

# Letrillas a los Dolores de la Virgen Santísima

By Hilarión Eslava



For Upper Voices with Organ Accompaniment

ART: "The Presentation of the Christ Child in the Temple", by Ludovico Carracci, ca. 1605. Thyssen-Bornemisza Collection, Museu Nacional d'Art de Catalunya, Barcelona, Spain. With permission.

# Letrillas a los Dolores de la Vírgen Santísima

Hilarión Eslava

**Andante mosso**

Organ {

dolce

5

Sólo el Tiple 1  
(1st Soprano)

Oh qué pena Se - ño - ra

11

que\_\_\_ sen - tis - - te cuan - do'a cum-plir\_\_\_ la ley al

15

15

tem - - - - - plo fuis - te. y'os

16

17 *f*

18

19 di - - jo Si-me - ón\_\_\_\_ en pro - - - fe - - - cí - a que

20 *p*

21 *mp*

22

23 *Tiple 1 y 2  
(All sopranos)*  
tu'al - ma un cu - chi - llo\_\_\_\_ pa - - - sa - - rí - a. Por

24

25

26

27 S. es - ta pe - - - na ospi - do, Ma - - - dre mí - a,

31

S. me'a - sis - táis, me a-sis - táis en la'úl - ti - ma'a - go - ní - -

dim.

38

S. a, por es - ta pe - na'o's pi - - - do, Ma-dre mí - - -

*contralto/todos*  
*(see note below)*

42

S. a, me'a - - - sis - - táis, me'a - sis - táis, en

*p* *f* *dim.*

*cresc.* *f* *dim.*

**Editor's Note:** The vocal part of the source score included the notation "Contralto" and "todos" at this point. It is unclear what was intended, but certainly the soprano part in the source was far too high for a contralto voice. It is possible that the source manuscript was incomplete, missing the parts for other voices. Assuming this is true, the Editor has optionally added the notes in red font to create appropriate vocal harmonies.

S.

47

la'úl - ti - ma'a - go - ní - - - a, en la'úl - ti - ma'a - go - ní - a, a - go -

(dim.)

*p*

*f*

S. 53

ní - - - a, en la'úl - ti - ma'a-go - ní - a, a-go - ní - - - a,

Musical score for piano and soprano voice. The score consists of two staves. The top staff is for the soprano voice (S.) and the bottom staff is for the piano. The key signature is one flat, and the time signature is common time. The vocal part starts with a rest followed by three measures of silence. The piano part begins with a dynamic of *f*, featuring a treble clef, a bass clef, and a key signature of one flat. It includes a sustained note in the bass clef staff and a series of eighth-note chords in the treble clef staff.