

Miserere a Ocho

Catedral Metropolitana de Santiago de Chile

(Part 2 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-430/2

Miserere a Ocho

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Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

Flute

Oboe or Clarinet 1*

Oboe or Clarinet 2*

Bassoons

Horns in Eb

Ophicleide or Trombone

Bass Solo

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

1° Violins

2° Violins

Violas

Violoncellos

Contrabasses

**NOTE: In 3 of the 4 movements of Part 2, the source indicates "Oboes o Clarinetes", presumably meaning use one or the other, but not both. If using clarinets, B♭ instruments should be employed (provided as separate individual parts).*

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CPE-430/2

8

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

15

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

21

Fl.

Ob. or
Cl. 1

Ob. or
Cl. 2

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

A

dol.

p

dol.

dol.

dol.

dol.

This image shows a page of a musical score, specifically measures 28 through 33. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe or Clarinet 1 (Ob. or Cl. 1), Oboe or Clarinet 2 (Ob. or Cl. 2), Bassoon (Bsn.), E-flat Horn (Eb Hn.), Ophicleide (Oph.), Violins 1 and 2 (Vlns. 1, 2), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins with a double bar line and the measure number 28. The music features a variety of instruments playing, with dynamics ranging from piano (p) to forte (f). The Flute part has a melodic line with grace notes. The Oboe and Clarinet parts have a similar melodic line. The Bassoon part has a more rhythmic, dotted pattern. The E-flat Horn part has a steady, dotted pattern. The Ophicleide part has a melodic line with grace notes. The Violins 1 and 2 parts have a melodic line with grace notes. The Viola part has a steady, dotted pattern. The Violoncello and Contrabass parts have a steady, dotted pattern. The score ends with a double bar line and the measure number 33.

35

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

B

41

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mp

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

f

This image shows a page of a musical score, measures 48 through 53. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe or Clarinet 1 (Ob. or Cl. 1), Oboe or Clarinet 2 (Ob. or Cl. 2), Bassoon (Bsn.), E-flat Horn (Eb Hn.), Ophicleide (Oph.), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The key signature is B-flat major (two flats) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute and Oboe/Clarinet parts have melodic lines with some grace notes. The Bassoon and Ophicleide parts have more rhythmic, eighth-note patterns. The E-flat Horn part has a melodic line with some grace notes. The Violins and Viola parts have a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts have a rhythmic pattern of eighth notes. The score is written in a standard musical notation with a grand staff for each instrument.

54

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

ff

dol.

62 *rit.* **C a tempo**

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

Ec-ce e - nim ve-ri-ta - tem di-le-xis - - ti,

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

70

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Bass Solo

ec-ce e - nim ve-rita - tem di - lexis - - ti, ec-ce e - nim ve-rita - tem di - - le - -

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

77

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

- xis-ti, ec-ce e-nim ve-ri-ta-tem di-le-xis - - ti, di-le-xis - - ti,

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

91

Fl. *p* *f*

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

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

Bsn. *f*

E♭ Hn. *f* *mf*

Oph. *f*

Bass Solo *mf* *f*
 cer-ta et oc-cul-ta sa-pi-en-ti-æ tu - - - æ;

Vlns. 1 *mf* *f*

Vlns. 2 *mf* *f*

Vlas. *mf* *f*

Vcs. *mf* *f*

Cbs. *mf* *f*

98

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mp

p

dol.

p

mp

dol.

p

p

p

p

p

in - - cer - ta et oc-

104

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

cul-ta, in - - cer-ta et oc-cul-ta sa-pi-en - - ti-æ tu - - - æ; ma-ni-fes-

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

111

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Bass Solo

-tas-ti mi - hi, ma - - ni - fes-tas-ti mi - hi, ma - -

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

[illegible]

124

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

Ec - ce e - nim

1C-S

ve-ri-ta - - tem di-le-xis - - - ti, ec-cee - - nim ve-ri-ta - tem di-le-xis - - -

1C-A

ve-ri-ta - - tem di-le-xis - - - ti, ec-cee - - nim ve-ri-ta - tem di-le-xis - - -

1C-T

ve-ri-ta - - tem di-le-xis - - - ti, ec-cee - - nim ve-ri-ta - tem di-le-xis - - -

1C-B

ve-ri-ta - - tem di-le-xis - - - ti, ec-cee - - nim ve-ri-ta - tem di-le-xis - - -

2C-S

ve-ri-ta - - tem di-le-xis - - - ti, ec-cee - - nim ve-ri-ta - tem di-le-xis - - -

2C-A

ve-ri-ta - - tem di-le-xis - - - ti, ec-cee - - nim ve-ri-ta - tem di-le-xis - - -

2C-T

ve-ri-ta - - tem di-le-xis - - - ti, ec-cee - - nim ve-ri-ta - tem di-le-xis - - -

2C-B

ve-ri-ta - - tem di-le-xis - - - ti, ec-cee - - nim ve-ri-ta - tem di-le-xis - - -

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

130

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

di - le - - xis - - ti, ve - ri - ta - tem

-ti, ve-rita - tem, ve-rita - tem di - - - le - - xis-ti, ve-rita - - tem,

-ti, ve-rita - tem, ve-rita - tem di - - - le - - xis-ti, ve-rita - - tem,

-ti, ve - - - ri - - ta - - tem di - - - le - - xis-ti, ve - - - ri -

-ti, ve - - - ri - - ta - - tem di - - - le - - xis-ti, ve - - - ri -

-ti, ve - - - ri - - ta - - tem di - - - le - - xis-ti, ve - - - ri -

-ti, ve - - - ri - - ta - - tem di - - - le - - xis-ti, ve - - - ri -

136

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

di-le-xis - - - ti, di-le-xis - - - ti,

ve - ri - ta - tem di-le-xis - - - ti, di-le-xis - - - ti, di-le-xis - - -

ve - ri - ta - tem di-le-xis - - - ti, di-le-xis - - - ti, di-le-xis - - -

-ta - - - tem di-le-xis - - - ti, di-le-xis - - - ti, di-le-xis - - -

-ta - - - tem di-le-xis - - - ti, di-le-xis - - - ti, di-le-xis - - -

ve - ri - ta - tem di-le-xis - - - ti, di-le-xis - - - ti, di-le-xis - - -

ve - ri - ta - tem di-le-xis - - - ti, di-le-xis - - - ti, di-le-xis - - -

-ta - - - tem di-le-xis - - - ti, di-le-xis - - - ti, di-le-xis - - -

-ta - - - tem di-le-xis - - - ti, di-le-xis - - - ti, di-le-xis - - -

[illegible]

149

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

et oc-cul-ta, sa-pi-en-ti-æ

1C-S

et oc-cul-ta, sa-pi-en-ti - æ tu - - - æ ma -

1C-A

et oc-cul-ta, sa-pi-en-ti - æ tu - - - æ ma -

1C-T

et oc-cul-ta, sa-pi-en-ti - æ tu - - - æ

1C-B

et oc-cul-ta, sa-pi-en-ti - æ tu - - - æ

2C-S

cer-ta et oc-cul-ta, sa-pi-en-ti - æ tu - - - æ ma -

2C-A

cer-ta et oc-cul-ta, sa-pi-en-ti - æ tu - - - æ ma -

2C-T

cer-ta et oc-cul-ta, sa-pi-en-ti - æ tu - - - æ

2C-B

cer-ta et oc-cul-ta, sa-pi-en-ti - æ tu - - - æ

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

156

Fl.

Ob. or
Cl. 1

Ob. or
Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass
Solo

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

tu æ ma-ni-fes-tas-ti mi - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

- - ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

- - ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

ma-ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

ma-ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

- - ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

- - ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

ma-ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

ma-ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

ma-ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

ma-ni-fes - tas - - - ti mi - - - - - hi. Ec-ce e - - nim ve-ri-ta-tem

162

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

di - le - - xis-ti, in- cer- ta et occul- ta sa-pien - ti- æ tu- æ ma- ni- fes -

1C-S

di - le - - xis-ti, in- cer- ta et occul- ta sa-pien - ti- æ tu- æ ma- ni- fes -

1C-A

di - le - - xis-ti, in- cer- ta et occul- ta sa-pien - ti- æ tu- æ ma- ni- fes -

1C-T

di - le - - xis-ti, in- cer- ta et occul- ta sa-pien - ti- æ tu- æ ma- ni- fes -

1C-B

di - le - - xis-ti, in- cer- ta et occul- ta sa-pien - ti- æ tu- æ ma- ni- fes -

2C-S

di - le - - xis-ti, in- cer- ta et occul- ta sa-pien - ti- æ tu- æ ma- ni- fes -

2C-A

di - le - - xis-ti, in- cer- ta et occul- ta sa-pien - ti- æ tu- æ ma- ni- fes -

2C-T

di - le - - xis-ti, in- cer- ta et occul- ta sa-pien - ti- æ tu- æ ma- ni- fes -

2C-B

di - le - - xis-ti, in- cer- ta et occul- ta sa-pien - ti- æ tu- æ ma- ni- fes -

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

[illegible]

176

Fl. *mp* *ff*

Ob. or Cl. 1 *mp* *ff*

Ob. or Cl. 2 *mp* *ff*

Bsn. *mp* *ff*

E♭ Hn. *mp* *ff*

Oph. *mp* *ff*

Bass Solo *mp* *ff*
 in - cer - ta et occul - ta sa - pi - en - ti - æ tu - æ ma - ni - fes - tas - ti mi - -

1C-S *p* *ff*
 in - cer - ta et occul - ta sa - pi - en - ti - æ tu - - æ ma - ni - fes - tas - ti mi - -

1C-A *p* *ff*
 in - cer - ta et occul - ta sa - pi - en - ti - æ tu - - æ ma - ni - fes - tas - ti mi - -

1C-T *p* *ff*
 in - cer - ta et occul - ta sa - pi - en - ti - æ tu - - æ ma - ni - fes - tas - ti mi - -

1C-B *p* *ff*
 in - cer - ta et occul - ta sa - pi - en - ti - æ tu - - æ ma - ni - fes - tas - ti mi - -

2C-S *p* *ff*
 in - cer - ta et occul - ta sa - pi - en - ti - æ tu - - æ ma - ni - fes - tas - ti mi - -

2C-A *p* *ff*
 in - cer - ta et occul - ta sa - pi - en - ti - æ tu - - æ ma - ni - fes - tas - ti mi - -

2C-T *p* *ff*
 in - cer - ta et occul - ta sa - pi - en - ti - æ tu - - æ ma - ni - fes - tas - ti mi - -

2C-B *p* *ff*
 in - cer - ta et occul - ta sa - pi - en - ti - æ tu - - æ ma - ni - fes - tas - ti mi - -

Vlns. 1 *mf* *ff*

Vlns. 2 *mf* *ff*

Vlas. *mf* *ff*

Vcs. *mf* *ff*

Cbs. *mf* *ff*

183

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

E♭ Hn.

Oph.

Bass Solo

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

rit.

6. Auditui Meo

Hilarión Eslava

[illegible]

[illegible][illegible]

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Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

[illegible][illegible]

[illegible]

[illegible]

43

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mp

mf

47

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

50

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

[illegible]

59

Fl. *f* *dol.*

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

Ob. or Cl. 2 *f* *p*

Bsn. *p* *f* *p*

G Hn. *f* *p*

Oph. *p* *f*

1C-S *p*
da-bis gau - di - um, da - - - bis gau - - di-um

1C-A *p*
-di-tu - i meo da-bis gau - di - um, da - - - bis gau - - di-um

1C-T *p*
da-bis gau - di - um, da-bis gau - - di-um

1C-B *p*
da-bis gau - di - um, da - - - bis gau - - di-um

2C-S *p*
da-bis gau - di - um,

2C-A *p*
-di-tu - i meo da-bis gau - di - um,

2C-T *p*
da-bis gau - di - um,

2C-B *p*
da-bis gau - di - um,

Vlns. 1 *f* *dol.*

Vlns. 2 *p* *f* *p*

Vlas. *p* *f* *p*

Vcs. *p* *f* *p*

Cbs. *p* *f* *p*

[illegible]

Ka tempo

[illegible]

75 L

Fl. *f*

Ob. or Cl. 1 *f*

Ob. or Cl. 2 *f*

Bsn. *f*

G Hn. *f*

Oph. *dol.* *f*

1C-S et læ - - - ti - - ti-am, Au - di-tu - i me-o da-bis *f*

1C-A et læ-ti - - ti-am, Au - di-tu - i me-o da-bis *f*

1C-T et læ - - - ti - - ti-am, Au - di-tu - i me-o da-bis *f*

1C-B et læ - - - ti - - ti-am, da-bis *f*

2C-S Au - di-tu - i me-o da-bis *f*

2C-A Au - di-tu - i me-o da-bis *f*

2C-T Au - di-tu - i me-o da-bis *f*

2C-B da-bis *f*

Vlms. 1 *f*

Vlms. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

78

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

dol.

gau - - di - - um, au - - di - tu - - i me-o da-bis gau - - di - - um,

gau - - di - - um, au - - di - tu - - i me-o da-bis gau - - di - - um,

gau - - di - - um, au - - di - tu - - i me-o da-bis gau - - di - - um,

gau - - di - - um, da-bis gau - - di - - um,

gau - - di - - um, au - - di - tu - - i me-o da-bis gau - - di - - um,

gau - - di - - um, au - - di - tu - - i me-o da-bis gau - - di - - um,

gau - - di - - um, au - - di - tu - - i me-o da-bis gau - - di - - um,

gau - - di - - um, da-bis gau - - di - - um,

dol.

81

Fl. *p*

Ob. or Cl. 1 *p*

Ob. or Cl. 2 *p*

Oph. *dol.*

1C-S *p*
da - - - - bis gau - - - di-um et læ - - - -

1C-A *p*
da - - - - bis gau - - - di-um et læ - - - -

1C-T *p*
da - bis gau - - - di-um et læ

1C-B *p*
da - - - - bis gau - - - di-um et læ - - - -

Vlns. 1 *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p*

Cbs. *p*

84

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

-ti - ti-am,

f da - bis gau - di - um et læ - ti - ti -

1C-A

-ti - ti-am,

f da - bis gau - di - um et læ - ti - ti -

1C-T

-ti - ti-am,

f da - bis gau - di - um et læ - ti - ti -

1C-B

-ti - ti-am,

f da - bis gau - di - um et læ - ti - ti -

2C-S

f da - bis gau - di - um et læ - ti - ti -

2C-A

f da - bis gau - di - um et læ - ti - ti -

2C-T

f da - bis gau - di - um et læ - ti - ti -

2C-B

f da - bis gau - di - um et læ - ti - ti -

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

88 M

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

93

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.



98

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

N

p

p

p

p

p

p

p

Et ex - sul-ta - - bunt os - - sa, et ex - sul-ta - - bunt

Et ex - sul-ta - - bunt os - - sa, et ex - sul-ta - - bunt

Et ex - - sul-ta-bunt os - - - sa, et ex - - sul-ta-bunt

Et ex - sul-ta - - bunt os - - sa, et ex - sul-ta - - bunt

103

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

Oph.

1C-S

os - - sa, et ex - - sul - ta - - bunt os - - - sa hu - mi - - li - a - - ta; et

1C-A

os - - sa, et ex - - sul - ta - - bunt os - - sa hu - mi - - li - a - - ta; et

1C-T

os - - - sa, et ex - - sul - ta - bunt os - - - sa hu - mi - - li - a - - ta;

1C-B

os - - sa, et ex - - sul - ta - - bunt os - - sa hu - mi - - li - a - - ta;

[illegible]

O

112

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

ex - - - sul-ta - - - bunt os - - - - - sa, et ex - - - sul-ta - - - bunt

ex - - - sul-ta - - - bunt os - - - - - sa, et ex - - - sul-ta - - - bunt

Et ex - - - sul-ta-bunt os - - - - - sa, et ex - - - sul-ta-bunt

ex - - - sul-ta - - - bunt os - - - - - sa, et ex - - - sul-ta - - - bunt

ex - - - sul-ta - - - bunt os - - - - - sa, et ex - - - sul-ta - - - bunt

ex - - - sul-ta - - - bunt os - - - - - sa, et ex - - - sul-ta - - - bunt

Et ex - - - sul-ta-bunt os - - - - - sa, et ex - - - sul-ta-bunt

ex - - - sul-ta - - - bunt os - - - - - sa, et ex - - - sul-ta - - - bunt

f

f

f

115

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

os - - - sa, et ex - - sul - ta - - bunt os - - - sa hu - mi - - li - a - - -

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[illegible]

[illegible]

129

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

me - - o da - - bis gau - - di-um, gau - - di-um,

me - - o da - - bis gau - - di-um, gau - - di-um,

me - - o da - - bis gau - - di-um, gau - - di-um,

me - - o da - - bis gau - - di-um, da - - bis gau - - di-um, et læ -

me - - o da - - bis gau - - di-um, gau - - di-um,

me - - o da - - bis gau - - di-um, gau - - di-um,

me - - o da - - bis gau - - di-um, gau - - di-um,

me - - o da - - bis gau - - di-um, da - - bis gau - - di-um, et læ -

132

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

et læ-ti-tiam et ex-sul-ta-bunt os - - - sa

et læ-ti-tiam et ex-sul-ta-bunt os - - - sa

et læ-ti-tiam et ex-sul-ta-bunt os - - - sa

-ti - - - ti-am et ex-sul-ta - - - bunt os - - - sa

et læ-ti-tiam et ex-sul-ta-bunt os - - - sa

et læ-ti-tiam et ex-sul-ta-bunt os - - - sa

et læ-ti-tiam et ex-sul-ta-bunt os - - - sa

-ti - - - ti-am et ex-sul-ta - - - bunt os - - - sa

135 **R**

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

hu - mi - li - a - - - - - ta. et ex - sul - ta - - bunt

hu - mi - li - a - - - - - ta. et ex - sul - ta - - bunt

hu - mi - li - a - - - - - ta. et ex - sul - ta - - bunt

hu - mi - li - a - - - - - ta. et ex - sul - ta - - bunt

hu - mi - li - a - - - - - ta.

hu - mi - li - a - - - - - ta.

hu - mi - li - a - - - - - ta.

hu - mi - li - a - - - - - ta.

140

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

os - - sa, et ex - sul-ta - - bunt os - - sa, et ex - sul-ta - - bunt os - - sa hu-

os - - sa, et ex - - sul-ta - - bunt os - - sa, et ex - sul-ta - - bunt os - - sa hu-

os - - sa, et ex - - sul-ta-bunt os - - sa, et ex - - sul-ta-bunt os - - - sa

os - - sa, et ex - - sul-ta - - bunt os - - sa, et ex - sul-ta - - bunt os - - sa hu-

145

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

-mi - - li - a - - - ta; et ex - - sul-ta-bunt os - - - sa hu - mi - - li - a - -

-mi - - li - a - - - ta; et ex - sul-ta - - bunt os - - - sa hu - mi - - li - a - -

hu-mi - - li - a - - ta; et ex - sul-ta - - bunt os - - - sa hu-mi - - li - a -

-mi - - li - a - - - ta; et ex - sul-ta - - bunt os - - - sa hu - mi - - li - a - -

The first system of the musical score includes parts for Flute (Fl.), Oboe or Clarinet 1 (Ob. or Cl. 1), Oboe or Clarinet 2 (Ob. or Cl. 2), Bassoon (Bsn.), Horn in G-flat (G Hn.), Ophicleide (Oph.), Soprano Saxophone (1C-S), Alto Saxophone (1C-A), Tenor Saxophone (1C-T), Baritone Saxophone (1C-B), Soprano Saxophone (2C-S), Alto Saxophone (2C-A), Tenor Saxophone (2C-T), Baritone Saxophone (2C-B), Violins 1 (Vlns. 1), Violins 2 (Vlns. 2), Viola (Vlas.), Voices (Vcs.), and Cello (Obs.). The vocal parts have lyrics in Latin: "-ta; et ex - sul-ta - bunt os - sa, et ex - sul-ta - bunt". The instrumental parts include various woodwinds, brass instruments, strings, and voices.

154

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S
os - - - - sa, et ex - - - sul - ta - - bunt os - - - - sa hu-

1C-A
os - - - - sa, et ex - - - sul - ta - - bunt os - - - - sa hu-

1C-T
os - - - - sa, et ex - - - sul - ta - bunt os - - - - sa hu-

1C-B
os - - - - sa, et ex - - - sul - ta - - bunt os - - - - sa hu-

2C-S
os - - - - sa, et ex - - - sul - ta - - bunt os - - - - sa hu-

2C-A
os - - - - sa, et ex - - - sul - ta - - bunt os - - - - sa hu-

2C-T
os - - - - sa, et ex - - - sul - ta - bunt os - - - - sa hu-

2C-B
os - - - - sa, et ex - - - sul - ta - - bunt os - - - - sa hu-

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

[illegible]

161

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

gau - - di - um, et læ - ti - - ti - am et ex - sul - ta - - bunt

gau - - di - um, et læ - ti - - ti - am et ex - sul - ta - - bunt

gau - - di - um, et læ - ti - - ti - am et ex - sul - ta - - bunt

gau - - - di - um, et læ - - ti - - - ti - am et ex - sul - ta - - - - bunt

gau - - di - um, et læ - ti - - ti - am et ex - sul - ta - - bunt

gau - - di - um, et læ - ti - - ti - am et ex - sul - ta - - bunt

gau - - di - um, et læ - ti - - ti - am et ex - sul - ta - - bunt

gau - - - di - um, et læ - - ti - - - ti - am et ex - sul - ta - - - - bunt

gau - - di - um, et læ - ti - - ti - am et ex - sul - ta - - bunt

gau - - di - um, et læ - ti - - ti - am et ex - sul - ta - - bunt

gau - - - di - um, et læ - - ti - - - ti - am et ex - sul - ta - - - - bunt

[illegible]

169

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

gau - - di-um, gau - - di-um, et læ - ti - - ti-am

gau - - di-um, gau - - di-um, et læ - ti - - ti-am

gau - - di-um, gau - - di-um, et læ - ti - - ti-am

gau - - di-um, da - - bis gau - - di-um, et læ - - ti - - ti-am et ex-sul -

gau - - di-um, gau - - di-um, et læ - ti - - ti-am

gau - - di-um, gau - - di-um, et læ - ti - - ti-am

gau - - di-um, gau - - di-um, et læ - ti - - ti-am

gau - - di-um, da - - bis gau - - di-um, et læ - - ti - - ti-am et ex-sul -

172

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

2C-S

2C-A

2C-T

2C-B

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

et ex-sul-ta-bunt os - - - sa hu - - - mi-li-a - - - -

et ex-sul-ta-bunt os - - - sa hu - - - mi-li-a - - - -

et ex-sul-ta-bunt os - - - sa hu - - - mi-li-a - - - -

-ta - - - - bunt os - - - - sa hu - - - mi-li-a - - - -

et ex-sul-ta-bunt os - - - - sa hu - - - mi-li-a - - - -

et ex-sul-ta-bunt os - - - - sa hu - - - mi-li-a - - - -

et ex-sul-ta-bunt os - - - - sa hu - - - mi-li-a - - - -

-ta - - - - bunt os - - - - sa hu - - - mi-li-a - - - -

176

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

Bsn.

G Hn.

Oph.

1C-S
-ta;

1C-A
-ta;

1C-T
-ta;

1C-B
-ta;

2C-S
-ta;

2C-A
-ta;

2C-T
-ta;

2C-B
-ta;

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Detailed description: This page contains musical notation for measures 176 through 180. The woodwind section includes Flute, Oboe/Clarinet 1, Oboe/Clarinet 2, Bassoon, English Horn, and Ophicleide. The vocal section consists of eight parts: 1C-S, 1C-A, 1C-T, 1C-B, 2C-S, 2C-A, 2C-T, and 2C-B, all with the vocal line '-ta;'. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and strings play complex rhythmic patterns, while the vocalists provide a sustained harmonic background.

7. Cor Mundum Crea

Hilarión Eslava

Andantino

B $\flat$ Clarinet 1 (Obbligato)* *dol.*

B $\flat$ Clarinet 2 (Obbligato)* *dol.*

Bassoons *dol.*

To Horn in E $\flat$

Horns in E $\flat$ *dol.*

Ophicleide or Trombone *dol.*

1 $^{\circ}$ Choir Soprano

1 $^{\circ}$ Choir Alto

1 $^{\circ}$ Choir Tenor

1 $^{\circ}$ Choir Bass



B $\flat$ Cl. 1 *8*

B $\flat$ Cl. 2

Bsn.

E $\flat$ Hn.

Oph.

15

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

f

rit. *dol.*

f

f

f

f

f



21

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

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

p

p

p

p

p

1C-S

1C-A

1C-T

1C-B

p dol.

p dol.

p dol.

p dol.

Cormun - dum cre - a, cormun - dum cre - a, cor mun-dum cre - a in

Cormundum cre - a, cormundum cre - a, cormundum cre - a

Cor mun - - - dum cre - - - a, cre - a

Cormundum cre - a, cormundum cre - a, cormundum cre - a

28

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

me, De - - us; Cor mun - - dum cre - -

in me, De - - us; Cormun - dum cre - a, cormun - dum cre - a,

in me, De - - us; Cor mun - dum cre - a, cor mun - dum cre - a,

in me, De - - us; Cormun - dum cre - a, cormun - dum cre - a,

34

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

-a, cre - a in me, De - - - us; cre - a,

cormun - dum cre - a in me, De - - - us; cormun - dum cre - a, cormun - dum

cor mun - dum cre - a in me, De - - - us; cormun - dum cre - a, cormun - dum

cormun - - dum cre - a in me, De - - - us; cre - a,

39

rit. dol. W *a tempo dol.*

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

1C-S
cre-a, cor mun-dum cre-a in me, De-us, in me, De-us,

1C-A
cre-a, cor mun-dum cre - a, cor mun-dum cre-a in me, De-us, in me, De-us.

1C-T
cre-a, cor mun-dum cre - a, cor mun-dum cre-a in me, De-us, in me, De-us.

1C-B
cre-a, cor mun-dum cre - a, cor mun-dum cre-a in me, De-us, in me, De-us.



45

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

48

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn.

E♭ Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

et spi-ri-tum rec - - tum

et spi-ri-tum rec - tum in - no - va, et spi-ri-tum rec - - tum

et spi-ri-tum rec-tum in - no - va, in - - no-

et spi - - - - ritum

52

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. *f*

E♭ Hn. *p*

Oph. *f*

1C-S

1C-A

1C-T

1C-B

in - - no - va, rec - tum in - no - va, in - no - va in - vis - ce - ri - bus

in - - no - va, rec - tum in - no - va, in - no - va in - vis - ce - ri - bus

-va, in - - - - - no - va in - vis - ce - ri - bus

rec - - - - - tum in - - no - va in vis - ce - ri - bus

rit. -----

57

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. *mf*

Oph. *mf*

1C-S *mf*
me - - is, in vis-ce-ri-bus me - - is,

1C-A *mf*
me - - - is, in vis-ce-ri-bus me - - - is,

1C-T *mf*
me - - is, in vis-ce-ri-bus me - - is,

1C-B *mf*
me - - - is, in vis-ce-ri-bus me - - - is,



63 (*rit.*) ----- **X** a tempo

B♭ Cl. 1 *mp* *p*

B♭ Cl. 2 *mp* *p*

Bsn. *mp* *p*

E♭ Hn. *mp* *p*

Oph. *mp* *p*

1C-S *p*
Cor mun - - dum cre - - a,

1C-A *p*
Cormun - dum cre-a, cormun - dum cre-a, cormun - dum

1C-T *p*
Cor mun - dum cre-a, cor mun - dum cre-a, cor mun - dum

1C-B *p*
Cormun - dum cre-a, cormun - dum cre-a, cormun - - dum

70

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

cre - a in me, De - - - us; cre - a, cre - a,

cre - a in me, De - - - us; cor mun-dum cre - a, cor mun-dum cre - a, cor mun-dum

cre - a in me, De - - - us; cor mun-dum cre - a, cor mun-dum cre - a, cor mun-dum

cre - a in me, De - - - us; cre - a, cre - a, cor mun-dum

75

Y a tempo

rit.

dol.

p

p

p

p

p

p

p

cre - a in me, De-us, in me, De-us.

cre - a in me, De-us, in me, De-us.

cre - a in me, De-us, in me, De-us.

cre - a in me, De-us, in me, De-us.

81

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

1C-S

1C-A

1C-T

p

p

et spi - ri-tum rec - tum in - no-va, rec - - tum

et spi - ri-tum rec - tum

et

85

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

f

f

f

f

f

in - - - - - no - - - - - va, rec - - tum in - - no-va, in - - no-

in - - - - - no - - - - - va, rec - - tum in - - - - - no-

spi - ri-tum rec - - - - - tum in - - no-va, in - - no-

et spi - - ri-tum rec - tum in - - no-va, in - - no-

mf

f

mf

f

88

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

-va, et spi - ri-tum, et spi - ri-tum rec - - - tum

-va et spi - ri-tum, et spi - ri-tum rec - - - tum

-va et spi - ri-tum, et spi - ri-tum rec - - - tum

-va et spi - ri-tum, et spi - ri-tum rec - - - tum

91

rit. Z a tempo

B♭ Cl. 1

B♭ Cl. 2

Bsn.

E♭ Hn.

Oph.

1C-S

1C-A

1C-T

1C-B

mp *f* *p* *f*

mp *f* *p* *f*

mp *f* *p*

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

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

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

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

in-novain vis - ce-ri-bus, in - vis - ce-ri-bus, in vis - ce-ri-bus me - - - is; et

in-nova in vis-ce-ri-bus, in vis-ce-ri-bus, in vis-ce-ri-bus me - - - is; et

in-nova in vis-ce-ri-bus, in vis-ce-ri-bus, in vis-ce-ri-bus me - - - is; et

in-nova in vis-ce-ri-bus, in vis-ce-ri-bus, in vis-ce-ri-bus me - - - is; et

97 *rit.* -----

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. *f* *mp*

E♭ Hn. *mp*

Oph. *f* *mp* *p*

1C-S *mp* *p*

1C-A *mp* *p*

1C-T *mp* *p*

1C-B *mp* *p*

spi - ri-tum rec - - tum in - no-va in vis - - ce - ri-bus, in vis - ce - ri-bus, in - - vis -

spi - ri-tum rec - - tum in - no-va in vis - - ce - ri-bus, in vis-ce - ri-bus, in vis

spi - ri-tumrec - - tum in - no-va in vis - - ce - ri-bus, in vis-ce - ri-bus, in vis

spi - ri-tumrec - - tum in - no-va in vis - - ce - ri-bus, in vis-ce - ri-bus, in vis

101 *(rit.)* -----

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

Bsn. *f* *p*

E♭ Hn. *f* *p*

Oph. *f* *p*

1C-S *f* *p*

1C-A *f* *p*

1C-T *f* *p*

1C-B *f* *p*

-ce - ri-bus, in vis - ce - ri-bus me - - - is;

-ce - ri-bus, in vis - ce - ri-bus me - - - is;

-ce - ri-bus, in vis - ce - ri-bus me - - - is;

-ce - ri-bus, in vis - ce - ri-bus me - - - is;

8. Redde Mihi

Hilarión Eslava

Andantino
dol.

Flute

Oboe or Clarinet 1*

Horns in Eb

Ophicleide or Trombone

Soprano 1

Soprano 2

1° Violins

2° Violins

Violas

Violoncellos

Contrabasses

6

Fl.

Ob. or Cl. 1

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

10

Fl.

Ob. or Cl. 1

E♭ Hn.

Oph.

Vlns. 1

Vlns. 2

Vla.

Vcs.

Cbs.

p *f* *p* *f* *p* *f* *p* *f*



15

Fl.

Ob. or Cl. 1

S. 1

S. 2

Red - de, red - - de mi - - hi læ - - ti - - ti - am, mi - hi læ - - ti - - ti - am.

Vlns. 1

Vlns. 2

Vla.

Vcs.

Cbs.

p *p* *p* *p* *p* *p* *p* *p*

21

Fl.

Ob. or Cl. 1

S. 1

S. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Red - de, red - - de mi - - hi læ - - ti - - ti-am, mi - hi læ - - ti - - ti-am,

p

27

E♭ Hn.

Oph.

S. 1

S. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

red - de, red-de mi - - hi læ - - ti - ti-am, læ-ti-tiam, læ-ti-tiam sa - lu-taris

red - de, red-de mi - - hi læ - - ti - ti-am, læ-ti-tiam, læ-ti-tiam, sa - lu-taris

p

34

Fl.

Ob. or Cl. 1

E♭ Hn.

Oph.

S. 1

S. 2

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

tu - i; et spi - ri - tu princi - pa - li, con -

tu - i; et spi - ri - tu princi - pa - li, et spi - ri - tu princi -

40

E♭ Hn.

Oph.

S. 1

S. 2

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

-fir - ma, con-fir - ma, con-fir - ma, con-fir - ma me, con - fir - ma

-pa - li, con-fir - ma, con-fir - ma, con-fir - ma me, con - fir - ma -

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

44

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

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

E♭ Hn. *p* *f* *p* *f*

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

S. 1 *f* *p*
me, con-fir - ma, con-fir - ma, con-fir - - ma me, con - fir - - ma me,

S. 2 *f* *p*
me, con-fir - ma, con-fir - ma, con-fir - - ma me, con - fir - - - ma-me,

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

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

Vlas. *f* *p* *f*

Vcs. *f* *p* *f*

Cbs. *f* *p* *f*

49

Fl.

Ob. or
Cl. 1

Eb Hn.

Oph.

S. 1

S. 2

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Red - de,

p

p

p

p

p

54

Fl.

Ob. or
Cl. 1

S. 1

S. 2

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

red - de mi - hi læ - ti - ti-am, mi-hi læ - ti - ti-am.

Red - de,

p

p

p

p

p

p

60

Fl.

E♭ Hn.

Oph.

S. 1

S. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

p

red - - - de mi - - - hi læ - - ti - - ti - am, mi - - hi læ - -

64

Fl.

E♭ Hn.

Oph.

S. 1

S. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

red-de mi-hi læ - - - ti - - ti-am sa-lu - ta - - - ris tu - - - i, sa-lu-

-ti - - ti - am, red-de mi-hi læ - - - ti - - ti-am sa-lu ta - - - - ris tu - - - i, sa-lu-

69

Fl.

Ob. or Cl. 1

E♭ Hn.

Oph.

S. 1

S. 2

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

-ta - - - ris tu - i, sa - lu - ta - ris tu - - i.

-ta - - - ris tu - i, sa - lu - ta - ris tu - - i.



75

Fl.

Ob. or Cl. 1

S. 1

S. 2

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

p

p

p

p

p

p

p

p

Red - de, red - de mi - - hi læ - ti - ti - am, Red - - de, red - de

Red - - de red - de mi - - hi læ - ti - ti - am, red - de, red - de

81

Fl.

Ob. or
Cl. 1

S. 1

S. 2

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mi - - hi læ - - ti - - ti-am sa-lu-ta - ris_ tu - - i, et

mi - - hi læ - - ti - - ti-am sa-lu-ta - ris tu - - i, et spi - - ri-tu-princi-

86

Fl.

Ob. or Cl. 1

Ob. or Cl. 2

E♭ Hn.

Oph.

S. 1

S. 2

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

p

p

p

spi - - ri-tu_prin-ci - pa - - li, con - fir - ma, con-fir - ma, con - fir - - ma,con-fir - - ma

-pa - - li, et spi - - ri-tu_prin-ci - pa-li, con-fir - ma, con - fir - - ma,con-fir - - ma

90

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

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

E♭ Hn. *f* *p* *p* *f* *p*

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

S. 1 *f* *p* *f* *p*
 me, con - fir - ma me, con-fir - ma, con-fir - ma, con-fir - ma me, con -

S. 2 *f* *p* *f* *p*
 me, con - fir - ma me, con-fir - ma, con-fir - ma, con-fir - ma me, con -

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

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

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

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

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

95

Fl.

Ob. or Cl. 1

E♭ Hn.

Oph.

S. 1
-fir - - ma me,

S. 2
-fir - ma me,

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

100

Fl.

Ob. or Cl. 1

E♭ Hn.

Oph.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

Flute

Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

f

7

14

20

A

5

[25-29]

p

31

f

B

37

mp

43

f

49

mf

55

ff

C a tempo

62 **4** *f* [62-65]

72

78

84 *rit.* **D** a tempo **4** *p* [88-91]

93 *f*

100 *p* **3** [103-105] *p*

109 **E** a tempo **12** *f* [111-122]

128

135

141 *rit.* *mp*

Flute

3

147 **F** a tempo
5
[147-151] *p* *f*

158 **G**

163 *p*

169 *f*

174 *mp*

180 *ff*

185 *rit.*

6. Auditui Meo

Hilarión Eslava

Allegro Moderato

5 *dol.*

8 *f* *rit.*

11 *(rit.)* **H** a tempo *p* *ff*

15 *dol.*

18 *f*

22

25 *dol.*

29 *f*

33 **I** *mp*

37 *mf*

40 *f*

44 *mp* *mf*

48 *f*

52

57 **J** *f* *f* *dol.*

61 *f*

65 *rit.* *p* *f*

K a tempo

69

72 *dol.*

76 **L**
f

79 *dol.*

82 *f*

86

90 **M** 9 **N** 11 **O**
[91-99] [100-110] *mp* *f*

113

118 **P**
ff

122

125

129

133

137

153

159

165

171

177

Q

R

S

T

U

12

[138-149]

f

ff

7. Cor Mundum Crea

Hilarión Eslava

Andantino 21 V 22 W 21

[1-21] [22-43] [44-64]

65 X 13 Y 18 Z 11

[65-77] [78-95] [96-106]

8. Redde Mihi

Hilarión Eslava

Andantino
dol.

8

11 *f* 3 *p* [15-17]

19 3 *p* [21-23]

27 7 [27-33] 7 [37-43]

44 *p* *f* *p* *f*

49

53 *p* [53-58] 6

64 [65-71] 7

75 *p*

82 [85-87] 3 *p* *f* *p*

91 *f* *f* *p*

95 *f*

99

Detailed description: This is a musical score for a flute, spanning measures 44 to 99. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is written on a single staff. Measures 44-48 show a melodic line with dynamics *p*, *f*, *p*, and *f*. Measures 49-52 are a rapid sixteenth-note passage. Measures 53-58 are marked with a bracket and a '6', indicating a sextuplet, with a *p* dynamic. Measures 64-71 are marked with a bracket and a '7', indicating a septuplet. Measures 75-81 continue the melodic line with a *p* dynamic. Measures 82-84 show a triplet of eighth notes. Measures 85-87 are marked with a bracket and a '3', indicating a triplet, with dynamics *p*, *f*, and *p*. Measures 91-94 are a rapid sixteenth-note passage with dynamics *f*, *f*, and *p*. Measures 95-98 continue the rapid sixteenth-note passage with a *f* dynamic. Measure 99 ends with a final chord and a double bar line.

Oboe 1*

Miserere a Ocho 5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

8

16

23 **A** *dol.* *p*

32 *f*

38 **B** *mp*

45 *f*

50

**NOTE: In 3 of the 4 movements of Part 2, 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 (provided as separate individual parts).*

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2026-09-28

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CPE-430/2

54 *mf* *ff* *dol.*

62 *rit.* **C** *a tempo* *f*

70

76

82 *rit.*

88 **D** *a tempo* *p* *mp* *f*

96 *mp*

102 *p* *dol.*

109

Oboe 1

3

116 *rit.* **E** a tempo *f*

[119-121]

125

132

138 *rit.*

144 *(rit.)* **F** a tempo *dol.* *mp*

152 *p* *f*

159 **G** *p*

165 *f*

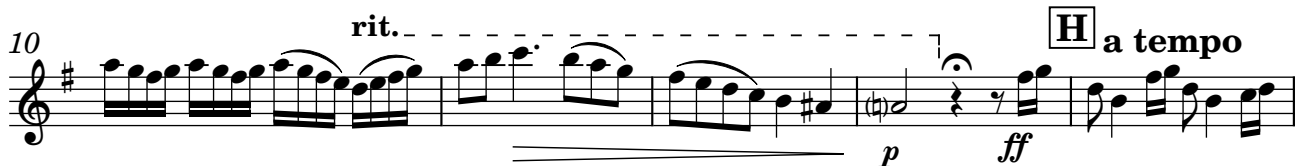
171



6. Auditui Meo

Hilarión Eslava

Allegro Moderato



Oboe 1

5

28 *p* *f*

33 **I** *mp* *mf*

39 *f*

44 *mp* *mf*

49 *f*

54 **J** *f*

59 *f* *p* *p*

64 *f* *rit.*

68 *(rit.)* *p* *f* **K** *a tempo*

71 *dol.*

75 L

79 *p*

83 *p* *f*

88 *dol.* M

93

98 N *p*

103

108 O *mp* *f*

113

118 P *ff*

Oboe 1

7

123

128

133

139

144

149

154

160

167

174

Q

R

S

T

U

p

f

ff

7. Cor Mundum Crea

Hilarión Eslava

Andantino **21** **V** **22** **W** **21**

[1-21] [22-43] [44-64]

65 **X** **13** **Y** **18** **Z** **11**

[65-77] [78-95] [96-106]

8. Redde Mihi

Hilarión Eslava

Andantino
dol.

7

11 **f** **3** [15-17]

18 **p** **3** [21-23] **p**

27 **7** [27-33] **7** [37-43]

Oboe 1

9



Oboe 2*

Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

9

16

23

31

39

49

56

f

dol.

p

f

mp

f

mf

ff

dol.

rit.

*NOTE: In 3 of the 4 movements of Part 2, 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 (provided as separate individual parts).

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CPE-430/2

65 **C** a tempo

72

79

85 rit. **D** a tempo

92

99 *p* *dol.*

105

112

117 rit. **3**

[119-121]

The musical score for Oboe 2 consists of nine staves of music. The key signature has two flats (B-flat major). The time signature is 4/4. The score begins at measure 65 with a 'C' section marked 'a tempo'. It includes dynamics such as *f* (forte), *mp* (mezzo-piano), and *p* (piano). There are also markings for *dol.* (dolce) and *rit.* (ritardando). A repeat sign with first and second endings is located at the bottom of the page, spanning measures 119 to 121.

Oboe 2

3

123 **E** a tempo

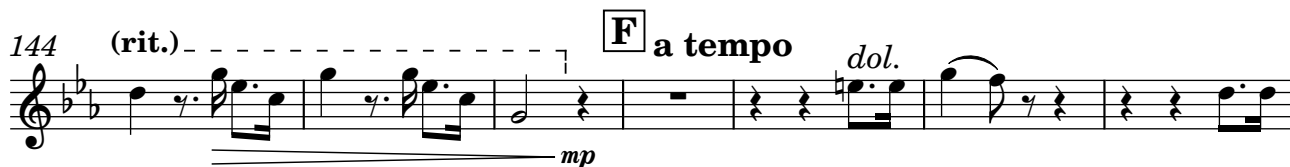
130



137



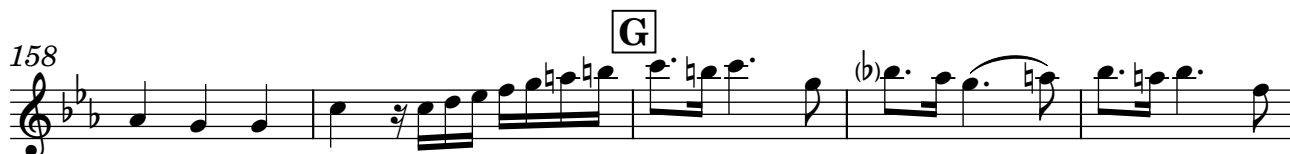
144



151



158



163



171



176



184



6. Auditui Meo

Hilarión Eslava

Allegro Moderato

6 *f*

6 *p* *f* **rit.**

11 **(rit.)** **H** *p* *ff* **a tempo**

16 *dol.*

21 *f*

25 *p* *p*

29 *f* **I** *mp*

35 *mf*

40 *f* *mp*

46 *mf*

51 *f*

57 **J** *f* *f* *p*

62 *p* *f* *rit.* _ _ _ _ _

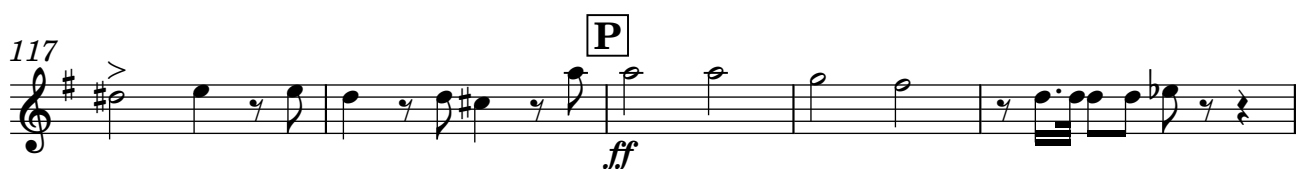
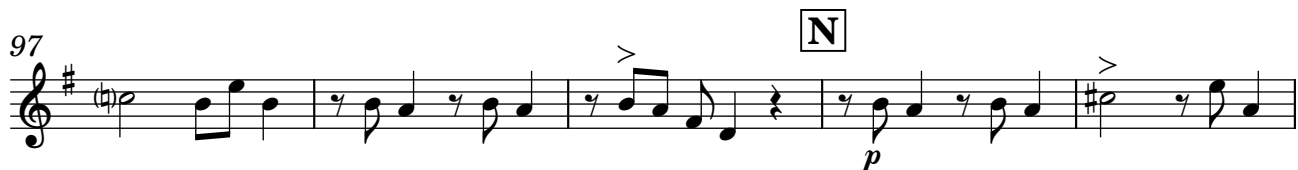
68 (rit.) **K** *a tempo* *p* *f*

72 *dol.*

77 **L** *f*

81 *p* *p* *f*

86



138

143

148

153

159

166

173

7. Cor Mundum Crea

Hilarión Eslava

Andantino **106**

[1-106]

8. Redde Mihi

Hilarión Eslava

Andantino **101**

[1-101]

B $\flat$ Clarinet 1*

Miserere a Ocho 5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

f

8

16

24 **A** *dol.* *p*

33 **B** *f*

40 *mp* *f*

48 *mf* $<$

55 *ff* *dol.*

*NOTE: In 3 of the 4 movements of Part 2, the source indicates "Oboeses o Clarinetes", presumably meaning use one or the other, but not both. Use this part if oboes are not being used.

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CPE-430/2

63 *rit.* C *a tempo*

f

71

77

83 *rit.*

88 D *a tempo*

p *mp*

95 *f* *mp*

102 *p* *dol.*

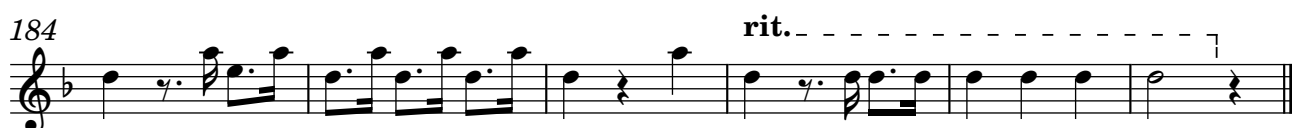
108

115 *rit.* 3

[119–121]

B $\flat$ Clarinet 1

3

E a tempo

6. Auditui Meo

Hilarión Eslava

Allegro Moderato

6

10

14 **H** a tempo

18 *dol.*

22

26

30 **I**

37

f

p

ff

mf

mp

rit.

40 *f* *mp*

46 *mf*

49 *f*

54 **J** *f*

59 *f* *p*

63 *p* *f* *rit.*

67 (rit.) **K** *a tempo* *p* *f*

71

75 **L** *f*

79 *p*

Detailed description: This is a musical score for a B♭ Clarinet. It consists of ten staves of music, numbered 40 to 79. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features various dynamics including *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also markings for *rit.* (ritardando) and *a tempo*. Section markers **J**, **K**, and **L** are placed above the staves. The notation includes eighth and sixteenth notes, rests, and slurs. A double bar line appears at the end of measure 63.



B♭ Clarinet 1

7

132 (♯) 

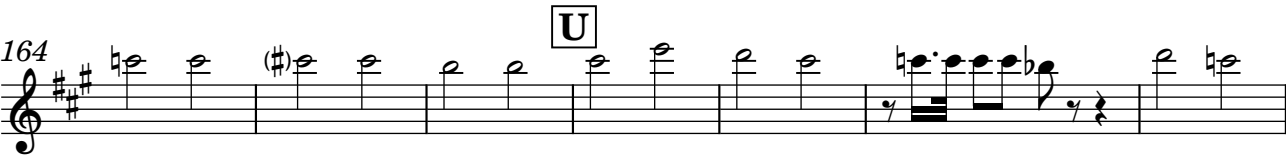
137 **R** 

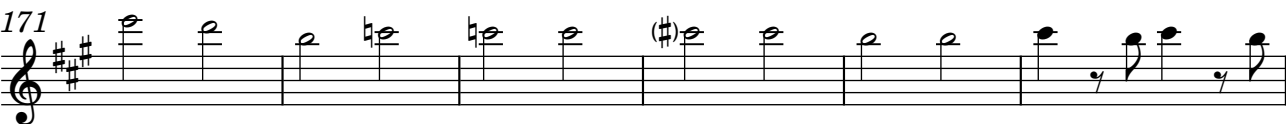
142 

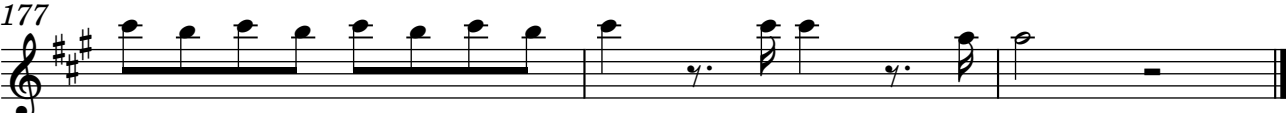
147 

152 

157 **T** 

164 **U** 

171 

177 

7. Cor Mundum Crea

Hilarión Eslava

Andantino

dol.

7

13

f

17

rit. *dol.*

22 **V** **a tempo**

p

30

p

35

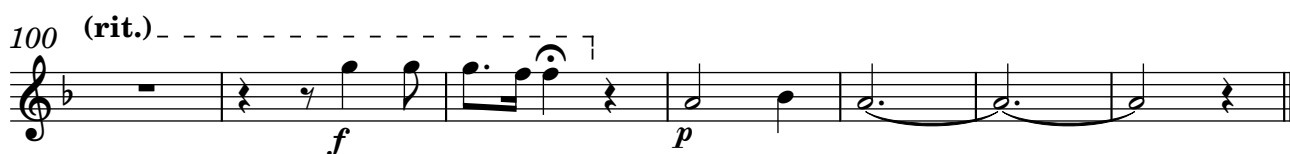
f

39

rit. *dol.*

B♭ Clarinet 1

9

44 **W** a tempo65 **X** a tempo76 (rit.) **Y** a tempo95 **Z** a tempo

8. Redde Mihi

Hilari3n Eslava

Andantino

101



[1-101]

B $\flat$ Clarinet 2*

Miserere a Ocho
5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

8

15

22

29

37

45

53

f

p

f

mp

f

mf

ff

dol.

rit.

*NOTE: In 3 of the 4 movements of Part 2, the source indicates "Oboeses o Clarinetes", presumably meaning use one or the other, but not both. If not using oboes, use this part.

65 **C** a tempo

f

73

80 rit. ---

86 (rit.) --- **D** a tempo

p *mp*

94 *f* *mp*

101 *p* *dol.*

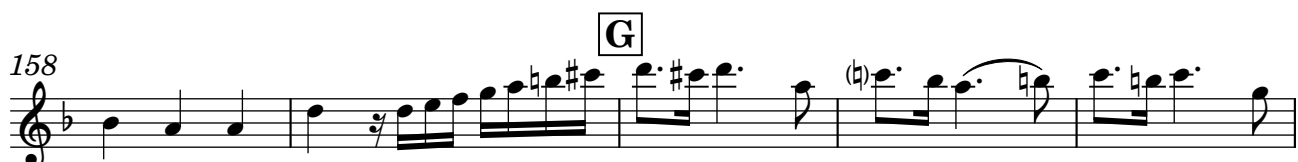
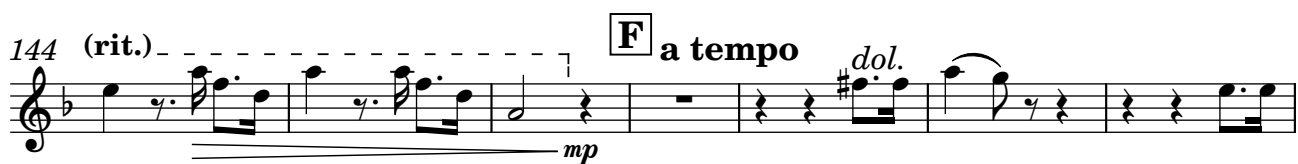
107

115 rit. --- **E** a tempo

3 [119-121] *f*

125

132



6. Auditui Meo

Hilarión Eslava

Allegro Moderato

6 *p* *f* *rit.*

11 (rit.) *p* *ff* **H** a tempo

16 *dol.*

21 *f*

25 *p* *p*

29 *f* *mp* **I**

35 *mf*

40 *f* *mp* *mf*

47 

53 

58 

62 

68 

72 

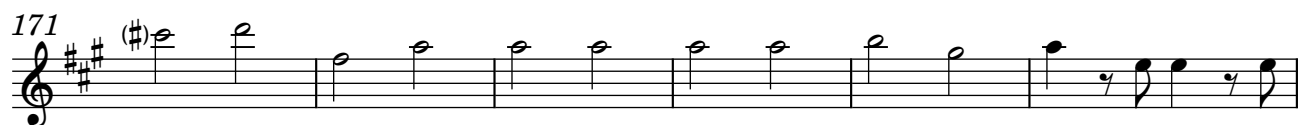
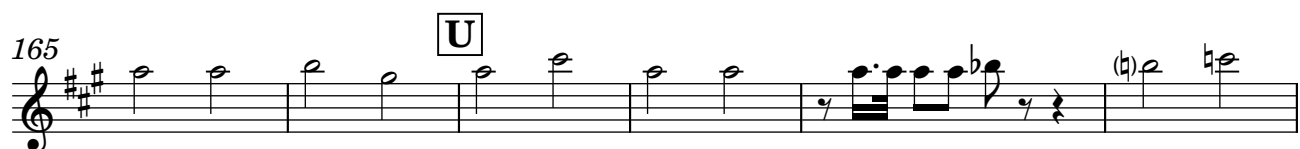
76 

79 

83 

88 





7. Cor Mundum Crea

Hilarión Eslava

Andantino *dol.*

8

16 *f* *rit.* *dol.*

21 (rit.) **V** a tempo *p* [26-27] *p*

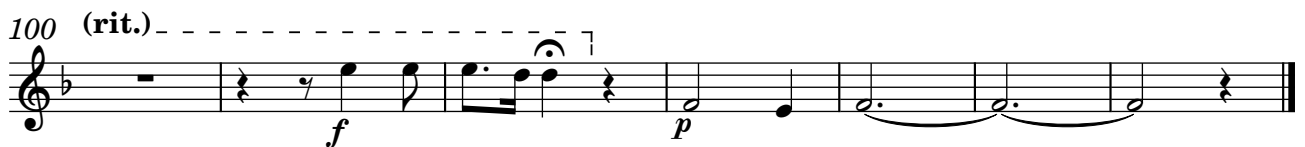
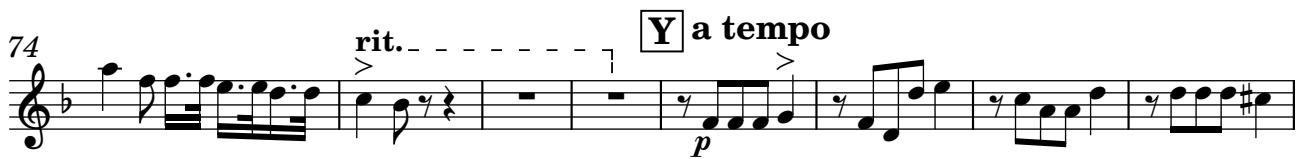
31 *f*

38 *rit.* *dol.*

44 **W** a tempo *p*

49

rit. - - -

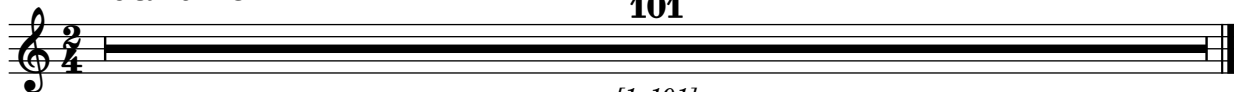


8. Redde Mihi

Hilarión Eslava

Andantino

101



[1-101]

B $\flat$ Clarinet 1 (Obbligato)

Miserere a Ocho
5. Ecce Enim

Hilarión Eslava

Allegro Maestoso 189

[1-189]

6. Auditui Meo

Hilarión Eslava

Allegro Moderato 178

[2-179]

7. Cor Mundum Crea

Hilarión Eslava

**NOTE: In this movement, the source specifies use of B $\flat$ Clarinets. There is no mention of an oboe alternative. Use this part if oboes are used for the other movements.*

Andantino

dol.

7

13

17

rit.

dol.

f

V a tempo

22 *p*

30 *p*

35 *f*

39 *rit. dol.* **W** a tempo *dol.*

45 *p*

52 *f* *dol.*

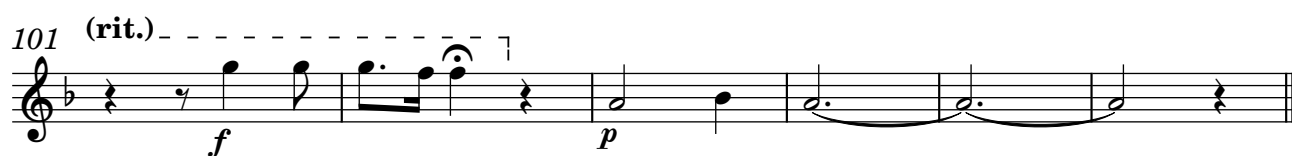
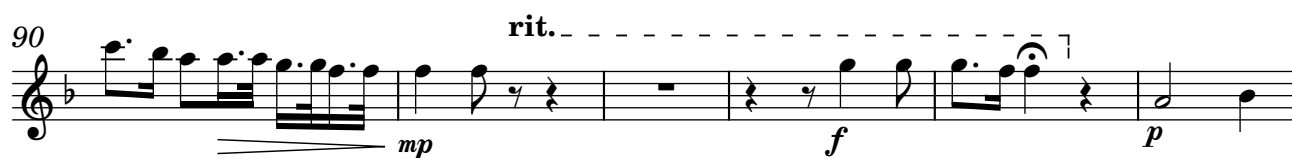
58 *rit.* *mf* *mp*

64 *(rit.)* **X** a tempo *p*

69 *f*

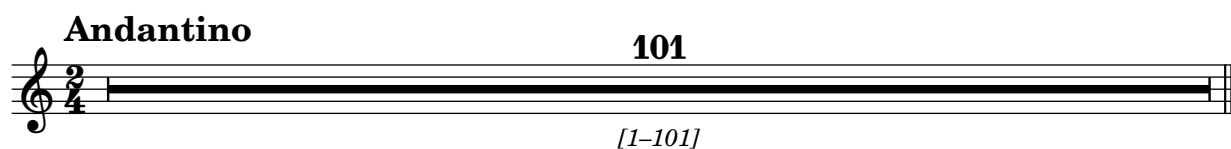
73 *rit.*

a tempo



8. Redde Mihi

Hilarión Eslava



B $\flat$ Clarinet 2 (Obbligato)

Miserere a Ocho
5. Ecce Enim

Hilarión Eslava

Allegro Maestoso 189

[1-189]

6. Auditui Meo

Hilarión Eslava

Allegro Moderato 178

[2-179]

7. Cor Mundum Crea

Hilarión Eslava

**NOTE: In this movement, the source specifies use of B $\flat$ Clarinets. There is no mention of an oboe alternative. Use this part if oboes are used for the other movements.*

Andantino

dol.

8

15

f

rit. dol.

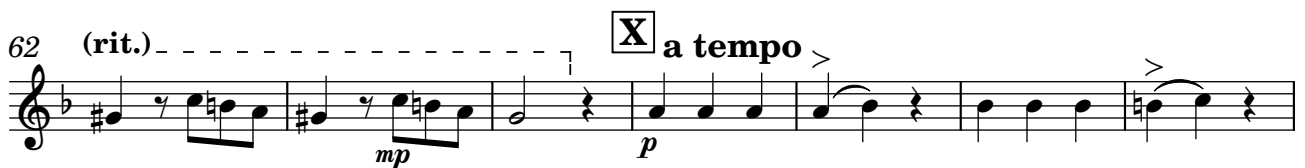
20 (rit.)

V a tempo

p

2

[26-27]



B $\flat$ Clarinet 2 (Obbligato)

3

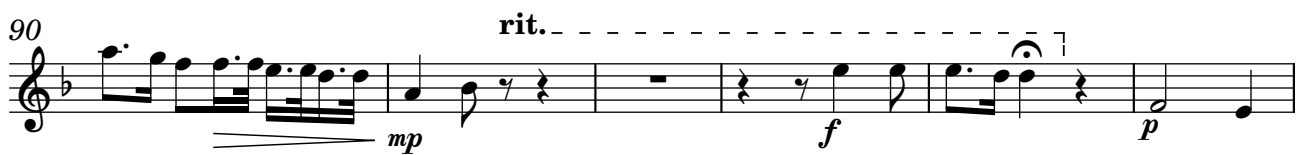
78 **Y** a tempo



85



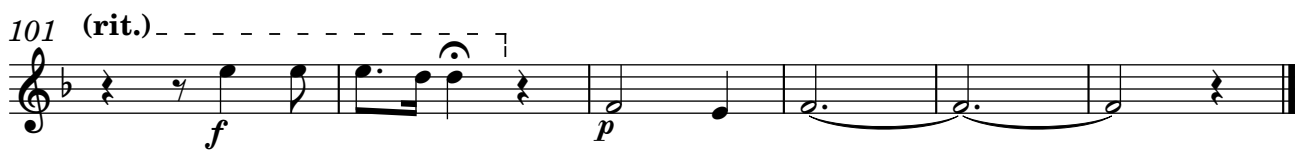
90



96 **Z**



101

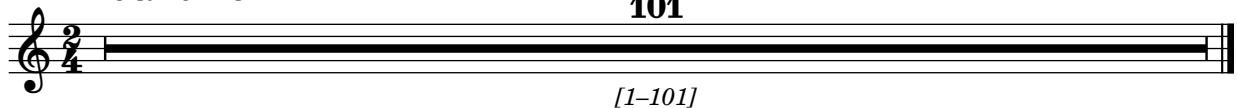


8. Redde Mihi

Hilarión Eslava

Andantino

101



[1-101]

Bassoons

Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso



8



18



25

A

5



36

B



42



50



57

dol.

rit.



66 **C** a tempo

74

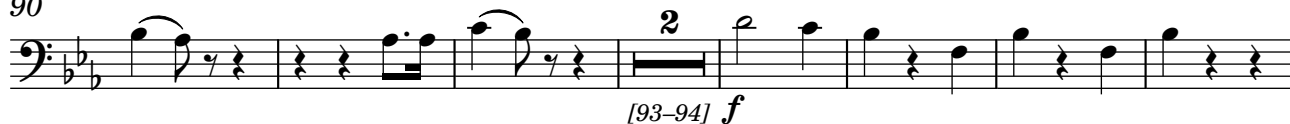


83

rit.

D a tempo

90



99

4

dol.

7

[99-102]

[107-113]



115

rit.

E a tempo

124



132



141

rit.



Bassoons

3

147 **F** a tempo



158



164



171



177



185



6. Auditui Meo

Hilarión Eslava

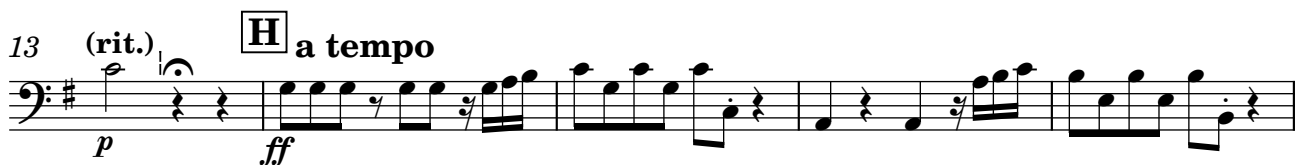
Allegro Moderato



6



13



18



30



35



39



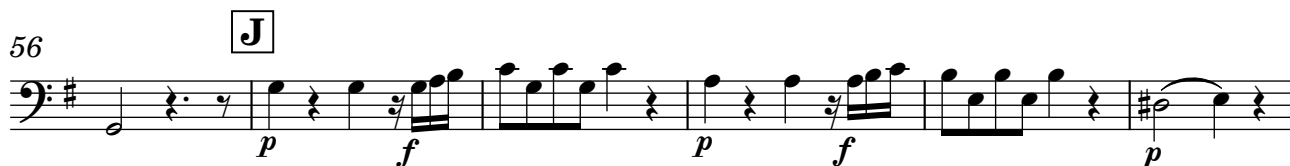
45



50



56



62



69



77 **L**

86

M

92



98

N

104



110

O

116

P

121



127

Q

132

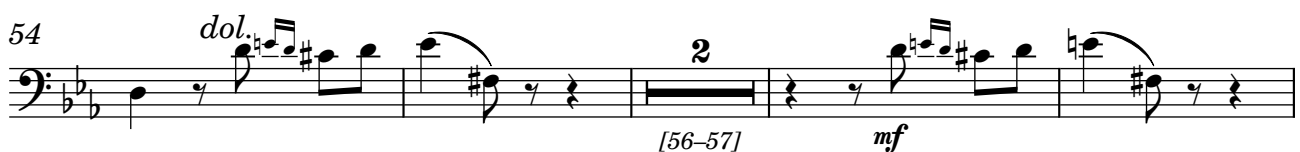
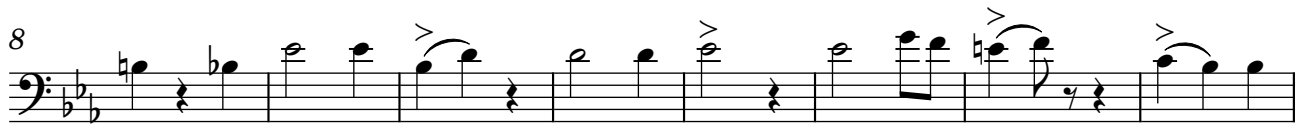
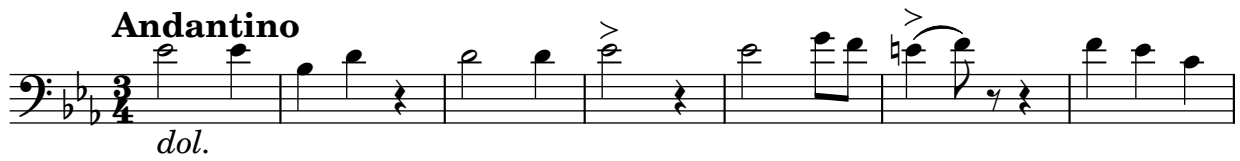
R



7. Cor Mundum Crea

Hilarión Eslava

Andantino



60 *rit.* ----- **X** *a tempo*

68 *f*

75 *rit.* ----- **Y** *a tempo* *dol.*

81 *f*

88 *rit.* ----- *mp* *f*

95 **Z** *a tempo* *p* *f* *mp* *f* *rit.* -----

102 *(rit.)* ----- *p*

8. Redde Mihi

Hilarión Eslava

Andantino

101

[1-101]

Horns in E $\flat$ & G

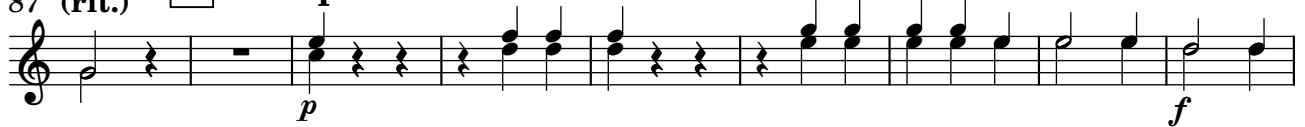
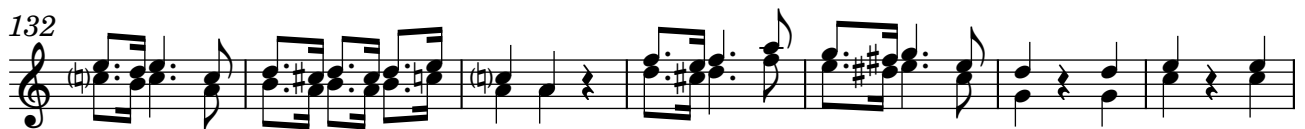
Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

The musical score is written for Horns in E $\flat$ & G. It begins with a treble clef and a 3/4 time signature. The first staff starts with a forte (*f*) dynamic. The second staff begins at measure 8. The third staff begins at measure 15. The fourth staff begins at measure 23, marked with a box 'A' above the staff and a piano (*p*) dynamic below. It includes a triplet of eighth notes at the end, marked with a '3' above and '[31-33]' below. The fifth staff begins at measure 34, marked with a box 'B' above the staff and a forte (*f*) dynamic below. The sixth staff begins at measure 41, with a mezzo-forte (*mp*) dynamic at the start and a forte (*f*) dynamic later. The seventh staff begins at measure 51, with a mezzo-forte (*mf*) dynamic at the start and a fortissimo (*ff*) dynamic later. The eighth staff begins at measure 60, marked with 'dol.' (dolando) and 'rit.' (ritardando) above the staff.

66 **C** a tempo87 (rit.) **D** a tempo114 **E** a tempo

147 **F** a tempo158 **G**

166



175



184



6. Auditui Meo

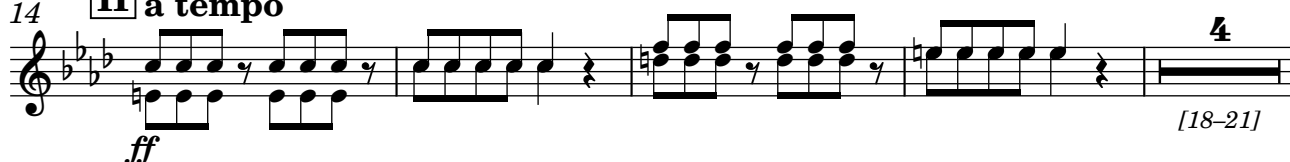
Hilarión Eslava

Allegro Moderato

To Horns in G



7

14 **H** a tempo

22



30 **I**

f *mp*

36 *mf* *f*

43 *mp* *mf*

50 *f*

56 **J**

f *f*

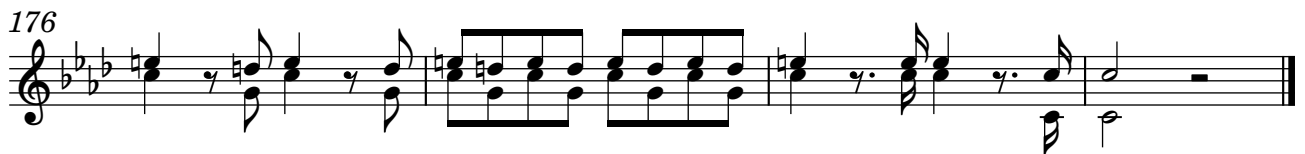
62 *p* *f* *rit.* *p*

69 **K** a tempo *f* **4** [73-76]

77 **L** *f* **4** [81-84] *f*

86

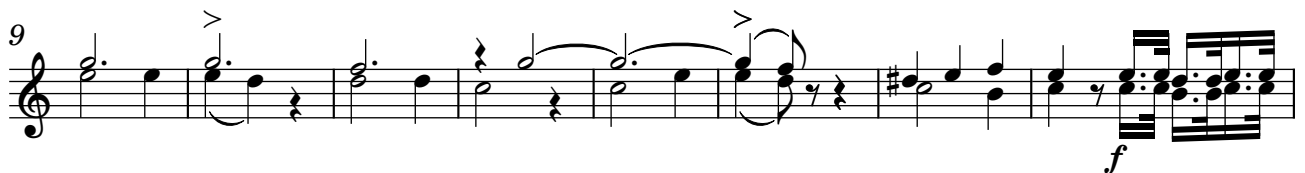




7. Cor Mundum Crea

Hilarión Eslava

Andantino
To Horn in E $\flat$



23 *p*

32 *f*

39 *p* **W** a tempo

45 *dol.* 6 4 [49-54] *p* [56-59]

61 (rit.) 3 **X** a tempo *p* [61-63] *mp*

72 *f* (rit.) **Y** a tempo *dol.* 4 [83-86] *f*

88 *mp* *f* rit.

94 (rit.) **Z** a tempo *p* *f*

99 *mp* *f* *p*

8. Redde Mihi

Hilarión Eslava

Andantino 8

12

[2-9] *p* *f* [15-26] *p*

29

3

[37-39]

42

f > *p* *p* *f* > *p* *f*

52

7

[53-59] *p* *p*

69

15

[73-87] *p* *f* > *p* *p* *f* > *p*

95

f

Ophicleide or Trombone

Miserere a Ocho
5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

7

14

20

33

39

47

53

61

f

f

mp

mf

ff

dol.

rit.

A

B

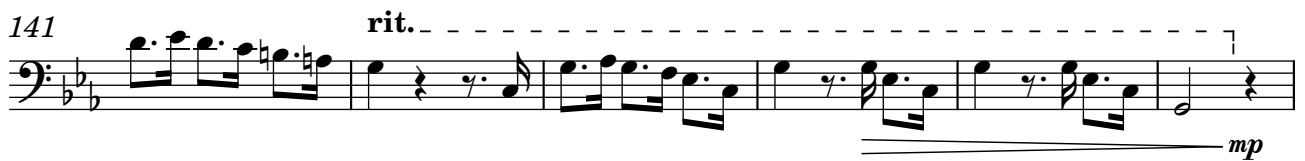
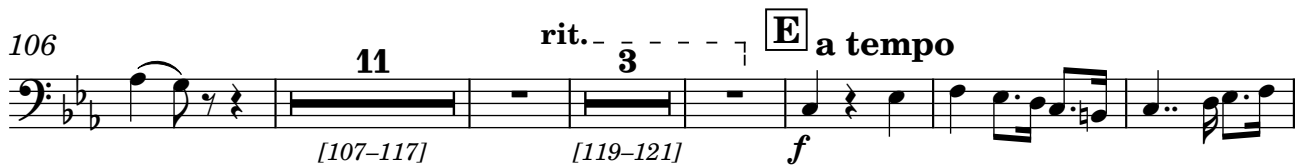
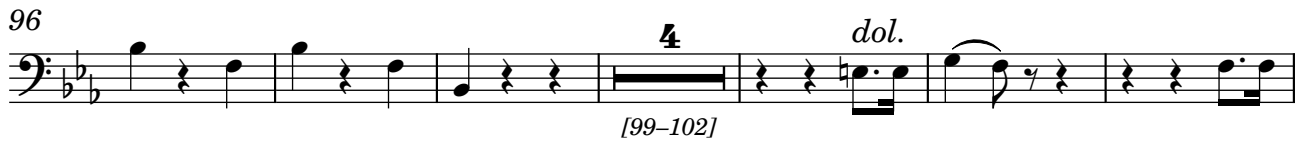
C a tempo

8

15

[25-32]

[66-80]



3

[illegible]

179

The first system of the musical score for 'The Swan Song' is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 17 measures. The first measure contains a whole note G2, followed by a whole rest. The second measure contains a whole note A2, followed by a whole rest. The third measure contains a whole note B-flat2, followed by a whole rest. The fourth measure contains a whole note C3, followed by a whole rest. The fifth measure contains a whole note D3, followed by a whole rest. The sixth measure contains a whole note E-flat3, followed by a whole rest. The seventh measure contains a whole note F3, followed by a whole rest. The eighth measure contains a whole note G3, followed by a whole rest. The ninth measure contains a whole note A3, followed by a whole rest. The tenth measure contains a whole note B-flat3, followed by a whole rest. The eleventh measure contains a whole note C4, followed by a whole rest. The twelfth measure contains a whole note D4, followed by a whole rest. The thirteenth measure contains a whole note E-flat4, followed by a whole rest. The fourteenth measure contains a whole note F4, followed by a whole rest. The fifteenth measure contains a whole note G4, followed by a whole rest. The sixteenth measure contains a whole note A4, followed by a whole rest. The seventeenth measure contains a whole note B-flat4, followed by a whole rest. The system concludes with a double bar line. A dynamic marking of *ff* (fortissimo) is placed below the first measure.

186 **rit.** 

Hilarión Eslava

Allegro Moderato

f *p* *f* [6-9]

10 **rit.** **H** **a tempo**

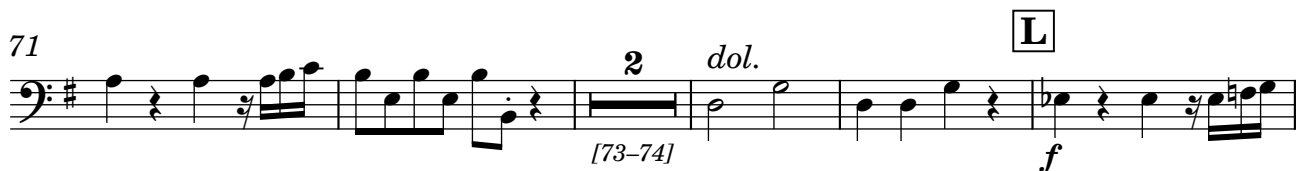
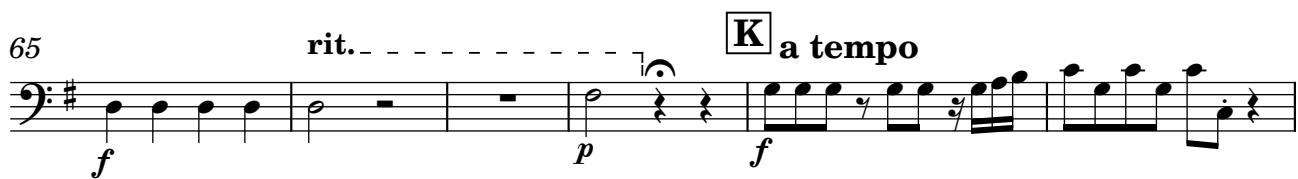
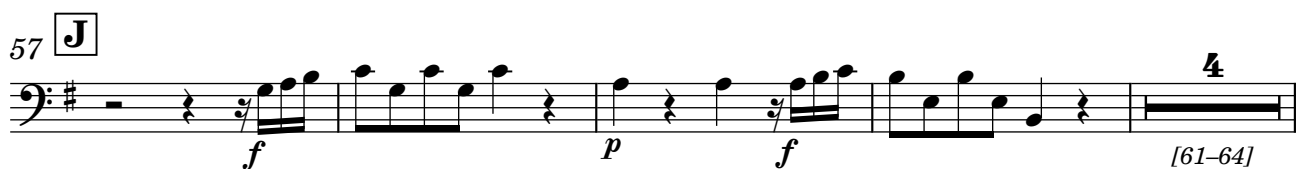
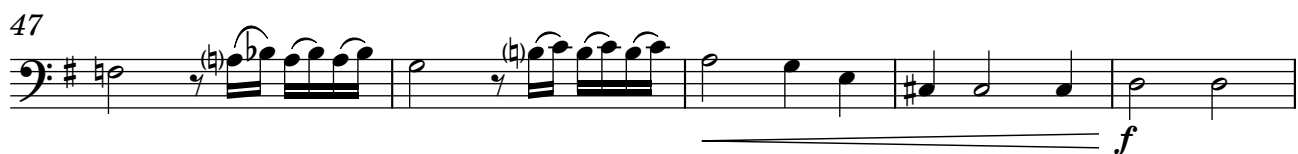
The first staff of the musical score is in bass clef with a key signature of one sharp (F#). It begins with a measure of F#2, followed by G#2, A2, and B2. The fourth measure is a whole rest. The fifth measure is a half rest. The sixth measure is a half note F#2. The seventh measure is a half rest. The eighth measure is a half note F#2. The ninth measure is a half note G#2. The tenth measure is a half note A2. The eleventh measure is a half note B2. The twelfth measure is a half note F#2. The thirteenth measure is a half note G#2. The fourteenth measure is a half note A2. The fifteenth measure is a half note B2. The sixteenth measure is a half note F#2. The seventeenth measure is a half note G#2. The eighteenth measure is a half note A2. The nineteenth measure is a half note B2. The twentieth measure is a half note F#2. The tempo is marked 'a tempo' with a box around the 'H' for 'Allegretto'. The dynamics are marked f, p, and ff.

[illegible]

23

2

[26-27]



83 *dol.*

f

89 **M** *dol.*

94

99 **N** *p*

104

109 **O** *f*

114

119 **P** *ff*

123

128 **Q**



7. Cor Mundum Crea

Hilarión Eslava

Andantino

Musical score for Ophicleide or Trombone, 7. Cor Mundum Crea by Hilarión Eslava. The score is in bass clef, 3/4 time, and B-flat major. It consists of 64 measures. The tempo is Andantino. The score includes various dynamics (dol., f, p, mf, mp), articulations (accents, slurs), and tempo changes marked with 'rit.' and 'a tempo'.

Measures 1-8: *dol.*
 Measures 9-16: *f*
 Measures 17-24: *p*
 Measures 25-32: *p*
 Measures 33-40: *f*
 Measures 41-47: *p*
 Measures 48-55: *f*
 Measures 56-63: *mf*
 Measures 64: *p*

73 *rit.* Y *a tempo*

80

87 *rit.*

94 *(rit.)* Z *a tempo* *rit.*

101 *(rit.)*

8. Redde Mihi

Hilarión Eslava

Andantino 8 12

28 3

40

49 7

60

Staff 1 (Measures 60-71): Bass clef, key signature of two flats. Measure 60 starts with a piano (*p*) dynamic. Measures 61-62 contain a whole rest. Measure 63 has a fermata. Measure 64 has a measure rest. Measure 65 has a fermata. Measure 66 has a measure rest. Measure 67 has a fermata. Measure 68 has a measure rest. Measure 69 has a fermata. Measure 70 has a measure rest. Measure 71 has a fermata. A bracket labeled [65-71] spans measures 65 to 71.

75

13

Staff 2 (Measures 75-87): Bass clef, key signature of two flats. Measure 75 has a measure rest. Measure 76 has a piano (*p*) dynamic. Measure 77 has a piano (*p*) dynamic. Measure 78 has a piano (*p*) dynamic. Measure 79 has a piano (*p*) dynamic. Measure 80 has a piano (*p*) dynamic. Measure 81 has a piano (*p*) dynamic. Measure 82 has a piano (*p*) dynamic. Measure 83 has a piano (*p*) dynamic. Measure 84 has a piano (*p*) dynamic. Measure 85 has a piano (*p*) dynamic. Measure 86 has a piano (*p*) dynamic. Measure 87 has a piano (*p*) dynamic. A bracket labeled [75-87] spans measures 75 to 87. Dynamics include *p*, *f* > *p*, and *f*.

98

Staff 3 (Measures 98-100): Bass clef, key signature of two flats. Measure 98 has a piano (*p*) dynamic. Measure 99 has a piano (*p*) dynamic. Measure 100 has a piano (*p*) dynamic. The staff ends with a double bar line.

1° Violins

Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

f

7

13

19

25 **A** *dol.*

31 *f*

37 **B** *mp*

43 *f*

49

54 *mf* *ff*

60 *rit.* *p* *f* **C** *a tempo*

67

74

80 *rit.*

86 *(rit.)* **D** *a tempo* *p*

92 *mf* *f*

98 *dol.* *p*

104

110

1° Violins

3

117 *rit.* **E** *a tempo*
f

124

131

137 *rit.*

143 *(rit.)* **F** *a tempo*
dol.
mp

149 *mp*

155 *f*

160 **G**
p

166 *f*

172

176 *mf*

181 *ff*

186 *rit.*

6. Auditui Meo

Hilarión Eslava

Allegro Moderato

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

5 *dol.*

9 *f* *rit.*

13 *(rit.)* *p* *ff* **H** *a tempo*

17 *dol.*

21 *f*

1° Violins

5

24 *dol.*

27 *f*

31 *mp* **I**

34 *mf*

38

41 *f* *mp*

45 *mf*

49 *f*

53 *dol.*

Detailed description: This is a musical score for the first violins, spanning measures 24 to 53. The key signature is one sharp (F#). The score is written on a single staff. Measure 24 begins with a dynamic of *dol.* (dolce). Measure 27 has a dynamic of *f* (forte). Measure 31 has a dynamic of *mp* (mezzo-piano) and a first ending bracket labeled 'I'. Measure 34 has a dynamic of *mf* (mezzo-forte). Measure 38 is a whole rest. Measure 41 has a dynamic of *f* (forte) and *mp* (mezzo-piano). Measure 45 has a dynamic of *mf* (mezzo-forte). Measure 49 has a dynamic of *f* (forte). Measure 53 ends with a dynamic of *dol.* (dolce).

57 **J** *f* *dol.* *f* *dol.*

61 *f*

65 *rit.* *p* *f*

69 **K** *a tempo* *dol.*

73 *f*

77 **L**

80 *dol.*

83 *f*

86

90 **M** **N** 9 12
[91-99] [100-111]

1° Violins

7

112 **O**

f

116 **P**

ff

120

124

128 **Q**

132

136 **R**

13

S

f

[138–150]

153

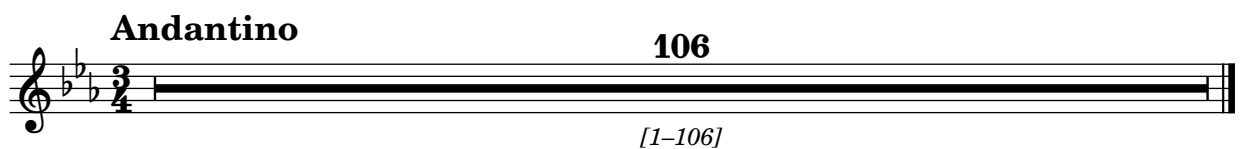
156 **T**

ff



7. Cor Mundum Crea

Hilarión Eslava



8. Redde Mihi

Hilarión Eslava

Andantino

6

11

17

23

30

38

44

49

p

f

p

f > *p*

f > *p*

53

p

59

64

69

75

p

81

87

f > p

93

f > p *f*

98

2° Violins

Miserere a Ocho
5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

8

15

21

27

34

40

49

54

f

A

dol.

B

f

mp

f

mf

ff

63 *rit.* C *a tempo*

71

78

84 *rit.* D *a tempo*

90

97 *dol.*

104

110

116 *rit.*

2° Violins

3

123 **E** a tempo

130



137

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

149



156



162



171



176



184



6. Auditui Meo

Hilarión Eslava

Allegro Moderato

6

10 *rit.*

14 **[H]** **a tempo**

18

22

26

30 **[I]**

34

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

38

42

47

51

56 **J**

61

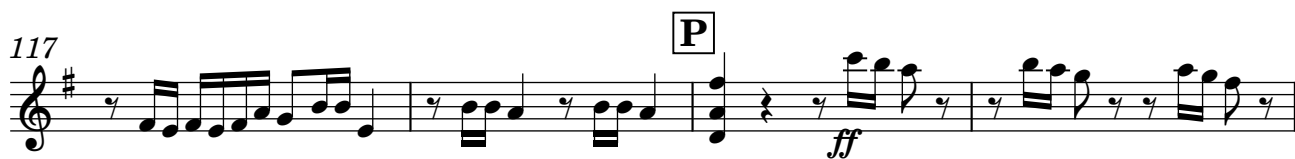
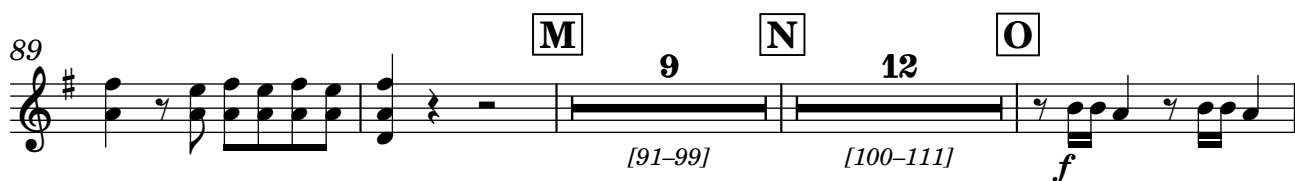
65 *rit.*

69 **K** *a tempo*

73

77 **L**

The musical score for the 2nd Violins part, measures 38 to 77, is written in G major (one sharp) and 4/4 time. The score consists of nine staves of music. Measures 38-41 and 47-50 feature a rhythmic pattern of eighth notes and rests. Measures 42-46 and 51-55 feature a pattern of eighth notes and rests, with dynamics *f*, *mp*, and *mf*. Measure 56 is marked with a rehearsal mark **J** and a dynamic of *p*. Measures 61-64 feature a pattern of eighth notes and rests, with dynamics *p* and *f*. Measure 65 is marked with a rehearsal mark **K** and a dynamic of *p*, and includes a *rit.* marking. Measures 69-72 are marked with a rehearsal mark **L** and a dynamic of *f*, and include an *a tempo* marking. Measures 73-76 feature a pattern of eighth notes and rests, with dynamics *p* and *f*. Measure 77 is marked with a rehearsal mark **L** and a dynamic of *f*.



138 **13** **S**

[138-150] *f*

154

T

158 *ff*

162

U

167

171

176

7. Cor Mundum Crea

Hilarión Eslava

Andantino **106**

[1-106]

8. Redde Mihi

Hilarión Eslava

Andantino

5

10

16

21

26

33

40

45

p

f

p

f

f — *p*

f — *p*

51

56

61

66

71

77

82

87

92

98

Violas

Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

8

16

23 **A** *dol.*

31 *f*

38 **B** *mp*

45 *f*

52 *mf* *ff*

60 *p* *rit.*

66 **C** a tempo

73



81

87 (rit.) **D** a tempo

95



103



110



116



Violas

3

123 **E** a tempo



130



138



145 (rit.) **F** a tempo *dol.*



152



159



164



172



179



186



6. Auditui Meo

Hilarión Eslava

Allegro Moderato

7

11 (rit.) **H** a tempo

17

22

27

33 **I**

38

44

Violas

5

49

f

55

J

p *f* *p* *f*

60

p

64

f

rit.

68

(rit.) **K** *a tempo*

p *f*

73

p

77

L

f

81

p *f*

86

p

91 **M** **N** **O**

9 12

[91-99] [100-111] *f*

115

P

119

ff

123

Q

128

132 **R**

138 **S**

13

[138-150] *f*

154

T

158

ff

Violas

7

163 U

168

172

177

7. Cor Mundum Crea

Hilarión Eslava

Andantino 106

[1-106]

8. Redde Mihi

Hilarión Eslava

Andantino

8

17

25

31



38



45



53



62



68



75



83



89



97



Violoncellos

Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso



8



18



26

dol.



35

B



41



49



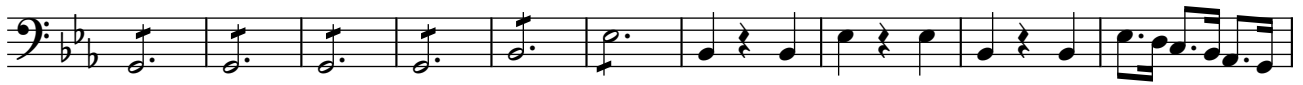
56

rit.



66 **C** a tempo

74

84 rit. **D** a tempo

92



101



110

118 rit. **E** a tempo

126

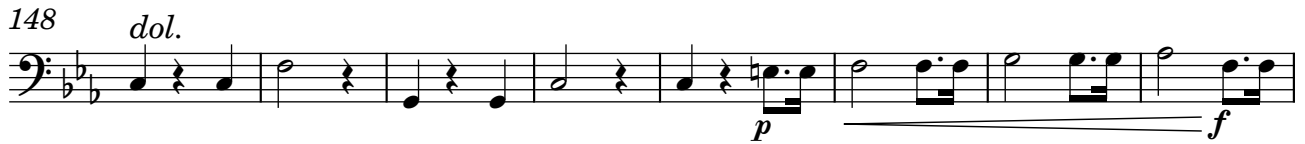


136

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

Violoncellos

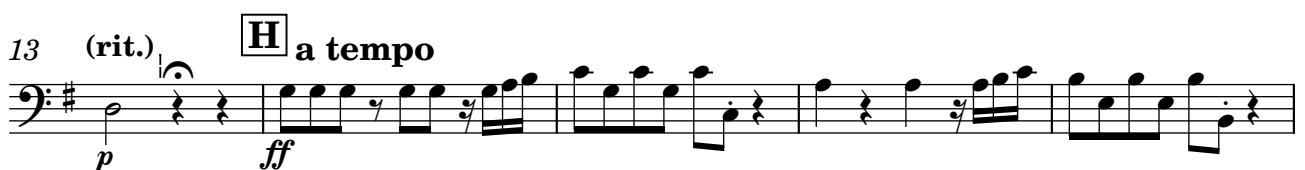
3



6. Auditui Meo

Hilarión Eslava

Allegro Moderato



18



24



30

I



35



39



45



50



56

J



62

rit.



Violoncellos

5

69 **K** a tempo

74

L

79



85



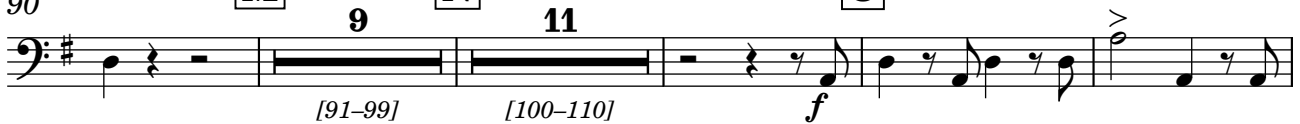
90

M

9

N

11

O

114

**P**

119



123

Q

129



134

R

12



[138-149]

150 S

155 T

160 U

165 U

170

175

7. Cor Mundum Crea

Hilarión Eslava

Andantino 106

[1-106]

8. Redde Mihi

Hilarión Eslava

Andantino

10

Violoncellos

7

19



29



39



46



54



63



72



82



89



96



Contrabasses

Miserere a Ocho
5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

9

20

29

37

44

52

60

f

p

f

mp

f

mf

ff

p

rit.

dol.

A

B

C

[illegible]

rit.

D

a tempo


$$mf$$
 f
$$\dot{p}$$
[illegible]

rit.

E

a tempo

[illegible]

rit.

F

a tempo



148 *dol.*

156

162

170

176

184

6. Auditui Meo

Hilarión Eslava

Allegro Moderato

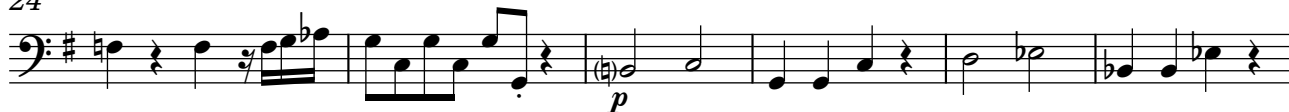
6

13 (rit.) **H** a tempo

18



24



30

I

35



39



45



50



56

J

61

rit. _ _ _ _ _



68

(rit.)

K

a tempo



Contrabasses

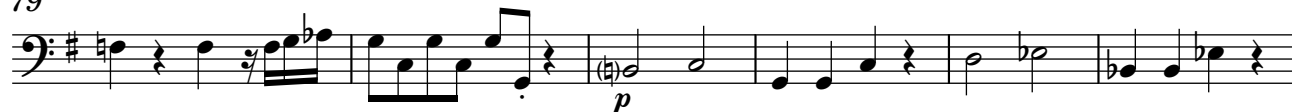
5

73

L



79



85



90

M

9

N

11

O



114



P

119



123

Q



129



134

R

12



150

S



155

T



160



165

U



170



175

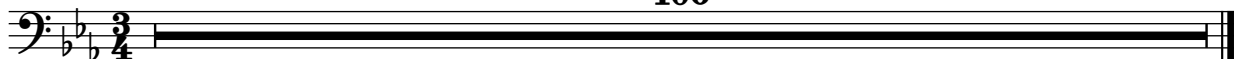


7. Cor Mundum Crea

Hilarión Eslava

Andantino

106



[1-106]

8. Redde Mihi

Hilarión Eslava

Andantino



9



17



25



34



41



48



55



63



71



80



88



95



Miserere a Ocho

Catedral Metropolitana de Santiago de Chile

(Part 2 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-430/2

Vocal Parts with Keyboard Reduction

Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

Bass Solo

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

KB

KB

KB

18

KB

23

A

dol.

p

KB

29

p

f

KB

35

B

KB

40

mp

KB

46

f

KB

51

mf

57 *rit.* - - -

KB

ff *dol.*

64 *(rit.)* - - - **C** *a tempo*

Bass Solo

Ec-ce e - nim ve-rita - - tem di-le-xis - - - ti,

KB

f

70

Bass Solo

ec-ce e - nim ve-rita - tem di-le-xis - - - ti, ec-ce e - nim ve-rita-tem

KB

76

Bass Solo

di - - - le - - xis-ti, ec-ce e - nim ve - ri-ta-tem di-le-xis - - - ti,

KB

82 *rit.*

Bass Solo

di-le-xis - - - ti, di - - le - - xis - - - ti;

KB

88 **D** *a tempo* *p*

Bass Solo

in - - cer-ta et oc-cul-ta, in - - cer-ta et oc-cul-ta

KB

p

93 *mf* *f*

Bass Solo

sa-pi - en - - ti-æ tu - - - - æ;

KB

f

99 *mp* *dol.* *p*

Bass Solo

in - - cer-ta et oc - cul-ta, in - -

KB

p

105

Bass Solo

cer-ta et oc-cul-ta sa-pi-en - - ti-æ tu - - - -

KB



110

Bass Solo

-æ; ma-ni-fes-tas-ti mi-hi, ma - - ni-fes-tas-ti mi-hi,

KB



115

Bass Solo

ma - - ni - - fes - tas - ti mi - hi, ma - - rit. - - -

KB



119 (rit.)

Bass Solo

-ni - - - - fes - - - tas - - ti mi - - - - hi.

KB

123 **E** a tempo

Bass Solo

Ec - ce e - nim

1C-S *f*
Ec-ce e - nim ve-rita - - tem di-le-xis - - - ti, ec-ce e - - nim

1C-A *f*
Ec-ce e - nim ve-rita - - tem di-le-xis - - - ti, ec-ce e - - nim

1C-T *f*
Ec-ce e - nim ve-rita - - tem di-le-xis - - - ti, ec-ce e - - nim

1C-B *f*
Ec-ce e - nim ve-rita - - tem di-le-xis - - - ti, ec-ce e - - nim

2C-S *f*
Ec-ce e - nim ve-rita - - tem di-le-xis - - - ti, ec-ce e - - nim

2C-A *f*
Ec-ce e - nim ve-rita - - tem di-le-xis - - - ti, ec-ce e - - nim

2C-T *f*
Ec-ce e - nim ve-rita - - tem di-le-xis - - - ti, ec-ce e - - nim

2C-B *f*
Ec-ce e - nim ve-rita - - tem di-le-xis - - - ti, ec-ce e - - nim

KB *f*

128

Bass Solo

di - le - - xis - - ti,

1C-S

ve-rita - tem di-le-xis - - - ti, ve-rita - tem, ve-rita - tem

1C-A

ve-rita - tem di-le-xis - - - ti, ve-rita - tem, ve-rita - tem

1C-T

ve-rita - tem di-le-xis - - - ti, ve - - - ri - - ta - - tem

1C-B

ve-rita - tem di-le-xis - - - ti, ve - - - ri - - ta - - tem

2C-S

ve-rita - tem di-le-xis - - - ti, ve-rita - tem, ve-rita - tem

2C-A

ve-rita - tem di-le-xis - - - ti, ve-rita - tem, ve-rita - tem

2C-T

ve-rita - tem di-le-xis - - - ti, ve - - - ri - - ta - - tem

2C-B

ve-rita - tem di-le-xis - - - ti, ve - - - ri - - ta - - tem

KB

133

Bass Solo

ve - ri - ta - tem

1C-S

di - - - le - - xis-ti, ve-ri-ta - - tem, ve - ri-ta - tem di-le-xis - - -

1C-A

di - - - le - - xis-ti, ve-ri-ta - - tem, ve - ri-ta - tem di-le-xis - - -

1C-T

di - - - le - - xis-ti, ve - - - ri - - ta - - tem di-le-xis - - -

1C-B

di - - - le - - xis-ti, ve - - - ri - - ta - - tem di-le-xis - - -

2C-S

di - - - le - - xis-ti, ve-ri-ta - - tem, ve - ri-ta - tem di-le-xis - - -

2C-A

di - - - le - - xis-ti, ve-ri-ta - - tem, ve - ri-ta - tem di-le-xis - - -

2C-T

di - - - le - - xis-ti, ve - - - ri - - ta - - tem di-le-xis - - -

2C-B

di - - - le - - xis-ti, ve - - - ri - - ta - - tem di-le-xis - - -

KB

138

Bass Solo

di-le-xis - - - ti, di-le-xis - - - ti, di - - le -

1C-S

-ti, di-le-xis - - - ti, di-le-xis - - - ti, di-le-

1C-A

-ti, di-le-xis - - - ti, di-le-xis - - - ti, di-le-

1C-T

-ti, di-le-xis - - - ti, di-le-xis - - - ti, di-le-

1C-B

-ti, di-le-xis - - - ti, di-le-xis - - - ti, di-le-

2C-S

-ti, di-le-xis - - - ti, di-le-xis - - - ti, di-le-

2C-A

-ti, di-le-xis - - - ti, di-le-xis - - - ti, di-le-

2C-T

-ti, di-le-xis - - - ti, di-le-xis - - - ti, di-le-

2C-B

-ti, di-le-xis - - - ti, di-le-xis - - - ti, di-le-

KB

rit. - - - -

143 (rit.) F a tempo *dol.*

Bass Solo
-xis - - - ti. in - - cer-ta

1C-S
-xis - - - ti. in - - cer-ta

1C-A
-xis - - - ti. in - - cer-ta

1C-T
-xis - - - ti. in - - cer-ta

1C-B
-xis - - - ti. in - - cer-ta

2C-S
-xis - - - ti. in - - *mf*

2C-A
-xis - - - ti. in - - *mf*

2C-T
-xis - - - ti. in - - *mf*

2C-B
-xis - - - ti. in - - *mf*

KB
mp *f*

149

Bass Solo

et oc-cul-ta,

1C-S

et oc-cul-ta, sa-pi-en-ti - - æ

1C-A

et oc-cul-ta, sa-pi-en-ti - - æ

1C-T

et oc-cul-ta, sa-pi-en-ti - - æ

1C-B

et oc-cul-ta, sa-pi-en-ti - - æ

2C-S

-cer-ta et oc-cul-ta, sa-pi-en-ti - - æ

2C-A

-cer-ta et oc-cul-ta, sa-pi-en-ti - - æ

2C-T

-cer-ta et oc-cul-ta, sa-pi-en-ti - - æ

2C-B

-cer-ta et oc-cul-ta, sa-pi-en-ti - - æ

KB

p *f* *p*

154

Bass Solo

f

sa - pi - en - ti - æ — tu - æ ma - ni - fes - tas - ti mi - - - -

1C-S

f

tu - - - - - æ — ma - - - ni - fes - tas - - - ti mi - - - -

1C-A

f

tu - - - - - æ ma - - - ni - fes - tas - - - ti mi - - - -

1C-T

mf *f*

— tu - - - - - æ ma - ni - fes - tas - - - ti mi - - - -

1C-B

mf *f*

tu - - - - - æ ma - ni - fes - tas - - - ti mi - - - -

2C-S

f

tu - - - - - æ — ma - - - ni - fes - tas - - - ti mi - - - -

2C-A

f

tu - - - - - æ ma - - - ni - fes - tas - - - ti mi - - - -

2C-T

mf *f*

— tu - - - - - æ ma - ni - fes - tas - - - ti mi - - - -

2C-B

mf *f*

tu - - - - - æ ma - ni - fes - tas - - - ti mi - - - -

KB

f

159 G

Bass Solo
-hi. Ec-cee - nim ve-ri-ta - tem di - le - - - xis - ti,

1C-S
-hi. Ec-cee - nim ve-ri-ta - tem di - le - - - xis - ti,

1C-A
-hi. Ec-cee - nim ve-ri-ta - tem di - le - - - xis - ti,

1C-T
-hi. Ec-cee - nim ve-ri-ta - tem di - le - - - xis - ti,

1C-B
-hi. Ec-cee - nim ve-ri-ta - tem di - le - - - xis - ti,

2C-S
-hi. Ec-cee - nim ve-ri-ta - tem di - le - - - xis - ti,

2C-A
-hi. Ec-cee - nim ve-ri-ta - tem di - le - - - xis - ti,

2C-T
-hi. Ec-cee - nim ve-ri-ta - tem di - le - - - xis - ti,

2C-B
-hi. Ec-cee - nim ve-ri-ta - tem di - le - - - xis - ti,

KB

164

p

Bass Solo

in - cer - ta et occul - ta sa-pien - - ti-æ tu - æ ma - ni - fes -

1C-S

p

in - cer-ta et occul - ta sa-pien - - ti-æ tu - æ ma - ni - fes - -

1C-A

p

in - cer-ta et occul - ta sa-pien - - ti-æ tu - æ ma - ni - fes - -

1C-T

p

in - cer-ta et occul - ta sa-pien - - ti-æ tu - æ ma - ni - fes - -

1C-B

p

in - cer-ta et occul - ta sa-pien - - ti-æ tu - æ ma - ni - fes - -

2C-S

p

in - cer-ta et occul - ta sa-pien - - ti-æ tu - æ ma - ni - fes - -

2C-A

p

in - cer-ta et occul - ta sa-pien - - ti-æ tu - æ ma - ni - fes - -

2C-T

p

in - cer-ta et occul - ta sa-pien - - ti-æ tu - æ ma - ni - fes - -

2C-B

p

in - cer-ta et occul - ta sa-pien - - ti-æ tu - æ ma - ni - fes - -

KB

mp

169 *f*

Bass Solo
-tas - - ti mi - - - hi. Ec-ce e - nim ve-rita - tem

1C-S
-tas - - ti mi - - - hi. Ec-ce e - nim ve-rita - tem

1C-A
-tas - - ti mi - - - hi. Ec-ce e - nim ve-rita - tem

1C-T
-tas - - ti mi - - - hi. Ec-ce e - nim ve-rita - tem

1C-B
-tas - - ti mi - - - hi. Ec-ce e - nim ve-rita - tem

2C-S
-tas - - ti mi - - - hi. Ec-ce e - nim ve-rita - tem

2C-A
-tas - - ti mi - - - hi. Ec-ce e - nim ve-rita - tem

2C-T
-tas - - ti mi - - - hi. Ec-ce e - nim ve-rita - tem

2C-B
-tas - - ti mi - - - hi. Ec-ce e - nim ve-rita - tem

KB
f

174

Bass Solo *mp*

di - - le - - - xis - ti, in - cer - - ta et oc - cul - - ta sa - pi - en - - -

1C-S *p*

di - - le - - - xis - ti, in - cer - ta et oc - cul - - ta sa - pi - en - ti - æ

1C-A *p*

di - - le - - - xis - ti, in - cer - ta et oc - cul - - ta sa - pi - en - ti - æ

1C-T *p*

di - - le - - - xis - ti, in - cer - ta et oc - cul - - ta sa - pi - en - ti - æ

1C-B *p*

di - - le - - - xis - ti, in - cer - ta et oc - cul - - ta sa - pi - en - ti - æ

2C-S *p*

di - - le - - - xis - ti, in - cer - ta et oc - cul - - ta sa - pi - en - ti - æ

2C-A *p*

di - - le - - - xis - ti, in - cer - ta et oc - cul - - ta sa - pi - en - ti - æ

2C-T *p*

di - - le - - - xis - ti, in - cer - ta et oc - cul - - ta sa - pi - en - ti - æ

2C-B *p*

di - - le - - - xis - ti, in - cer - ta et oc - cul - - ta sa - pi - en - ti - æ

KB *mf*

179 *ff*

Bass Solo
-ti-æ tu-æ ma-ni-fes-tas - - ti mi - - - hi.

1C-S *ff*
tu - - - æ ma-ni-fes-tas - - ti mi - - - hi.

1C-A *ff*
tu - - - æ ma-ni-fes-tas - - ti mi - - - hi.

1C-T *ff*
tu - - - æ ma-ni-fes-tas - - ti mi - - - hi.

1C-B *ff*
tu - - - æ ma-ni-fes-tas - - ti mi - - - hi.

2C-S *ff*
tu - - - æ ma-ni-fes-tas - - ti mi - - - hi.

2C-A *ff*
tu - - - æ ma-ni-fes-tas - - ti mi - - - hi.

2C-T *ff*
tu - - - æ ma-ni-fes-tas - - ti mi - - - hi.

2C-B *ff*
tu - - - æ ma-ni-fes-tas - - ti mi - - - hi.

KB *ff*



185 *rit.*

KB

6. Auditui Meo

Hilarión Eslava

Allegro Moderato

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

dol.

p

f

dol.

p

f

5

dol.

p

8

f

rit.

(rit.)

11

KB

H a tempo

p *ff*

15

KB

dol. *p*

18

KB

21

KB

f

24

KB

dol.

27

KB

f

KB

30

KB

33 **I**

KB

36

mf

KB

39

KB

42

f *mp*

KB

45

mf

KB

48

KB

51

f



54

J

1C-S

f

da - bis

1C-A

f

Au - di - tu - i me-o *f* da-bis

1C-T

f

da - bis

1C-B

f

da - bis

2C-S

f

da - bis

2C-A

f

Au - di - tu - i me-o *f* da-bis

2C-T

f

da - bis

2C-B

f

da - bis

KB

dol.

p

f

58

1C-S gau - di - - um, da - bis gau - di - - um,

1C-A gau - di - - um, Au - di - tu - - i me-o da-bis gau - di - - um,

1C-T gau - di - - um, da - bis gau - di - - um,

1C-B gau - di - - um, da - bis gau - di - - um,

2C-S gau - di - - um, da - bis gau - di - - um,

2C-A gau - di - - um, Au - di - tu - - i me-o da-bis gau - di - - um,

2C-T gau - di - - um, da - bis gau - di - - um,

2C-B gau - di - - um, da - bis gau - di - - um,

KB *p* *dol.* *f* *p*

61

1C-S *p*
da - - - - - bis gau - - - - di - um

1C-A *p*
da - - - - - bis gau - - - - di - um

1C-T *p*
da - - bis gau - - - - di - um

1C-B *p*
da - - - - - bis gau - - - - di - um

KB



63

1C-S
et læ - - - - - ti - - - - ti - am,

1C-A
et læ - - - - - ti - - - - ti - am,

1C-T
et læ - ti - - - - ti - am,

1C-B
et læ - - - - - ti - - - - ti - am,

KB *f*

65 *f* *rit.* ----- *f*

1C-S et læ - ti - - - ti - am. Au -

1C-A et læ - ti - - - ti - am. Au -

1C-T et læ - ti - - - ti - am. Au -

1C-B et læ - ti - - - ti - am.

2C-S et læ - ti - - - ti - am. Au -

2C-A et læ - ti - - - ti - am. Au -

2C-T et læ - ti - - - ti - am. Au -

2C-B et læ - ti - - - ti - am.

KB *p* *f*

69 **K** a tempo

1C-S
-di-tu - - i me-o da-bis gau - - di - - um, au - di-tu - - i me-o da-bis

1C-A
-di-tu - - i me-o da-bis gau - - di - - um, au - di-tu - - i me-o da-bis

1C-T
-di-tu - - i me-o da-bis gau - - di - - um, au - di-tu - - i me-o da-bis

1C-B
da-bis gau - - di - - um, da-bis

2C-S
-di-tu - - i me-o da-bis gau - - di - - um, au - di-tu - - i me-o da-bis

2C-A
-di-tu - - i me-o da-bis gau - - di - - um, au - di-tu - - i me-o da-bis

2C-T
-di-tu - - i me-o da-bis gau - - di - - um, au - di-tu - - i me-o da-bis

2C-B
da-bis gau - - di - - um, da-bis

KB

72

1C-S *p*
gau - - di - - um, da - - - - bis gau - - di-um

1C-A *p*
gau - - di - - um, da - - - - bis gau - - di-um

1C-T *p*
gau - - di - - um, da - bis gau - - di-um

1C-B *p*
gau - - di - - um, da - - - - bis gau - - di-um

2C-S
gau - - di - - um,

2C-A
gau - - di - - um,

2C-T
gau - - di - - um,

2C-B
gau - - di - - um,

KB *dol.* *p*

75 L

1C-S et læ - - - ti - - ti-am, *f* Au - - di-tu - - i me-o da-bis

1C-A et læ-ti - - ti-am, *f* Au - - di-tu - - i me-o da-bis

1C-T et læ - - - ti - - ti-am, *f* Au - - di-tu - - i me-o da-bis

1C-B et læ - - - ti - - ti-am, *f* da-bis

2C-S *f* Au - - di-tu - - i me-o da-bis

2C-A *f* Au - - di-tu - - i me-o da-bis

2C-T *f* Au - - di-tu - - i me-o da-bis

2C-B *f* da-bis

KB *f*

78

1C-S
gau - - - di - - - um, au - - di - tu - - - i me - o da-bis

1C-A
gau - - - di - - - um, au - - di - tu - - - i me - o da-bis

1C-T
gau - - - di - - - um, au - - di - tu - - - i me - o da-bis

1C-B
gau - - - di - - - um, da - bis

2C-S
gau - - - di - - - um, au - - di - tu - - - i me - o da-bis

2C-A
gau - - - di - - - um, au - - di - tu - - - i me - o da-bis

2C-T
gau - - - di - - - um, au - - di - tu - - - i me - o da-bis

2C-B
gau - - - di - - - um, da - bis

KB

80

1C-S *p*
gau - - di - - um, da - - - - bis gau - - di-um

1C-A *p*
gau - - di - - um, da - - - - bis gau - - di-um

1C-T *p*
gau - - di - - um, da - bis gau - - di-um

1C-B *p*
gau - - di - - um, da - - - - bis gau - - di-um

2C-S
gau - - di - - um,

2C-A
gau - - di - - um,

2C-T
gau - - di - - um,

2C-B
gau - - di - - um,

KB *dol.*

83

1C-S et læ - - - ti - - ti-am, *f* da - - - bis

1C-A et læ - - - ti - - ti-am, *f* da - - - bis

1C-T et læ - ti - - ti-am, *f* da - - - bis

1C-B et læ - - - ti - - ti-am, *f* da - - - bis

2C-S *f* da - - - bis

2C-A *f* da - - - bis

2C-T *f* da - - - bis

2C-B *f* da - - - bis

KB *f*

86

1C-S
gau - - di - um et læ - - - ti - - - ti - am.

1C-A
gau - - di - um et læ - - - ti - - - ti - am.

1C-T
gau - - di - um et læ - - - ti - - - ti - am.

1C-B
gau - - di - um et læ - - - ti - - - ti - am.

2C-S
gau - - di - um et læ - - - ti - - - ti - am.

2C-A
gau - - di - um et læ - - - ti - - - ti - am.

2C-T
gau - - di - um et læ - - - ti - - - ti - am.

2C-B
gau - - di - um et læ - - - ti - - - ti - am.

KB



90 *dol.* **M**

KB



94

KB

98 N

1C-S *p* Et ex - sul - ta - - bunt os - - - sa, et

1C-A *p* Et ex - sul - ta - - bunt os - - - sa, et

1C-T *p* Et ex - - sul - ta - bunt os - - - - sa,

1C-B *p* Et ex - - sul - ta - - bunt os - - - sa, et

KB *p*



102

1C-S ex - - sul - ta - - bunt os - - sa, et ex - - sul - ta - - bunt os - - sa hu-

1C-A ex - - sul - ta - - bunt os - - sa, et ex - - sul - ta - - bunt os - - sa hu-

1C-T et ex - - sul - ta - bunt os - - - sa, et ex - - sul - ta - bunt os - - - - sa

1C-B ex - - sul - ta - - bunt os - - sa, et ex - - sul - ta - - bunt os - - sa hu-

KB

106

1C-S
-mi - - - li - a - - - - ta; et ex - - - sul-ta - - bunt

1C-A
-mi - - - li - a - - - - ta; et ex - - - sul-ta - - bunt

1C-T
hu-mi - - - li - a - - - ta; et ex - - - sul-ta-bunt *p*

1C-B
-mi - - - li - a - - - - ta; ex - - - sul-ta - - bunt

KB



109

1C-S
os - - - - - sa hu - - mi - - - - - li - a - - - - -

1C-A
os - - - - - sa hu - - mi - - - - - li - a - - - - -

1C-T
os - - - - - sa hu - mi - - - - - li - a - - - - -

1C-B
os - - - - - sa hu - - mi - - - - - li - a - - - - -

KB

111 O

1C-S *f* -ta; et ex - - - sul-ta - - - bunt os - - - - sa, et

1C-A *f* -ta; et ex - - - sul-ta - - - bunt os - - - - sa, et

1C-T *f* -ta; Et ex - - sul-ta-bunt os - - - - sa,

1C-B *f* -ta; et ex - - - sul-ta - - - bunt os - - - - sa, et

2C-S *f* et ex - - - sul-ta - - - bunt os - - - - sa, et

2C-A *f* et ex - - - sul-ta - - - bunt os - - - - sa, et

2C-T *f* Et ex - - sul-ta-bunt os - - - - sa,

2C-B *f* et ex - - - sul-ta - - - bunt os - - - - sa, et

KB *mp* *f* 8

114

1C-S
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

1C-A
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

1C-T
et ex - - sul-ta-bunt os - - - - sa, et ex - - sul-ta-bunt

1C-B
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

2C-S
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

2C-A
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

2C-T
et ex - - sul-ta-bunt os - - - - sa, et ex - - sul-ta-bunt

2C-B
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

KB

117 P *ff*

1C-S os - - - sa hu - mi - - - li - a - - - ta; au - di - tu - - i

1C-A os - - - sa hu - mi - - - li - a - - - ta; au - di - tu - - i

1C-T os - - - sa hu - mi - - - li - a - - - ta; au - di - tu - - i

1C-B os - - - sa hu - mi - - - li - a - - - ta; au - di - tu - - i

2C-S os - - - sa hu - mi - - - li - a - - - ta; au - di - tu - - i

2C-A os - - - sa hu - mi - - - li - a - - - ta; au - di - tu - - i

2C-T os - - - sa hu - mi - - - li - a - - - ta; au - di - tu - - i

2C-B os - - - sa hu - mi - - - li - a - - - ta; au - di - tu - - i

KB *ff*

120

1C-S me - - - o da - - - bis gau - - - di - um,

1C-A me - - - o da - - - bis gau - - - di - um,

1C-T me - - - o da - - - bis gau - - - di - um,

1C-B me - - - o da - - - bis gau - - - di - um, da - - - bis

2C-S me - - - o da - - - bis gau - - - di - um,

2C-A me - - - o da - - - bis gau - - - di - um,

2C-T me - - - o da - - - bis gau - - - di - um,

2C-B me - - - o da - - - bis gau - - - di - um, da - - - bis

KB

122

1C-S
gau - - - di - um, et læ - - ti - - ti-am

1C-A
gau - - - di - um, et læ - - ti - - ti-am

1C-T
gau - - - di - um, et læ - - ti - - ti-am

1C-B
gau - - - - di - um, et læ - - ti - - - - ti - - am et ex - sul -

2C-S
gau - - - di - um, et læ - - ti - - ti-am

2C-A
gau - - - di - um, et læ - - ti - - ti-am

2C-T
gau - - - di - um, et læ - - ti - - ti-am

2C-B
gau - - - - di - um, et læ - - ti - - - - ti - - am et ex - sul -

KB

124

1C-S et ex-sul - ta - - bunt os - - - sa hu - - - mi - li - -

1C-A et ex-sul - ta - - bunt os - - - sa hu - - - mi - li - -

1C-T et ex-sul - ta - - bunt os - - - sa hu - - - mi - li - -

1C-B -ta - - - - - bunt os - - - sa hu - - - mi - li - -

2C-S et ex-sul - ta - - bunt os - - - sa hu - - - mi - li - -

2C-A et ex-sul - ta - - bunt os - - - sa hu - - - mi - li - -

2C-T et ex-sul - ta - - bunt os - - - sa hu - - - mi - li - -

2C-B -ta - - - - - bunt os - - - sa hu - - - mi - li - -

KB

127 Q

1C-S  - a - - - - - ta; au - di - tu - - i me - - o da - - bis

1C-A  - a - - - - - ta; au - di - tu - - i me - - o da - - bis

1C-T  - a - - - - - ta; au - di - tu - - i me - - o da - - bis

1C-B  - a - - - - - ta; au - di - tu - - i me - - - o da - - - bis

2C-S  - a - - - - - ta; au - di - tu - - i me - - o da - - bis

2C-A  - a - - - - - ta; au - di - tu - - i me - - o da - - bis

2C-T  - a - - - - - ta; au - di - tu - - i me - - o da - - bis

2C-B  - a - - - - - ta; au - di - tu - - i me - - - o da - - - bis

KB 

130

1C-S
gau - - di - um, gau - - - di - um,

1C-A
gau - - di - um, gau - - - di - um,

1C-T
gau - - di - um, gau - - - di - um,

1C-B
gau - - - - di - um, da - - - bis gau - - - - - di - um, et læ - -

2C-S
gau - - di - um, gau - - - di - um,

2C-A
gau - - di - um, gau - - - di - um,

2C-T
gau - - di - um, gau - - - di - um,

2C-B
gau - - - - di - um, da - - - bis gau - - - - - di - um, et læ - -

KB

132

1C-S et læ - - ti - - ti-am et ex - sul - ta - - bunt

1C-A et læ - - ti - - ti-am et ex - sul - ta - - bunt

1C-T et læ - - ti - - ti-am et ex - sul - ta - - bunt

1C-B -ti - - - - ti - - am et ex - sul - - ta - - - - - bunt

2C-S et læ - - ti - - ti-am et ex - sul - ta - - bunt

2C-A et læ - - ti - - ti-am et ex - sul - ta - - bunt

2C-T et læ - - ti - - ti-am et ex - sul - ta - - bunt

2C-B -ti - - - - ti - - am et ex - sul - - ta - - - - - bunt

KB

134

1C-S os - - - sa hu - - mi - li - - a - - - - - ta.

1C-A os - - - sa hu - - mi - li - - a - - - - - ta.

1C-T os - - - sa hu - - mi - li - - a - - - - - ta.

1C-B os - - - sa hu - - mi - li - - a - - - - - ta.

2C-S os - - - sa hu - - mi - li - - a - - - - - ta.

2C-A os - - - sa hu - - mi - li - - a - - - - - ta.

2C-T os - - - sa hu - - mi - li - - a - - - - - ta.

2C-B os - - - sa hu - - mi - li - - a - - - - - ta.

KB *dol.*



138

1C-S *dol.* et ex - - sul-ta - - bunt os - - sa, et ex - - sul-ta - - bunt

1C-A *dol.* et ex - - sul-ta - - bunt os - - sa, et ex - - sul-ta - - bunt

1C-T *p* et ex - - sul-ta-bunt os - - sa, et ex - - sul-ta-bunt

1C-B *dol.* et ex - - sul-ta - - bunt os - - sa, et ex - - sul-ta - - bunt

KB *p*

142

1C-S
os - - sa, et ex - - sul-ta - - bunt os - - sa hu - mi - - li - a - - -

1C-A
os - - sa, et ex - - sul-ta - - bunt os - - - sa hu - mi - - li - a - - -

1C-T
os - - sa, et ex - - sul-ta-bunt os - - - - sa hu-mi - - li-a -

1C-B
os - - sa, et ex - - sul-ta - - bunt os - - - sa hu - mi - - li - a - - -

KB



146

1C-S
-ta; et ex - - sul-ta-bunt os - - sa hu - mi - - li - a - - -

1C-A
-ta; et ex - - sul-ta - - bunt os - - sa hu - mi - - li - a - - -

1C-T
-ta; et ex - - sul-ta - - bunt os - - - - sa hu-mi - - li-a -

1C-B
-ta; et ex - - sul-ta - - bunt os - - - sa hu - mi - - li - a - - -

KB

150 S

1C-S -ta; et ex - - sul-ta - - bunt os - - - - sa, et

1C-A -ta; et ex - - sul-ta - - bunt os - - - - sa, et

1C-T -ta; et ex - - sul-ta-bunt os - - - - - - - sa,

1C-B -ta; et ex - - sul-ta - - bunt os - - - - sa, et

2C-S et ex - - sul-ta - - bunt os - - - - sa, et

2C-A et ex - - sul-ta - - bunt os - - - - sa, et

2C-T et ex - - sul-ta-bunt os - - - - - - - sa,

2C-B et ex - - sul-ta - - bunt os - - - - sa, et

KB

153

1C-S
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

1C-A
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

1C-T
et ex - - sul-ta-bunt os - - - - - sa, et ex - - sul-ta-bunt

1C-B
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

2C-S
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

2C-A
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

2C-T
et ex - - sul-ta-bunt os - - - - - sa, et ex - - sul-ta-bunt

2C-B
ex - - sul-ta - - bunt os - - - - sa, et ex - - sul-ta - - bunt

KB

156 T

1C-S *ff*
os - - - sa hu - mi - - li-a - - - ta; au-di-tu - - i me - - o da - bis

1C-A *ff*
os - - - sa hu - mi - - li-a - - - ta; au-di-tu - - i me - - o da - bis

1C-T *ff*
os - - - sa hu - mi - - li-a - - - ta; au-di-tu - - i me - - o da - bis

1C-B *ff*
os - - - sa hu - mi - - li-a - - - ta; au-di-tu - - i me - - o da - bis

2C-S *ff*
os - - - sa hu - mi - - li-a - - - ta; au-di-tu - - i me - - o da - bis

2C-A *ff*
os - - - sa hu - mi - - li-a - - - ta; au-di-tu - - i me - - o da - bis

2C-T *ff*
os - - - sa hu - mi - - li-a - - - ta; au-di-tu - - i me - - o da - bis

2C-B *ff*
os - - - sa hu - mi - - li-a - - - ta; au-di-tu - - i me - - o da - bis

KB *ff*

160

1C-S gau - - - di - um, gau - - - di - um,

1C-A gau - - - di - um, gau - - - di - um,

1C-T gau - - - di - um, gau - - - di - um,

1C-B gau - - - di - um, da - - - bis gau - - - di - um, et læ - -

2C-S gau - - - di - um, gau - - - di - um,

2C-A gau - - - di - um, gau - - - di - um,

2C-T gau - - - di - um, gau - - - di - um,

2C-B gau - - - di - um, da - - - bis gau - - - di - um, et læ - -

KB

162

1C-S et læ - ti - ti - am et ex - sul - ta - bunt os - - - sa

1C-A et læ - ti - ti - am et ex - sul - ta - bunt os - - - sa

1C-T et læ - ti - ti - am et ex - sul - ta - bunt os - - - sa

1C-B - ti - - - ti - amet ex - sul - ta - - - - bunt os - - - sa

2C-S et læ - ti - ti - am et ex - sul - ta - bunt os - - - sa

2C-A et læ - ti - ti - am et ex - sul - ta - bunt os - - - sa

2C-T et læ - ti - ti - am et ex - sul - ta - bunt os - - - sa

2C-B - ti - - - ti - amet ex - sul - ta - - - - bunt os - - - sa

KB

U

165

1C-S hu - - mi - li - - a - - - - - ta; au - di - tu - - i me - - o da - bis

1C-A hu - - mi - li - - a - - - - - ta; au - di - tu - - i me - - o da - bis

1C-T hu - - mi - li - - a - - - - - ta; au - di - tu - - i me - - o da - bis

1C-B hu - - mi - li - - a - - - - - ta; au - di - tu - - i me - - o da - - bis

2C-S hu - - mi - li - - a - - - - - ta; au - di - tu - - i me - - o da - bis

2C-A hu - - mi - li - - a - - - - - ta; au - di - tu - - i me - - o da - bis

2C-T hu - - mi - li - - a - - - - - ta; au - di - tu - - i me - - o da - bis

2C-B hu - - mi - li - - a - - - - - ta; au - di - tu - - i me - - o da - - bis

KB

169

1C-S gau - - - di - um, gau - - - di - um,

1C-A gau - - - di - um, gau - - - di - um,

1C-T gau - - - di - um, gau - - - di - um,

1C-B gau - - - di - um, da - - - bis gau - - - di - um, et læ - -

2C-S gau - - - di - um, gau - - - di - um,

2C-A gau - - - di - um, gau - - - di - um,

2C-T gau - - - di - um, gau - - - di - um,

2C-B gau - - - di - um, da - - - bis gau - - - di - um, et læ - -

KB gau - - - di - um, gau - - - di - um, gau - - - di - um, da - - - bis gau - - - di - um, et læ - -

171

1C-S et læ - ti - ti-am et ex-sul - ta - bunt os - - - sa

1C-A et læ - ti - ti-am et ex-sul - ta - bunt os - - - sa

1C-T et læ - ti - ti-am et ex-sul - ta - bunt os - - - sa

1C-B -ti - - - ti - amet ex-sul - ta - - - - bunt os - - - sa

2C-S et læ - ti - ti-am et ex-sul - ta - bunt os - - - sa

2C-A et læ - ti - ti-am et ex-sul - ta - bunt os - - - sa

2C-T et læ - ti - ti-am et ex-sul - ta - bunt os - - - sa

2C-B -ti - - - ti - amet ex-sul - ta - - - - bunt os - - - sa

KB

174

1C-S hu - - - mi - li - - a - - - - - ta;

1C-A hu - - - mi - li - - a - - - - - ta;

1C-T hu - - - mi - li - - a - - - - - ta;

1C-B hu - - - mi - li - - a - - - - - ta;

2C-S hu - - - mi - li - - a - - - - - ta;

2C-A hu - - - mi - li - - a - - - - - ta;

2C-T hu - - - mi - li - - a - - - - - ta;

2C-B hu - - - mi - li - - a - - - - - ta;

KB



177

KB

7. Cor Mundum Crea

Hilarión Eslava

Andantino

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

Keyboard Reduction

dol.

KB

KB

KB

rit.

dol.

V a tempo
pdol.

1C-S
Cormun - dum cre-a, cormun - dum cre-a, cor mun-dum cre-a in

1C-A
Cormun-dum cre-a, cormun-dum cre-a, cormun-dum cre-a

1C-T
Cor mun - - - dum cre - - - a, cre-a

1C-B
Cormun-dum cre-a, cormun-dum cre-a, cormun-dum cre-a

KB



28

1C-S
me, De - - us; Cor mun - - - dum

1C-A
in me, De - - us; Cormun - dum cre-a, cormun - - dum

1C-T
in me, De - - us; Cor mun - dum cre-a, cor mun - - dum

1C-B
in me, De - - us; Cormun - dum cre-a, cormun - - dum

KB

33

1C-S
cre - - a, cre-a in me, De - - - - us;

1C-A
cre-a, cormun - dum cre-a in me, De - - - - us; *f* cormun-dum

1C-T
cre-a, cor mun - dum cre-a in me, De - - - - us; *f* cormun-dum

1C-B
cre-a, cormun - - dum cre-a in me, De - - - - us;

KB

38

1C-S
f cre - a, cre - a, *rit. dol.* cor mun-dum cre - a in me,

1C-A
dol. cre - a, cormun-dum cre - a, cormun-dum *p* cre - a, cor mun-dum cre - a in me,

1C-T
dol. cre - a, cor mun-dum cre - a, cormun-dum *p* cre - a, cor mun-dum cre - a in me,

1C-B
f cre - a, cre - a, cormun-dum *dol.* cre - - a, cor mun-dum *p* cre - a in me,

KB

42 (rit.) W a tempo

1C-S De-us, in me, De-us,

1C-A De-us, in me, De-us.

1C-T De-us, in me, De-us.

1C-B De-us, in me, De-us.

KB *dol.*
p



47

1C-S et

1C-A et spi-ri-tum rec-tum in-nova, et

1C-T et spi-ri-tum rec-tum

KB *p*

51

1C-S *f*
spi-ri-tum rec - - tum in - - no-va, rec - tum in - - no-va, in - - no-

1C-A *f*
spi-ri-tum rec - - tum in - - no-va, rec - tum in - - no-va, in - - no-

1C-T *mf* *f*
in - no-va, in - - no-va, in - - - - - no-

1C-B *f*
et spi - - - - ri-tum rec - - - - - tum in - - - no - -

KB *f*
f



54

1C-S *p*
-va in_vis-ce-ri-bus me - - is,

1C-A *p*
-va in_vis-ce-ri-bus me - - - is,

1C-T *p*
-va in_vis-ce-ri-bus me - - is,

1C-B *p*
-va in vis-ce-ri-bus me - - - is,

KB *dol.*

59 *mf* **rit.** -----

1C-S in vis-ce-ri-bus me - - is,

1C-A in vis-ce-ri-bus me - - is,

1C-T in vis-ce-ri-bus me - - is,

1C-B in vis-ce-ri-bus me - - is,

KB



64 (rit.) **X** a tempo

1C-S Cor mun - - - dum cre - -

1C-A Cormun - dum cre - a, cormun - - dum cre - a,

1C-T Cor mun - dum cre - a, cor mun - - dum cre - a,

1C-B Cormun - dum cre - a, cormun - - dum cre - a,

KB

69

1C-S *-a, cre - a in me, De - - - - us;*

1C-A *cormun - dum cre - a in me, De - - - - us; cormun-dum*

1C-T *cor mun - dum cre - a in me, De - - - - us; cormun-dum*

1C-B *cormun - - dum cre - a in me, De - - - - us;*

KB



73

1C-S ***f** cre-a, cre-a, **rit.** *p* cre-a in me, De-us, in me, De-us.*

1C-A *cre-a, cormundum cre-a, cormundum *p* cre-a in me, De-us, in me, De-us.*

1C-T *cre-a, cormun-dum cre-a, cormun-dum *p* cre-a in me, De-us, in me, De-us.*

1C-B ***f** cre-a, cre-a, cormundum *p* cre-a in me, De-us, in me, De-us.*

KB

78 **Y** *a tempo*
dol.
p

KB

82

1C-S
et spi-ri-tum rec-tum in-no-va, rec-tum in - - - no - -

1C-A
et spi-ri-tum rec-tum in - - - no - -

1C-T
et spi-ri-tum

1C-B
et

KB
p

86

1C-S
-va, rec - - tum in - - no-va, in - - no-va, et

1C-A
-va, rec - - tum in - - - no-va et

1C-T
rec - - - - - tum in - - no-va, in - - no-va et

1C-B
spi - ri-tum rec-tum in - - no-va, in - - no-va et

KB
f

89

1C-S *mp* *rit.* *p*
 spi-ri-tum, et spi-ri-tum rec - tum in-novain vis - ce-ri-bus, in - vis -

1C-A *mp* *p*
 spi-ri-tum, et spi-ri-tum rec - - tum in-nova in vis-ce-ri-bus, in vis

1C-T *mp* *p*
 spi-ri-tum, et spi-ri-tum rec - tum in-nova in vis-ce-ri-bus, in vis

1C-B *mp* *p*
 spi-ri-tum, et spi-ri-tum rec - tum in-nova in vis-ce-ri-bus, in vis

KB *mp* *p*



93 (rit.) *f* *p* **Z** *a tempo* *f*
 -ce - ri-bus, in vis - ce - ri-bus me - - - - is; et

1C-A *f* *p* *f*
 -ce - ri-bus, in vis - ce - ri-bus me - - - - is; et

1C-T *f* *p* *f*
 -ce - ri-bus, in vis - ce - ri-bus me - - - - is; et

1C-B *f* *p* *f*
 -ce - ri-bus, in vis - ce - ri-bus me - - - - is; et

KB *f* *p* *f*

97

1C-S *mp* *rit.* *p*
 spi-ri-tum rec - - tum in-no-va in vis - - ce-ri-bus, in vis - ce-ri-bus, in vis -

1C-A *mp* *p*
 spi-ri-tum rec - - tum in-no-va in vis - - ce-ri-bus, in vis-ce-ri-bus, in vis

1C-T *mp* *p*
 spi-ri-tum rec - - tum in-no-va in vis - - ce-ri-bus, in vis-ce-ri-bus, in vis

1C-B *mp* *p*
 spi-ri-tum rec - - tum in-no-va in vis - - ce-ri-bus, in vis-ce-ri-bus, in vis

KB *mp* *p*



101

1C-S *(rit.)* *f* *p*
 -ce-ri-bus, in vis-ce-ri-bus me - - - is;

1C-A *f* *p*
 -ce-ri-bus, in vis-ce-ri-bus me - - - is;

1C-T *f* *p*
 -ce-ri-bus, in vis-ce-ri-bus me - - - is;

1C-B *f* *p*
 -ce-ri-bus, in vis-ce-ri-bus me - - - is;

KB *f* *p*

8. Redde Mihi

Hilarión Eslava

Andantino

Soprano 1

Soprano 2

Keyboard Reduction

dol.



5

KB



9

KB



11

KB

f

15

S. 1

S. 2

KB

p

Red - de, red - - de mi - - hi læ - - ti - - ti-am, mi-hi læ -

20

S. 1

S. 2

KB

Red - de, red - - de mi - - hi læ - - ti - - ti-am,

-ti - - ti-am.

25

S. 1

S. 2

KB

mi-hi læ - - ti - - ti-am, red - - de, red - de mi - - hi læ -

red - - de, red - de mi - - hi læ -

30

S. 1
-ti - tiam, læ - ti - tiam, læ - ti - tiam sa - - lu-taris tu - - i;

S. 2
-ti - tiam, læ - ti - tiam, læ - ti - tiam, sa - - lu-taris tu - - i;

KB

36

S. 1
et spi - - ri-tu princi - pa - - li, con -

S. 2
et spi - - ri-tu princi - pa - - li, et spi - - ri-tu princi -

KB

40

S. 1
-fir - - ma, con-fir - - ma, con-fir - - ma, con-fir - - ma me, con - -

S. 2
-pa - - li, con-fir - - ma, con-fir - - ma, con-fir - - ma me, con - -

KB

43

S. 1 *f > p*
-fir - - - ma me, con-fir - ma, con-fir - ma, con-fir - - ma me, con -

S. 2 *f > p*
-fir - - - - ma - me, con-fir - ma, con-fir - ma, con-fir - - ma me, con -

KB *f > p*



47

S. 1
-fir - - - ma me,

S. 2
-fir - - - - ma - me,

KB *f*



51

S. 1
Red - de, red - de mi - - hi læ -

S. 2

KB *p*

56

S. 1 -ti - - ti-am, mi-hi læ - - ti - - ti-am.

S. 2 Red - de, red - - de

KB

61

S. 1 red-de

S. 2 mi - - hi læ - - ti - - ti-am, mi - hi læ - - ti - - ti - am, red-de

KB

65

S. 1 mi-hi læ - - - ti - - ti-am sa-lu - ta - - - ris tu - - - i, sa-lu-

S. 2 mi-hi læ - - - ti - - ti-am sa-lu ta - - - ris tu - - - i, sa-lu-

KB

69

S. 1 -ta - - - - ris tu - i, sa - lu - ta - ris tu - - i.

S. 2 -ta - - - - ris tu - i, sa - lu - ta - ris tu - - i.

KB



74

S. 1 *p* Red - de, red - - de mi - - hi læ - - ti - - ti-am,

S. 2 *p* Red - - de red-de mi - - hi læ - - ti - - ti-am,

KB



79

S. 1 Red - - de, red - de mi - - hi læ - ti - ti-am sa-lu-ta - ris

S. 2 red - de, red - de mi - - hi læ - ti - ti-am sa-lu-ta - ris

KB

84

S. 1 tu - - i, et spi - - ri-tu princi - pa - - li, con-

S. 2 tu - - i, et spi - - ri-tu princi - pa - - li, et spi - - ri-tu princi -

KB

88

S. 1 -fir - ma, con-fir - ma, con - fir - ma, con-fir - - ma me, con - - fir - - ma

S. 2 -pa-li, con-fir - ma, con - fir - ma, con-fir - - ma me, con - - fir - - ma

KB

92

S. 1 me, con-fir - - ma, con - fir - - ma, con-fir - - ma me, con - -

S. 2 me, con-fir - - ma, con - fir - - ma, con-fir - - ma me, con - -

KB

95

S. 1

-fir - - - ma me,

S. 2

-fir - - ma me,

KB

f



99

KB

Keyboard Reduction

Miserere a Ocho

5. Ecce Enim

Hilarión Eslava

Allegro Maestoso

7

13

19

25 **A** *dol.*

30

f

p

f

35 B

41

mp

47

f

53

mf

59

ff *dol.* *rit.*

66 C **a tempo**

f

70

76

82 *rit.*

88 **D** *a tempo*

94

101 *dol.*

107

113

118 *rit.* **E** *a tempo*

124

131

137

142 *rit.* **F** *a tempo* *dol.* *mp*

148

f *p* *f* *p*

G

155

f

G

162

mp

G

169

f

G

176

mf *ff*

G

183

rit.

G

6. Auditui Meo

Hilarión Eslava

Allegro Moderato

The musical score for "Auditui Meo" is written for keyboard reduction. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allegro Moderato". The score is divided into five systems, each with two staves. The first system (measures 1-4) features a piano (p) dynamic and a forte (f) dynamic. The second system (measures 5-7) includes a piano (p) dynamic and a forte (f) dynamic. The third system (measures 8-10) features a forte (f) dynamic and a ritardando (rit.) marking. The fourth system (measures 11-13) includes a piano (p) dynamic and a forte (f) dynamic. The fifth system (measures 14-15) features a piano (p) dynamic and a forte (f) dynamic. The piece concludes with a "Ha tempo" instruction.

18

21

24

27

30

33 I

f

dol.

f

mf

The image displays a page of musical notation for a keyboard reduction, consisting of six systems of staves. The notation is written in a key signature of one sharp (F#) and includes various musical symbols such as notes, rests, and dynamic markings.

The systems are numbered 37, 40, 43, 46, 49, and 52, indicating the starting measure of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte).

56 J *dol.* *p* *f* *p* *f*

60 *dol.* *p*

63 *f*

66 *rit.* K *a tempo* *p* *f*

70 *dol.* *p*

The image displays a page of musical notation for a keyboard reduction, consisting of six systems of staves. The notation is written in a grand staff format (treble and bass clefs). The key signature is one sharp (F#). The systems are numbered 73, 76, 79, 82, 85, and 88. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system (73) features a complex melodic line in the treble staff and a more rhythmic bass line. The second system (76) includes a forte (*f*) dynamic marking and a section labeled 'L'. The third system (79) features a *dol.* (dolce) marking. The fourth system (82) includes a forte (*f*) dynamic marking. The fifth system (85) continues the melodic and rhythmic development. The sixth system (88) includes a *dol.* marking and a section labeled 'M'. The notation is clear and well-organized, typical of a professional musical score.

92

97

102

107

112

115

118 **P** *ff*

122

124

128 **Q**

131

133

136 **R** *dol.* *p*

139



143



147



S
151



154



T
158



161

164

168

171

174

177

7. Cor Mundum Crea

Hilarión Eslava

Andantino

dol.

7

13

f

18 *rit.* *dol.* **V** a tempo

25 *p*

31

36 *rit.* *dol.*

41 *(rit.)* **W** *a tempo* *dol.*

47 *dol.*

55 *rit.*

61 *(rit.)* **X** *a tempo*

68 *f*

73 *rit.* *p*

78 **Y** *a tempo* *dol.* *p*

82 *p* *f*

89 *rit.* *mp* *p* *f*

95 **Z** *a tempo* *p* *f* *mp* *p* *rit.*

100 *(rit.)* *f* *p*

8. Redde Mihi

Hilarión Eslava

Andantino

6

10

13

18

23

dol.

f

p

27

System 1 (Measures 27-34): Treble staff features complex chords and arpeggios, including a triplet of eighth notes in measure 30. Bass staff features a steady eighth-note accompaniment.

35

System 2 (Measures 35-40): Treble staff features complex chords and arpeggios. Bass staff features a steady eighth-note accompaniment.

41

System 3 (Measures 41-45): Treble staff features complex chords and arpeggios. Bass staff features a steady eighth-note accompaniment. Dynamics *f* and *p* are indicated.

46

System 4 (Measures 46-50): Treble staff features complex chords and arpeggios. Bass staff features a steady eighth-note accompaniment. Dynamics *f > p* and *f* are indicated.

51

System 5 (Measures 51-55): Treble staff features complex chords and arpeggios. Bass staff features a steady eighth-note accompaniment. Dynamics *p* is indicated.

56

System 6 (Measures 56-60): Treble staff features complex chords and arpeggios. Bass staff features a steady eighth-note accompaniment.

59

64

69

74

79

82

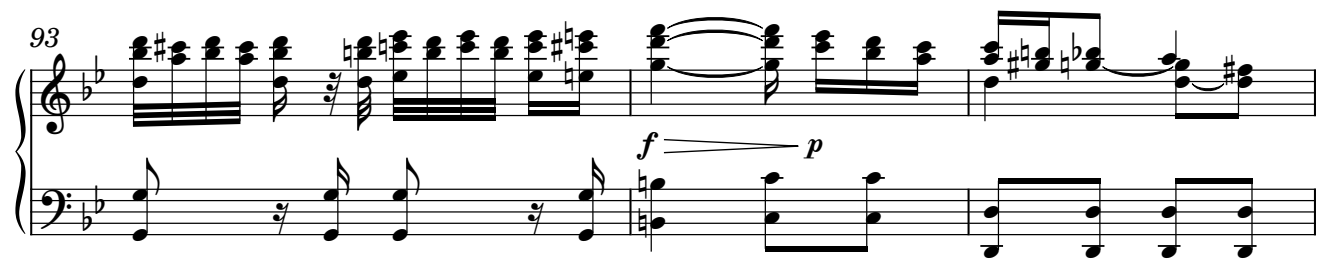
85



89



93



96



99

