

Salve Reginā en Sol

By Hilarión Eslava



SSB or SAB with Chamber Orchestra

ART: Madonna dell Granduca, by Raphael, ca. 1505 (Public Domain)

CPE-629

Salve Regina en Sol

Hail Holy Queen in G

Hilarión Eslava, 1807-1878

Moderato

The musical score consists of ten staves. From top to bottom: Flute*, Bb Clarinet, Violin 1, Violin 2, Violoncello, Contrabass, 1st Soprano, 2nd Soprano or Alto, Bass, and Keyboard Reduction. The score is in common time, key of C minor (two flats). Measure 1 starts with a forte dynamic (f) in the Flute and Bb Clarinet parts. Measures 2-3 show a transition with dynamics mf, f, and mf. Measures 4-5 continue with similar patterns. Measures 6-7 show a change in texture with eighth-note patterns. Measures 8-9 show a return to the earlier patterns. Measures 10-11 show a final section with eighth-note patterns. The 2nd Soprano or Alto part has lyrics: "Sal - ve, Sal - ve, Re-". The Bass part is mostly silent. The Keyboard Reduction staff includes both the upper and lower staves.

*NOTE: The flute and violoncello parts were included with source of TTB version (Manuel Villalba Collection, Centro de Documentación Musical de Andalucía)

7

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1

S.2 or A

B.

KB

dim.

mp *mf*

dim.

mp *mf*

dim.

mp *mf*

mf *f*

Sal - ve, Sal - ve, Re-

gi - - na, ma-ter mi-se-ri - cor - di-æ,

dim.

mp *mf*

13

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1

gi - na, ma-ter mi-se-ri - cor-di-æ, vi - ta, dul - ce - - do,

S.2 or A

vi - ta, dul - ce - - do,

B.

KB

19

Fl.

B♭ Cl. *cres.* *mp*

Vln. 1 *cres.* *mp*

Vln. 2 *cres.* *mp*

Vc. *cres.* *mp*

Cb. *cres.* *mp*

S.1 *cres.* > *mf*
et spes nos - tra, sal - ve, vi - - - ta, dul - ce - - - do,

S.2 or A *cres.* > *mf*
et spes nos - tra, sal - ve, vi - - - ta, dul - ce - - - do,

B.

KB *cres.* *mp*

23

Fl.

B♭ Cl. *cres.*

Vln. 1 *cres.*

Vln. 2 *cres.*

Vc.

Cb. *cres.*

S.1 *cres.* et spes nos - tra, sal - ve, vi - - - ta, dul - ce - - do, et spes

S.2 or A *cres.* et spes nos - tra, sal - ve, vi - - - ta, dul - ce - - do, et spes

B.

KB *cres.*

f

mp

f

mp

p

27

Fl. *f* *mp*

B♭ Cl. *f* *mp*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vc. *f*

Cb. *mf* *mp*

S.1 *mf* *mp*
nos-tra, sal - - ve, ad te, ad te cla - ma-mus ex - su-les fi - lii

S.2 or A *mf* *mp*
nos-tra, sal - - ve, ad te, ad te cla - ma-mus ex - su-les fi - lii

B. *mf* *mp*
ad te, ad te cla - ma-mus ex - su-les fi - lii

KB *mf* *mp*

32

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1
He - væ, ad te sus - pi - ra - mus, ad

S.2 or A
He - væ, ad te sus - pi - ra - mus, ad

B.
He - væ, ad te, sus - pi - ra - mus ad

KB

This musical score page contains ten staves. From top to bottom: Flute (Fl.), Bassoon (B♭ Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vc.), Double Bass (Cb.), Soprano 1 (S.1), Soprano 2/Accordion (S.2 or A), Bass (B.), and Keyboard (KB). Measure 32 begins with a dynamic of *p*. The Flute and Bassoon play eighth-note patterns. The Violins play eighth-note patterns with grace notes. The Cello and Double Bass provide harmonic support. The vocal parts enter with the lyrics "He - væ, ad te sus - pi - ra - mus, ad". The KB part provides harmonic support at the end of the measure. Dynamics include *p*, *mf*, and *f*.

37

Fl. *dim.*

B♭ Cl. *dim.* *p* *mf*

Vln. 1 *dim.* *p* *mf*

Vln. 2 *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

S.1 *dim.* *p* *mf*
te sus - pi - ra - mus, ge - men - tes et flen - tes, ge - men - tes et

S.2 or A *dim.* *p* *mf*
te sus - pi - ra - mus, ge - men - tes et flen - tes, ge - men - tes et

B. *dim.* *p* *mf*
te sus - pi - ra - mus, ge - men - tes et flen - tes, ge - men - tes et

KB *dim.* *p* *mf*

42

Fl. *f* *mf*

B♭ Cl. *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f*

Vc. *f*

Cb. *f*

S.1 *f*
flen-tes in hac lac-ri - ma - rum val - - - - le.

S.2 or A *f*
flen-tes in hac lac-ri - ma - rum val - - - - le.

B. *f*
flen-tes in hac lac-ri - ma - rum val - - - - le.

KB *f* *mf*

48

A musical score for orchestra and keyboard. The score consists of ten staves. From top to bottom: Flute (Fl.), Bassoon Clarinet (B♭ Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vc.), Double Bass (Cb.), Soprano 1 (S.1), Soprano 2 or Alto (S.2 or A), Bass (B.), and Keyboard (KB). The music is in common time, key signature is one flat. Measure 48 starts with eighth-note patterns in the woodwind section. The bassoon clarinet has a sustained note followed by eighth-note pairs. The violins play eighth-note pairs. The cello has a sustained note followed by eighth-note pairs. The double bass plays eighth notes. The vocal parts (Soprano 1, Soprano 2/Alto) are silent. The bass part is silent. The keyboard part is shown with two staves: the upper staff shows eighth-note patterns, and the lower staff shows eighth-note chords.

51

Fl.

B♭ Cl. *p*

Vln. 1

Vln. 2

Vc. *p*

Cb. *mp*

S.1 *mf*
E-ia er - go, e - ia er - - go, ad - vo - ca - - - ta

S.2 or A

B. *mf*
E-ia er - go, e - ia er - - go, ad - vo - ca - - - ta

KB

55

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1
nos - - - tra, il - los tu - os mi-se - ri-cor - des o - - - cu-los ad

S.2 or A

B.
nos - - - tra, il - los tu - os mi-se - ri-cor - des o - - - cu-los ad

KB

58

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1
nos con - ver - - te, il-los tu - os, il - los tu - - - os mi-

S.2 or A

B.
nos con - ver - - te, il - los tu - os, il - los

KB

62

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1
se - ri - cor - des o - - cu-los ad nos con - ver - te, con -

S.2
or A

B.
tu - os mi - se - ri - cor - des o - cu-los ad nos con -

KB

66

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1
ver - - - - te,

S.2 or A
et Je - sum, et Je - sum, et Je-sum, be - ne -

B.
ver - - - - te.

KB

This musical score page contains ten staves. From top to bottom: Flute (Fl.), Bassoon (B♭ Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vc.), Bass (Cb.), Soprano 1 (S.1) with lyrics "ver - - - - te,", Soprano 2 or Accordion (S.2 or A) with lyrics "et Je - sum, et Je - sum, et Je-sum, be - ne -", Bassoon (B.) with lyrics "ver - - - - te.", and Keyboard (KB). The music is in common time, key signature is one flat, and the tempo is 66. Various dynamics are indicated: *mp*, *mf*, *f*, and *p*. Measure 66 begins with a forte dynamic in the bassoon and soprano parts.

71

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1

S.2 or A

B.

KB

et Je - sum, et Je - sum, et

dic - tum fruc-tum ven-tris tu - i,

76

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1
Je-sum, be - ne - dic-tum fruc-tum ven-tris tu - i, no - bis post

S.2 or A
no - bis post

B.

KB

The musical score consists of ten staves. The top five staves feature woodwind and string instruments: Flute, Bassoon, Violin 1, Violin 2, and Cello. The bottom five staves feature voices and basso continuo: Soprano 1, Soprano 2 or Accordion, Bass, and Keyboard. The vocal parts sing the Latin hymn "Je-sum, be - ne - dic-tum". The keyboard part provides harmonic support with sustained chords. Measure 76 begins with a dynamic of *mp*. The vocal parts enter at the start of measure 77.

rit.

81

Fl.

B♭ Cl.

Vln. 1

Vln. 2

Vc.

Cb.

S.1

S.2 or A

B.

KB

cres.

mf

cres.

mf

cres.

mf

cres.

mf

cres.

mf

f

hoc ex - si - li - um os - ten-de, no - - bis post hoc ex-

hoc ex - si - li - um os - ten-de, no - - bis post hoc ex-

86

a tempo

Fl. *p* *mp*

B♭ Cl. *f* *p* *mp*

Vln. 1 *f* *p* *mp*

Vln. 2 *f* *p* *mp*

Vc. *f* *p* *mp*

Cb. *f* *p* *mp*

S.1 *p* *mp*
si - li - um os - ten-de. O cle - mens, O pi - a, O cle - mens, O

S.2 or A *p* *mp*
si - li-um os - ten-de. O cle - mens, O pi - a, O cle - mens, O

B. *mp*
O cle - mens, O pi - a, O cle - mens, O

KB *f* *p* *mp*

92

Fl. *mf* *f* *p*

B♭ Cl. *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

S.1 *mf* *f*
pi - a, O cle - mens, O pi - a, O cle - mens, O pi - - - a,

S.2 or A *mf* *f* *mp*
pi - a, O cle - mens, O pi - a, O cle - mens, O pi - - - a, O

B. *mf* *f* *mp*
pi - a, O cle - mens, O pi - a, O cle - mens, O pi - a, O

KB *mf* *f*

97

Fl.

B♭ Cl. *p*

Vln. 1 *mp* *mf* *f*

Vln. 2 *mp* *mf* *f*

Vc. *p*

Cb. *mp* *mf* *f*

S.1 *mf* *f*
O dul - cis__ Vir-go, o dul - cis Vir - go Ma-

S.2 or A *mf* *f*
dul - cis__ Vir-go, o dul - cis Vir - - - - go Ma-

B. *mf* *f*
dul - cis__ Vir - go, o dul - cis Vir - - - - go Ma-

KB *mp* *mf* *f*

102 *broaden* *rit.*

Fl. ff mp

B♭ Cl. ff mp

Vln. 1 ff mp

Vln. 2 ff mp

Vc. ff mp

Cb. ff mp

S.1 ff mp
ri - - a, Vir-go Ma - ri - - a, Vir-go Ma - ri - - - a.

S.2 or A ff mp
ri - - a, Vir-go Ma - ri - - a, Vir-go Ma - ri - - - a.

B. ff mp
ri - - a, Vir-go Ma - ri - - a, Vir-go Ma - ri - - - a.

KB ff mp

Flute*

Salve Regina en Sol

Hail Holy Queen in G

Hilarión Eslava, 1807-1878

*NOTE: The flute part was included with source of TTB version (Manuel Villalba Collection, Centro de Documentación Musical de Andalucía)

Moderato

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31 32 33 34 35

36 37 38 39 40 41 42

43 44 45 46 47 48 49

2

51

7

64

73

3

5

2

88

a tempo

p

mp

mf

f

96

broaden

p

ff

104

rit.

ff

mp

B♭ Clarinet

Salve Regina en Sol *Hail Holy Queen in G*

Hilarión Eslava, 1807-1878

Moderato

The sheet music for B-flat Clarinet features five staves of musical notation. Staff 1 starts with a dynamic of *mf*, followed by *f* and *mf*. Staff 2 begins at measure 9 with *mf*, followed by *dim.* (diminuendo) and *mp*. Staff 3 begins at measure 18 with *mp*, followed by *cres.* (crescendo) and *p*. Staff 4 begins at measure 27 with *f*, followed by *mp* and *p*. Staff 5 begins at measure 34 with *mf*, followed by *dim.* and *mf*. The music is in G major, 2/4 time, and includes various dynamics such as *f*, *p*, *mf*, *mp*, *cres.*, and *dim.*

2
49

p

55

3

66

mp

75

cres.

84

rit.
<f
p
mp

92

mf
f
p

101

broaden
rit.
ff mp

Violin 1

Salve Regina en Sol

Hail Holy Queen in G

Hilarión Eslava, 1807-1878

Moderato

9 *dim.*

18 *cres.*

27

35 *dim.*

45

2

51

55

61

71

80

Manuscript #E-ESL02-R33 from Eresbil (Basque Music Archives); edited 2020 by Rebecca Rufin

Violin 2

Salve Regina en Sol

Hail Holy Queen in G

Hilarión Eslava, 1807-1878

Moderato

Musical score for Violin 2, page 1. The music starts in common time, key of C minor (two flats). The first measure consists of eighth notes. Dynamics: *mf*, *f*, *mf*, *mp*, *mf*. Measure 2 continues with eighth notes.

9

Musical score for Violin 2, page 1, measures 9-10. Dynamics: *dim.*, *mp*, *mf*, *mp*.

18

Musical score for Violin 2, page 1, measures 18-19. Dynamics: *cres.*, *mp*, *cres.*, *p*.

28

Musical score for Violin 2, page 1, measures 28-29. Dynamics: *mf*, *>mp*, *p*, *mf*.

35

Musical score for Violin 2, page 1, measures 35-36. Dynamics: *>f*, *p*, *mf*, *f*.

46

Musical score for Violin 2, page 1, measures 46-47. Dynamics: *p*, -.

2
52

57

62

68

78

87

98

Violoncello*

Salve Regina en Sol *Hail Holy Queen in G*

Hilarión Eslava, 1807-1878

*NOTE: The violoncello part was included with source of TTB version (Manuel Villalba Collection, Centro de Documentación Musical de Andalucía)

Moderato

9 *dim.*

18 *cres.*

26

34

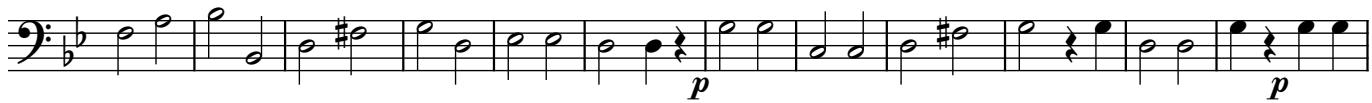
42

2

52



62



74



83



91



101



Contrabass

Salve Regina en Sol

Hail Holy Queen in G

Hilarión Eslava, 1807-1878

Moderato

A musical score for bassoon, showing measures 11 and 12. The key signature is one flat, and the time signature is common time. Measure 11 starts with a dynamic of *mf*, followed by a *f* dynamic. Measure 12 begins with a *mf* dynamic. The music consists of eighth-note patterns, with some notes having stems pointing up and others down. Measure 11 ends with a fermata over the last note. Measure 12 ends with a repeat sign.

8

16

10

cres.

mp

mp

23

23 *cres.*

p *mf* *mp*

31

Musical score for bassoon part, measures 1-10. The score consists of ten measures on a bass clef staff. Measure 1: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E. Measure 2: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E. Measure 3: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E. Measure 4: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E. Measure 5: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E. Measure 6: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E. Measure 7: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E. Measure 8: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E. Measure 9: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E. Measure 10: Repeated eighth-note patterns (B, A, G, F#) followed by a half note E.

39

Musical score for bassoon part, measures 11-12. The score shows a bassoon line with a key signature of one flat. Measure 11 starts with a half note followed by a eighth-note pattern of B, A, C, B, A, G. The dynamic is *mf*. Measure 12 starts with a half note followed by a eighth-note pattern of B, A, C, B, A, G. The dynamic is *f*. The bassoon then continues with eighth-note patterns of B, A, C, B, A, G.

2
48



58



68



76



84



92



102



Vocal Parts with KB Reduction

Salve Regina en Sol *Hail Holy Queen in G*

Hilarión Eslava, 1807-1878

Moderato

The musical score consists of four staves. The top three staves represent vocal parts: 1st Soprano (G clef), 2nd Soprano or Alto (G clef), and Bass (F clef). The 2nd Soprano/Alto staff contains lyrics "Sal - ve,". The bottom staff is a "Keyboard Reduction" (G clef) providing harmonic support. The music is in common time, key signature is one flat. Measure 1 starts with a whole rest followed by a half note. Measures 2-5 are rests. Measure 6 begins with a forte dynamic (f) and includes slurs and grace notes. Measures 7-10 show a continuation of the harmonic pattern. Measure 11 ends with a dynamic (mp).

6

The musical score continues with four staves. The top two staves represent vocal parts: S.1 (G clef) and S.2 or A (G clef). The lyrics "Sal - ve," are written above the S.1 staff, and "Sal - ve, Re - gi - - na, ma-ter mi-se-ri - cor-diæ," are written below the S.2 staff. The S.2 staff features a dynamic (f) with a crescendo line and a fermata over the third measure. The B. staff (F clef) and KB staff (G clef) provide harmonic support. Measures 1-5 are rests. Measures 6-10 show a continuation of the harmonic pattern. Measures 11-12 end with dynamics (dim. and mp) and slurs.

12

S.1 *f* > Sal - ve, Re - gi - na, ma-ter mi-se-ri - cor - di-æ, vi - ta, dul-

S.2 or A *mf* vi - ta, dul-

B.

KB *mf* dim. *mp*

18

S.1 *cres.* > *mf*

ce - - - do, et_ spes nos - tra, sal - ve, vi - - - ta, dul-

S.2 or A *cres.* > *mf*

ce - - - do, et_ spes nos - tra, sal - ve, vi - - - ta, dul-

B. - - - -

KB *cres.* *mp*

22

S.1
ce - - do, et spes nos - tra, sal - ve, vi - - - ta, dul -

S.2 or A
ce - - do, et spes nos - tra, sal - ve, vi - - - ta, dul -

B.

KB

cres.
f

26

S.1
ce - do, et spes nos-trा, sal - - ve, ad te, ad te cla - ma-mus

S.2 or A
ce - do, et spes nos-trा, sal - - ve, ad te, ad te cla - ma-mus

B.

KB

mp
mf
ad te, ad te cla - ma-mus

p
mf
mp

31

S.1 *mp*
 ex-su-les fi - lii He - væ, ad te sus - pi -
mf

S.2 or A *mp*
 ex-su-les fi - lii He - væ, ad te sus - pi -
mf

B. *mp*
 ex-su-les fi - lii He - væ, ad te, sus - pi -
mf

KB

36

S.1 *f* *dim.* *p* *mf*
 ra - mus, ad te sus - pi - ra - mus, ge - men - tes et flen - tes, ge -

S.2 or A *f* *dim.* *p* *mf*
 ra - mus, ad te sus - pi - ra - mus, ge - men - tes et flen - tes, ge -

B. *f* *dim.* *p* *mf*
 ra - mus ad te sus - pi - ra - mus, ge - men - tes et flen - tes, ge -

KB

Musical score page 47. The score consists of four staves:

- S.1**: Treble clef, key signature of one flat. The first measure has a whole rest. Measures 2-5 have half rests.
- S.2 or A**: Treble clef, key signature of one flat. The first measure has a whole rest. Measures 2-5 have half rests.
- B.**: Bass clef, key signature of one flat. The first measure has a whole rest. Measures 2-5 have half rests.
- KB**: Treble clef, bass clef, key signature of one flat. The first measure has a whole rest. Measures 2-5 show rhythmic patterns: measure 2 has eighth-note pairs, measure 3 has sixteenth-note pairs, measure 4 has eighth-note pairs, measure 5 has sixteenth-note pairs.

51

mf

S.1
E - ia er - go, e - - ia er - - - go, ad - vo-

S.2 or A

B.
E - ia er - go, e - ia er - - - go, ad - vo-

KB

54

S.1

ca - - - - ta nos - - - tra, il - los tu - os mi-se - ri-cor - des

S.2 or A

B.

ca - - - - ta nos - - - tra, il - los tu - os mi-se - ri-cor - des

KB

57

S.1
o - - cu-los ad nos con - ver - - te, il-los tu - os, il - los

S.2 or A

B.
o - - cu-los ad nos con - ver - - te, il-los

KB

61

S.1
tu - - os mi - se - ri - cor-des o - - cu-los ad nos con -

S.2 or A

B.
tu - os, il - los tu - os mi - se - ri - cor-des o - - cu-los ad

KB

65

S.1
vert - te, con - ver - - - te,

S.2 or A
et Je - sum, et Je - sum, et

B.
nos con - ver - - - te.

KB

70

S.1
et

S.2 or A
Je - sum, be - ne - dic - tum fruc-tum ven - tris tu - - i,

B.

KB

78

S.1 fruc-tum ven - tris tu - i, no - - bis post hoc ex -

S.2 or A no - - bis post hoc ex -

B.

KB

10

82

S.1 *cres.* *mf* *rit.* *f*
 si - li - um os - ten-de, no - - bis post hoc ex - si - li - um os -

S.2 or A *cres.* *mf* *f*
 si - li - um os - ten-de, no - - bis post hoc ex - si - li - um os -

B. - - - - -

KB *cres.* *mf* *f*

87

S.1 *p a tempo* *mp*
 ten-de. O cle - ments, O pi - a, O cle - - ments, O

S.2 or A *p* *mp*
 ten-de. O cle - ments, O pi - a, O cle - - ments, O

B. - - - - - *mp*
 O cle - ments, O pi - a, O cle - - ments, O

KB *p* *mp*

92

S.1 *mf*
pi - a, O cle - - mens, O pi - a, O cle - - mens, O
S.2 or A *mf*
pi - a, O cle - - mens, O pi - a, O cle - - - mens, O
B. *mf*
pi - a, O cle - - mens, O pi - a, O cle - - mens, O
KB
pi - a, O cle - - mens, O pi - a, O cle - - mens, O

96

S.1 *mf*
pi - - - a, O dul - - cis Vir - go, o
S.2 or A *mp*
pi - - - a, O dul - - cis Vir - go, o dul - - cis
B. *mp*
pi - a, O dul - - cis Vir - - go, o dul - - cis
KB
pi - a, O dul - - cis Vir - - go, o dul - - cis

12

100

S.1
dul - - - cis Vir - - go Ma - ri - - a, Vir - go Ma - ri -

S.2 or A
Vir - - - - - go Ma - ri - - a, Vir - go Ma - ri -

B.
Vir - - - - - go Ma - ri - - a, Vir - go Ma - ri -

KB

broaden

12

105 *ff rit. mp*

S.1
a, Vir - go Ma - - ri - - - - a.

S.2 or A
a, Vir - go Ma - - ri - - - - a.

B.
a, Vir - go Ma - - ri - - - - a.

KB

Keyboard Reduction

Salve Regina en Sol *Hail Holy Queen in G*

Hilarión Eslava, 1807-1878

Moderato

7

14

21

2
28

tutti

mf

mp

Musical score for piano, page 10, system 34. The score consists of two staves. The top staff is in treble clef, B-flat major (two flats), and common time. The bottom staff is in bass clef, A-flat major (three flats), and common time. The music begins with a forte dynamic (f) in the bass staff, followed by a decrescendo (dim.) and a piano dynamic (p). The treble staff starts with a mezzo-forte dynamic (mf). The score includes measure numbers 34-37.

41

f

mf

Interlude

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and B-flat major. The score consists of six measures. Measures 1-3 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measures 4-5 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measure 6 shows eighth-note patterns in both staves.

54

57

61

65 Solo

71

4

78

Duo

mp *cres.* *mf*

84

rit. *a tempo*
Tutti

f *p* *mp*

91

mf *f*

97

mp *mf* *f*

102

broaden *rit.*

ff *mp*