



TERCIA SOLEMNE A 4 VOCES

DE JUAN PEDRO ESNAOLA



VERSIÓN PARA CORO Y ÓRGANO

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Tercia Solemne

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Invocación inicial

Juan Pedro Esnaola

[♩ = 100]

SOPRANO

CONTRALTO

TENOR

BAJO

ÓRGANO

5

8

Musical score for measures 8-11. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly silent, indicated by dashes. The piano accompaniment consists of a complex melodic line in the right hand and a bass line in the left hand. The piano part includes triplets and a final triplet in the right hand.

12

[f]
Do mi ne Do mi

[f]
Do mi ne Do mi

[f]
Do mi ne Do mi

[f]
Do mi ne Do mi

Musical score for measures 12-15. The score includes four vocal staves and a piano accompaniment. The vocal parts have lyrics: "Do mi ne Do mi". Each vocal line starts with a forte dynamic marking *[f]*. The piano accompaniment features a rhythmic pattern of eighth notes with triplets in the right hand and a bass line in the left hand.

17

ne

ne

ne

ne

20

ne

ne

ne

ne

[p] [mp]

Do mi ne ad ad ju van dum me Do mi ne ad ad ju

[p] [mp]

Do mi ne ad ad ju van dum me Do mi

[p] [mp]

Do mi ne ad ad ju van dum me Do mi ne ad ad ju

[p] [mp]

Do mi ne ad ad ju van dum me Do mi ne ad ad ju

[mf]

van dum me Do mi ne ad ad ju van dum me fes ti na

[mf]

ne ad ad ju van dum me Do mi ne ad ad ju van dum me fes ti na

[mf]

van dum me Do mi ne ad ad ju van dum me fes ti na

[mf]

van dum me Do mi ne ad ad ju van dum me fes ti na

Measures 32-34 of a musical score. The score consists of five staves. The top four staves (treble and bass clefs) are empty, indicating rests for the vocal parts. The fifth staff is a grand staff (treble and bass clefs) containing a piano accompaniment. The piano part features a complex, rhythmic melody in the right hand, primarily consisting of eighth and sixteenth notes, and a supporting bass line in the left hand with chords and single notes.

Measures 35-39 of a musical score. The score consists of five staves. The top four staves contain vocal lines for four different parts (Soprano, Alto, Tenor, Bass). Each vocal line begins with a dynamic marking *[f]* and a crescendo hairpin. The lyrics for all parts are: "Glo ri a Pa tri et Fi li o". The bottom staff is a grand staff (treble and bass clefs) containing a piano accompaniment. The piano part features a complex, rhythmic melody in the right hand, primarily consisting of eighth and sixteenth notes, and a supporting bass line in the left hand with chords and single notes.

[mp legato]
Glo ri a

[mp legato]
Glo ri a

[*mf*] [*mp legato*]
Pa tri Pa tri et Fi li

[mp articulado]
Glo ri a Pa tri

[*mf*] [*mp legato*]
Pa tri Pa tri et Fi li

[mp articulado]
Glo ri a Pa tri

50

[un poco más]

[un poco más]

o Glo ri a Pa tri Pa tri et

[mp articulado]

[mp articulado]

Pa tri et Fi li o Glo ri a Pa tri

[un poco más]

[un poco más]

o Glo ri a Pa tri Pa tri et

[mp articulado]

[mp articulado]

Pa tri et Fi li o Glo ri a Pa tri

55

[mf]

Fi li o et Spi ri tu i Sanc to

[mp articulado] *[mf]*

Pa tri et Fi li o et Spi ri tu i Sanc to

[mf]

Fi li o et Spi ri tu i Sanc to

[mp articulado] *[mf]*

Pa tri et Fi li o et [Spi ri tu i Sanc to Spi ri tui] Sanc to

60

[mf amabile]

si cut e rat in prin

[mf amabile]

Si cut e rat in prin

[mf amabile]

Si cut e rat

[mf amabile]

Si cut e rat

64

[mp articulado]

ci pi o et nunc et sem per

[mp articulado]

ci pi o et nunc et sem per

[mp articulado]

in prin ci pi o et nunc et sem per

[mp articulado]

in prin ci pi o et nunc et sem per

[un poco más]

et in sae cu la sae cu lo rum a men al le

[un poco más]

et in sae cu la sae cu lo rum a men al le

[un poco más]

et in sae cu la sae cu lo rum a men al le

[un poco más]

et in sae cu la sae cu lo rum a men al le

[f]

lu ia al le lu

[f]

lu ia al le lu

[f]

lu ia al le lu

[f]

lu ia al le lu

74

[articulado]

ia al le lu ia al le lu ia

[articulado]

ia al le lu ia al le lu ia

[articulado]

ia al le lu ia al le lu ia

[articulado]

a al le lu ia al le lu ia

78

Himno

Juan Pedro Esnaola

[♩ = 60]
[*mf amabile*]

SOPRANO
Nunc sanc te no bis spi ri tu u num Pa tri cum Fi li o

CONTRALTO
Nunc sanc te no bis spi ri tu u num Pa tri cum Fi li o

TENOR
Nunc sanc te no bis spi ri tu u num Pa tri cum Fi li o

BAJO
Nunc sanc te no bis spi ri tu u num Pa tri cum Fi li o

ÓRGANO

9 [*mp suplicante*] [*mf insistente*]

di gna re promp tus in ge ri di gna re promp tus

[*mp*] [*mf*]
di gna re di gna re promp tus in ge ri promp tus

[*mp suplicante*] [*mf insistente*]
di gna re promp tus in ge ri di gna re promp tus

[*mf firme*] [*mf*]
di gna re promp tus in ge ri promp tus in ge ri

16

[f firme/ marcato] *[>]* *[f firme/ marcato]*

in_ ge_ ri nos tro re fu sus pec to ri nos tro re fu sus pec to

[f firme/ marcato] *[>]* *[f firme/ marcato]*

in ge ri nos tro re fu sus pec to ri nos tro re fu sus pec to

[f firme/ marcato] *[>]* *[f firme/ marcato]*

in_ ge_ ri nos tro re fu sus pec to ri nos tro re fu sus pec to

[f firme/ marcato] *[>]* *[f firme/ marcato]*

nos tro re fu sus pec to ri nos tro re fu sus pec to

24

ri

ri

ri

ri

D.C. al Fine

Four empty musical staves are shown, arranged in two pairs. The top pair consists of two treble clefs, and the bottom pair consists of two bass clefs. All staves have a key signature of one sharp (F#) and are currently empty, containing only rests.

D.C. al Fine

Musical notation for a piano piece. The top staff is in treble clef and the bottom staff is in bass clef. Both have a key signature of one sharp (F#). The music consists of several measures of eighth and sixteenth notes, with some chords and rests. The piece concludes with a double bar line and a fermata over the final notes.

Salmo 1°

Juan Pedro Esnaola

[♩ = 76]

SOPRANO

CONTRALTO

TENOR

BAJO

ÓRGANO

The organ part consists of two staves. The right hand has a melodic line with trills (tr) on the notes G4, A4, B4, and C5. The left hand provides a harmonic accompaniment with chords in the bass clef.

5

The organ part continues with a more intricate melodic line in the right hand, featuring trills (tr) and a dynamic marking of *p* (piano). The left hand continues with a dense chordal accompaniment.

9 *[mp]* *[un poco más]*

Le gem po ne mi hi Do mi ne le gem po ne mi hi Do mi ne *[solo]*

[mp] *[un poco más]* *[mp]* *[solo]* am

[mp] *[un poco más]* *[mp]* am

[mp] *[un poco más]*

Le gem po ne mi hi Do mi ne le gem po ne mi hi Do mi ne vi am

Le gem po ne mi hi Do mi ne le gem po ne mi hi Do mi ne

tr *tr* *tr*

14 *[mp]*

le gem po ne

[mp] jus ti fi ca ti o nem tu o rum Le gem po ne

[mp] jus ti fi ca ti o nem tu o rum Le gem po ne

[mp] Le gem po ne

tr

19

[un poco más] [solo] [mp]

mi hi Do mi ne le gem po ne mi hi Do mi ne vi am jus ti fi

[un poco más]

mi hi Do mi ne le gem po ne mi hi Do mi ne

[un poco más] [solo] [mp]

mi hi Do mi ne le gem po ne mi hi Do mi ne vi am jus ti fi

tr

24

[mp]

ca ti o nem tu o rum et ex qui ram

[mp]

et ex qui ram

[mp]

et ex qui ram

[mp]

ca ti o nem tu o rum et ex qui ram

tr

29 *[f decidido / articulado]* *[mp]*

e am sem per et ex qui ram

[f decidido / articulado] *[mp]*

e am sem per et ex qui ram

[f decidido / articulado] *[mp]*

e am sem per et ex qui ram

[f decidido / articulado] *[mp]*

e am sem per et ex qui ram

33 *[f decidido / articulado]*

e am sem per e am sem per

[f decidido / articulado]

e am, sem per e am, sem per

[f decidido / articulado]

e am sem per e am sem per

[f decidido / articulado]

e am sem per e am sem per

The image shows a musical score for five staves. The top four staves are empty, indicating that the main melody or vocal line is not present on this page. The fifth staff, which is the bottom-most staff, contains a piano accompaniment. It begins with a treble clef and a key signature of one sharp (F#). The music consists of five measures. The first measure features a trill (tr) on a quarter note. The second measure has a trill (tr) on a dotted quarter note. The third measure contains a trill (tr) on a quarter note. The fourth and fifth measures are chords. The bass line consists of quarter notes and rests, providing a harmonic foundation for the piano part.

Salmo 2°

Juan Pedro Esnaola

[♩ = 90]

SOPRANO

CONTRALTO

TENOR

BAJO

ÓRGANO

6

[mp]

Me mor es to ver bi tu i

[mp]

Me mor es to ver bi tu i

[mp]

Me mor es to ver bi tu i

[mp]

Me mor es to ver — bi tu i

[un poco más]

[me mor es to ver bi] ver bi tu i [ser vo tu_____]

[un poco más]

[me mor es to ver bi] ver bi tu i [ser vo tu_____]

[un poco más]

me mor es to ver bi tu i ver bi tu i ser vo tu_____

[un poco más]

me mor es to ver bi tu i ver bi tu_____ i ser vo tu

[solo]

[mp] o] in quo mi_____ hi spem_____ de_

[solo]

[mp] o] in quo mi_____ hi spem_____ de_ dis ti

[solo]

[mp] o in quo

26

[mf marcato] *[solo]* *[mp]*

dis ti spem de dis ti in quo

[mf marcato] *[solo]* *[mp]*

spem de dis ti in quo mi hi spem de

[mf marcato]

mi hi spem de dis ti

[mf marcato]

spem de dis ti

32

[mf marcato]

mi hi spem de dis ti spem de dis

[mf marcato]

dis ti spem de dis

[solo] *[mp]* *[mf marcato]*

in quo mi hi spem de dis

[mf marcato]

spem de dis

36] [*f subito*]] [*f subito*]

di spem de dis_____ ti spem de dis_____ ti

ti spem de dis_____ ti spem de dis_____ ti

ti spem de dis_____ ti spem de dis_____ ti

ti spem de dis_____ ti spem de dis_____ ti

Salmo 3°

Juan Pedro Esnaola

[♩ = 90]

SOPRANO

CONTRALTO

TENOR

BAJO

ÓRGANO

4

8

Musical score for measures 8-12. It features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The vocal staves contain whole rests. The piano accompaniment consists of a rhythmic melody in the right hand and a bass line in the left hand.

13 *[mf agradecido]*

Bo ni ta tem bo ni ta tem

[mf agradecido]

Bo ni ta tem bo ni ta tem

[mf agradecido]

Bo ni ta tem bo ni ta tem

[mf agradecido]

Bo ni ta tem bo ni ta tem

Musical score for measures 13-17. It features five staves: three vocal staves and two piano staves. The vocal staves contain the lyrics "Bo ni ta tem bo ni ta tem" with corresponding notes. The piano accompaniment features a rhythmic melody in the right hand and a bass line in the left hand.

17 *[mf]*

bo ni ta tem fe cis ti cum

[mf]

bo ni ta tem fe cis ti cum

[mf articulado]

bo ni ta tem fe cis ti cum

[mf articulado]

bo ni ta tem fe cis ti cum ser vo

21 *[un poco más]*

ser vo tu o Do mi ne cum ser vo ser vo tu o Do mi ne se *[p]*

[un poco más] *[p]*

ser vo tu o Do mi ne cum ser vo ser vo tu o Do mi ne se

[un poco más] *[p]*

ser vo tu o Do mi ne cum ser vo tu o Do mi ne se

[un poco más] *[p]*

tu o Do mi ne cum ser vo tu o Do mi ne se

[mp]

cun dum ver bum tu um se cun dum

[mp]

cun dum ver bum tu um se cun dum

[mp]

cun dum ver bum tu um se cun dum

[mp]

cun dum ver bum tu um se cun dum

[un poco más]

ver bum tu um ver bum tu um

[un poco más]

ver bum tu um ver bum tu um

[un poco más]

ver bum tu um ver bum tu um

[un poco más]

ver bum tu um ver bum tu um

36 *[mf agradecido]*

bo ni ta tem bo ni ta tem

[mf agradecido]

bo ni ta tem bo ni ta tem

[mf agradecido]

bo ni ta tem bo ni ta tem

[mf agradecido]

bo ni ta tem bo ni ta tem

40 *[mf]*

bo ni ta tem fe cis ti

[mf]

bo ni ta tem fe cis ti

[mf articulado]

bo ni ta tem bo ni ta tem fe

[mp articulado] *[mf articulado]*

bo ni ta tem bo ni ta tem fe cis ti

cum ser vo ser vo tu o Do mi ne cum
 cum ser vo ser vo tu o Do mi ne cum
 cis ti cum ser vo ser vo tu o Do mi ne se cun dum
 cum ser vo ser vo tu o Do mi ne se

[un poco más] ser vo tu o Do mi ne se cun dum *[ff marcato]*
[un poco más] ser vo tu o Do mi ne se cun dum *[ff marcato]*
[un poco más] ver bum tu um se cun dum ver bum tu um se cun dum *[ff marcato]*
[un poco más] cun dum ver bum tu um ver bum tu um se cun dum *[ff marcato]*

52

[*mf*]

ver bum tu um se cun dum ver bum tu

ver bum tu um se cun dum ver bum tu

ver bum tu um se cun dum ver bum tu

ver bum tu um se cun dum ver bum tu

56

>] [*ff marcato*] [*mf*]

um se cun dum ver bum tu um se cun dum ver bum

>] [*ff marcato*] [*mf*]

um se cun dum ver bum tu um se cun dum ver bum

>] [*ff marcato*] [*mf*]

um se cun dum ver bum tu um se cun dum ver bum

>] [*ff marcato*] [*mf*]

um se cun dum ver bum tu um se cun dum ver bum

8^{va}

60

tu um ver bum tu um tum ver bum

tu um ver bum tu um ver bum

tu um ver bum tu um ver bum

tu um ver bum tu um ver bum

64

tu um

tu um

tu um

tu um

The image shows a musical score for measures 67 through 70. The score is divided into two systems. The first system consists of four empty staves, each with a treble clef. The second system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation in the grand staff includes a key signature of one sharp (F#) and a common time signature (C). The upper staff of the grand staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff contains a bass line with chords and single notes. The piece concludes with a double bar line at the end of measure 70.

Gloria

Juan Pedro Esnaola

[♩ = 54]

SOPRANO *pp [con reverencia]*
Glo ri a

CONTRALTO *pp [con reverencia]*
Glo ri a

TENOR *pp [con reverencia]*
Glo ri a

BAJO *pp [con reverencia]*
Glo ri a

ÓRGANO

3

Pa tri Pa tri et Fi li o

Pa tri Pa tri et Fi li o

Pa tri Pa tri et Fi li o

Pa tri Pa tri et Fi li o

ÓRGANO

6 *[un poco más]*

glo ri a Pa tri Pa tri et Fi li o

[un poco más]

glo ri a Pa tri Pa tri et Fi li o

[un poco más]

glo ri a Pa tri Pa tri et Fi li o

[un poco más]

glo ri a Pa tri Pa tri et Fi li o

8^{va}

10 *[mp]* *[un poco más]*

glo ri a Pa tri Pa tri et

[mp] *[un poco más]*

glo ri a Pa tri Pa tri et

[mp] *[un poco más]*

glo ri a Pa tri Pa tri et

[mp] *[un poco más]*

glo ri a Pa tri Pa tri et

13 *[ff tenuto]*

Fi li o et Fi li o et Fi

[f]

Fi li o et Fi li o et

[f]

Fi li o et Fi li o et

[f]

Fi li o et Fi li o

16 *[♩ = 100]*

— li o

Fi li o

Fi li o

et Fi li o

[mf amabile]

si cut_ e rat

[mf amabile]

Si cut_ ^erat *[mf amabile]*

Si cut_

Si cut *[mf amabile]*

[mp articulado]

in prin ci pi o et nunc et sem per

[mp articulado]

in prin ci pi o et nunc et sem per

[mp articulado]

e rat in prin ci pi o et nunc et sem per

[mp articulado]

e rat in princi pi o et nunc et sem per

[un poco más]

et in sae cu la sae cu lo rum a men sae cu

[un poco más]

et in sae cu la sae cu lo rum a men sae cu

[un poco más]

et in sae cu la sae cu lo rum a men sae cu

[un poco más]

et in sae cu la sae cu lo rum a men sae cu

lo rum lo a men a men a *[ff]*

lo rum lo a men a men a *[ff]*

lo rum lo a men a men a *[ff]*

lo rum lo a men a men a *[ff]*

37

men a men

men a men

men a men

men a men

The musical score for measures 37-39 consists of four vocal staves and a piano accompaniment. Each vocal staff contains the lyrics "men a men" across three measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, with some harmonic changes in the final measure.

40

The musical score for measures 40-43 consists of four vocal staves and a piano accompaniment. All four vocal staves are empty, indicating that the vocalists are silent during these measures. The piano accompaniment continues with the same rhythmic pattern as in the previous section, ending with a final chord in the right hand and a whole note in the left hand.