



Baile de los Seises en la Catedral de Sevilla

(Dance of the Seises in the Cathedral of Sevilla)

Hilarión Eslava

INTRODUCTION

Andante

1 2 3 4 5 6 7

8 9 10 11

Can dor de la luz e ter - na que pa-

12 13 14 15

ra no des lum - brar-me o cul - tas tus res - plan do - res y me

16

man - das a - cer car - me *p* Mi - ra que es - to - y en - ti -

20

nie - blas *p* y que soy tan mi - se -

24

ra - ble *p* Mi - ra

28

mi - ra mi - ra que es - toy en ti - nie - blas y que soy

32

y que soy y que soy tan mi - se - ra - ble

36

p Mi ra que es - toy en ti -

40

nie - blas y que soy tan mi - se - ra - ble que ha cia ti no pue - do

44

ir me si tu ha - cia ti no me tra - es

49 *Moderato*

Moderato

54

ir me si tu ha - cia ti no me tra - es

58

ESTRIBILLO

Soloist

66

Tutti

71

75

79

haz que a mi pe - cho tu a - mor lo in - fla - me

83

tu a - mor lo in - fla - me mi pe - cho mi pe - cho lo in

87

fla - me lo in - fla - me lo in - fla - me

91

Sol de jus - ti - cia sol de jus - ti - cia que en - tre ce -

94

la - ges te has es - con - di - do pa - ra in - cen -

97

diar - me pa - ra in - cen diar - me haz que a mi pe - cho

100

tu a - mor lo in fla - me

103

Tutti

Sol de jus ti - cia que en - tre ce - la - ges ce -

107

la - ges te has es - con di - do es - con di - do pa - ra in - cen diar -

111

me haz que a mi pe - cho tu a - mor lo in fla - me haz que a mi

114

pe-cho tu a-mor lo in-fla-me tu a-mor lo in-fla-

Castañuelas (Castanets)*

117

8

me

121

8

125

8

129

* The original score showed that castanets were to begin at this point, but did not indicate the rhythm to be played, nor when to stop. The simulation provided is only the Editor's rough guess.

133 Fine

COPLA
Andantino

136

139 *tr*

1. Aun-que es toy cie-go y des-
 **2. Di- me luz in-ac-

142

nu- do no de - bo de sa - len - tar - me de - sa - len -
 ce - si - ble fue - go de ar - dor i - ne - fa - ble fue - go de ar - dor

145

tar- me por-que en es - te sa - cra -
 i - ne - fa - ble co - mo te re - ci - be

***The second verse of the Copla appears only as a footnote in the original score. The Editor had to guess how Eslava actually wanted the lyrics to align with the melody.*

148

men- to ten - go con que
el hom - bre y tan tor - pe y fri - o ya - ce

Musical score for measures 148-149. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "men- to ten - go con que el hom - bre y tan tor - pe y fri - o ya - ce".

150

re - me - diar - me re - me diar - me
y tan tor - pe y fri - o ya - ce

1. *D.S. al Fine*

Musical score for measures 150-152. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "re - me - diar - me re - me diar - me y tan tor - pe y fri - o ya - ce". The score includes a first ending bracket over measures 151 and 152, marked "1." and "D.S. al Fine".