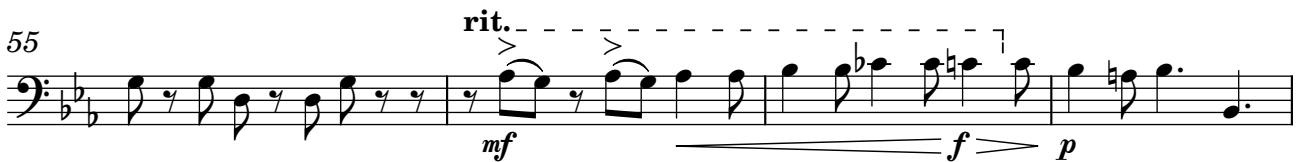
47



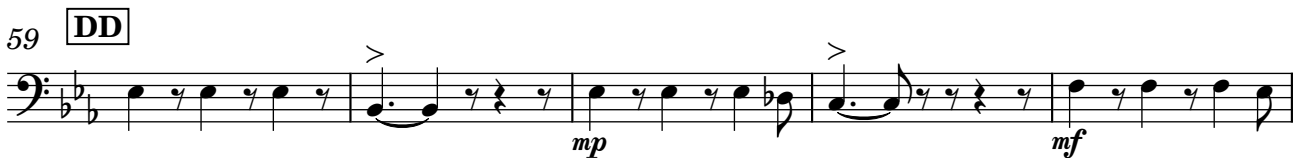
51



55



59



64



69



Contrabasses

Miserere a Ocho

1. Christus Factus Est

Hilarión Eslava

Largo

dol.



6

A

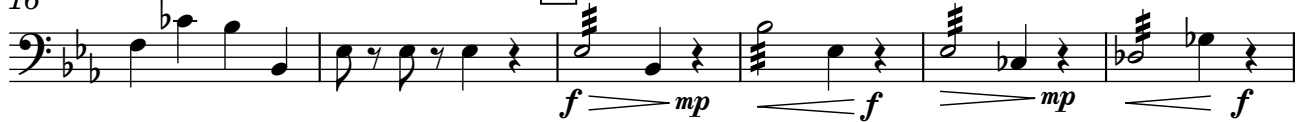


11



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



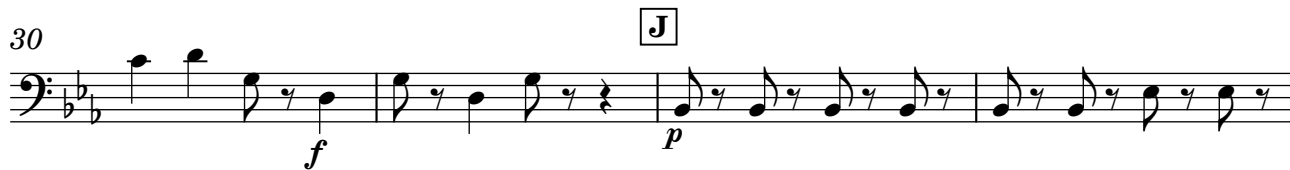
Contrabasses

3

25



30



34



40



45



49



54



58



64



Hilarión Eslava

[illegible]

The first staff of music is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter rest, followed by a measure of whole rest. The music then starts with a forte (*f*) dynamic. The first melodic phrase consists of a half note G2, followed by quarter notes F2, E2, and D2. This is followed by a half note C2, then quarter notes B1, A1, and G1. The next phrase starts with a half note F1, followed by quarter notes E1, D1, and C1. The final phrase begins with a half note B0, followed by quarter notes A0, G0, and F0. The staff ends with a double bar line.

[illegible]

The bass line of 'The Rose Tree' is written in 2/4 time with a key signature of one flat (B-flat). The melody consists of the following notes: G2 (half note), A2 (quarter note), B-flat2 (quarter note), A2 (quarter note), G2 (quarter note), F2 (quarter note), E2 (quarter note), D2 (half note), C2 (half note), B-flat2 (quarter note), A2 (quarter note), G2 (quarter note), F2 (quarter note), E2 (quarter note), D2 (half note), C2 (half note). The piece ends with a double bar line.

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes, with a final measure marked with a forte (*f*) dynamic.

[illegible]

Contrabasses

5

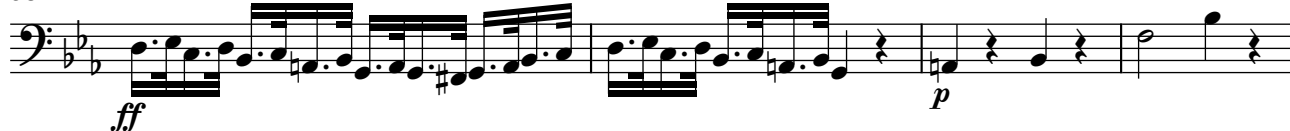
53 **S**



60



65



69



74 **T**



81



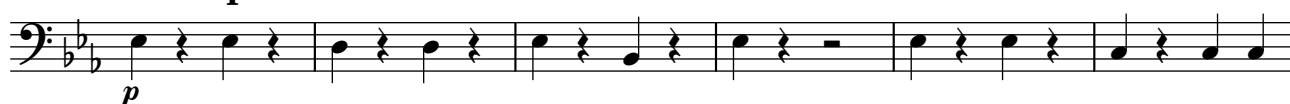
86 **U**



90



95 **V** a tempo



101



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



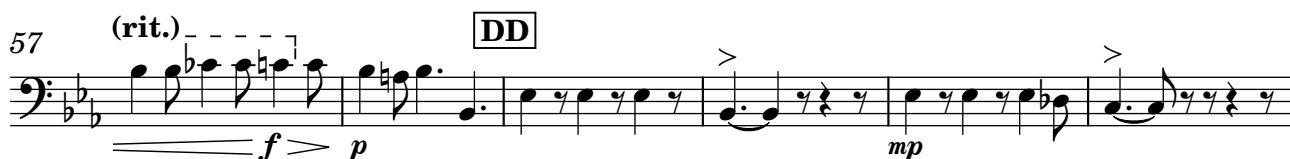
47



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

Score for Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, Bass 2, and Keyboard Reduction.

The score is in E-flat major (three flats) and common time (C). The tempo is **Largo**.

The vocal parts (Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, Bass 2) are currently blank, indicating that the vocal entries have not yet been written into this version of the score.

The Keyboard Reduction (KB) begins at measure 1 and includes dynamic markings: *f*, *mp*, *f*, *f*, *mp*, *f*, *p*, *mf*, *dol.*, *p*, *mf*, *dol.*, *p*, *mp*, *f*, *p*, *dol.*.

Measures 6, 10, and 12 are marked with a box labeled **A**.

Measures 10 and 12 include a *6* (sexta) marking, indicating a sixteenth-note figure.

16

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

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

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

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

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

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

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

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

KB *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*
dol.

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
o - - - - - be - - - di-ens,

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

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

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

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

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

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

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

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 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

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 a pec-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*

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 *a piacere* me.

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, am-pli-us la - va

A. 1 *p* *f*

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

T. 1 *p* *f*

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

B. 1 *p* *f*

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

S. 2 *p* *f*

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

A. 2 *p* *f*

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

T. 2 *p* *f*

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

B. 2 *p* *f*

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

dol.

p

KB

6

T. Solo

10

Z *Solo*

Ti - - - bi

KB

p

T. Solo

14

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

KB

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*

rit.

55 *mf* fe - - - - - ci, et ma - - lum co - - ram te fe - - - ci et ma-lum

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

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

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

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

KB *mf*

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.* *pp* *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

5 *mf* *dol.* *mf* *dol.* *mp*

8 *f* *p* *A* *dol.* 6

11 6

14 *ff*

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CPE-430/1

16 B

20

24

28 C

30

32 D *rit.* *a tempo*

35

38

38

42

(rit.)

E a tempo

45

47

rit.

49 **F** *a tempo*

51 **G**

54

56

58

2. Miserere

Hilarión Eslava

Larghetto*dol.*

Measures 1-3 of the musical score. The treble clef staff features a melody with dotted rhythms and eighth-note patterns. The bass clef staff provides harmonic support with chords and single notes.

Measures 4-5 of the musical score. The treble clef staff continues the melodic line with eighth-note runs. The bass clef staff features chords and moving lines.

Measures 6-8 of the musical score. Measure 6 begins with a *dol.* marking. A *rit.* (ritardando) marking spans measures 7 and 8. Dynamic markings include *f*, *mp*, *f*, *mp*, and *p*. The treble clef staff has complex rhythmic patterns, while the bass clef staff has a more steady accompaniment.

Measures 9-11 of the musical score. Measure 9 is marked with a box containing 'H' and the text 'a tempo'. The treble clef staff features a rapid, continuous eighth-note pattern. The bass clef staff has a steady accompaniment.

Measures 12-14 of the musical score. The treble clef staff continues the rapid eighth-note pattern. The bass clef staff features 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

rit.

39

42

K a tempo *dol.*

45

48

L

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* *f* *p*

28

32

36

40

45

50

P

Q

R

S

mf $\rightarrow$ *f*

f

p

dol.

f

p

3

54

3

57

60

63

ff

66

dol.

p

69

tr

73 T

p

77

81

84 U

ff

87 *dol.*

p

90 *rit.*

f

95 V a tempo

99

103 W

107

111

115

118 X *dol.*

123

127

130 Y *dol.*

134

139

4. Tibi Soli

Hilarión Eslava

Larghetto*dol.**p*

Measures 1-4 of the piece. The music is in 8/8 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a 'dol.' (dolente) marking and a 'p' (piano) dynamic. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Measures 5-8. The right hand continues the melodic development with various articulations like accents and slurs. The left hand maintains the accompaniment pattern.

Measures 9-13. Measure 10 is marked with a 'Z' in a box. The right hand has a 'p' dynamic marking. The left hand continues with the accompaniment.

Measures 14-18. The right hand features a series of chords and melodic fragments. The left hand continues with the accompaniment.

Measures 19-22. The right hand has a melodic line with slurs and accents. The left hand continues with the accompaniment.

23 *rit.* *p*

27 **AA** *a tempo*

30

33

36 *rit.* *f p*

40 **BB** *a tempo*

44

48

rit.

52

CC a tempo

55

rit.

58

DD

62

66 *rit.* *dol.* **EE** *p* *p* *f* *p* *dol.*

70 *pp*