

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

Hilarión Eslava



For Upper Voices with Piano or Organ Accompaniment

ART: "Lección de Seises" by Juan Miguel Sánchez (1948);  
Museo de Artes y Costumbres Populares de Sevilla

CPE-166

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

*(Truth of the Eternal Light  
Dance of the Seises in the Cathedral of Seville)*

### INTRODUCCIÓN

Hilarión Eslava

Piano or Organ

Andante

8

p f dolce

Can - dor de la luz e - ter - na que pa - ra no des lum - brar-me, o -

14

f p

cul - tas tus res-plan - do - res y me man-das a - - cer - car-me, Mi - - ra que es -

f p

19

toy en - ti - nie - - - blas y que soy tan mi - se -

The vocal line starts with a eighth note followed by a sixteenth-note pattern. The piano accompaniment consists of eighth-note chords.

24

ra - - - - ble Mi - - - ra,

The vocal line has a sustained eighth note followed by a sixteenth-note pattern. The piano accompaniment features eighth-note chords.

28

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

The vocal line consists of eighth-note chords. The piano accompaniment features eighth-note chords.

32

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

The vocal line consists of eighth-note chords. The piano accompaniment features eighth-note chords. A dynamic marking 'p' (piano) is present at the end of the piano part.

Musical score page 37. Treble and bass staves. Key signature: A major (three sharps). Time signature: Common time. Dynamics: *p*, *f*. Vocal line lyrics: "Mi - ra que'es-toy en ti - nie - blas y que".

Musical score page 41. Treble and bass staves. Key signature: A major (three sharps). Time signature: Common time. Dynamics: *p*, *f*. Vocal line lyrics: "soy tan mi - se - ra - ble, que'ha - cia tí no pue-do ir - me, si tú'ha-cia".

Musical score page 45. Treble and bass staves. Key signature: A major (three sharps). Time signature: Common time. Dynamics: *p*. Vocal line lyrics: "tí no me tra - - - es.".

**Moderato**

Musical score page 49. Treble and bass staves. Key signature: A major (three sharps). Time signature:  $\frac{3}{4}$ . Dynamics: *f*.

Musical score page 53. Treble and bass staves. Key signature: A major (three sharps). Time signature:  $\frac{3}{4}$ . Dynamics: *f*, *p*.

57

## ESTRIBILLO

§  
61

**Moderato**  
*Solo*

Sol de jus - ti - cia que'en - tre ce - la - ges, te'has es - con -

66

Tutti

di - do pa - ra'in - cen - diar - me. Sol de jus - ti - cia que'en - tre ce -

72

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

76

diar - me, haz que á mi pe - cho,  
haz que á mi pe - cho,

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

pe - cho, lo'in fla - me, lo'in - fla - me, lo'in - fla - - - me,

*mp*

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

95

te'has es - con - di - - - do pa-ra'in-cen - diar-me, pa - ra in - cen -

98

diar - me, haz que'á mi pe - cho, tu'a-mor lo'in - fla - me.

102

*Tutti*

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

106

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

diar - - - me, haz que'á mi pe - cho tu'a-mor lo'in - fla - - me, haz que'á mi

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

me

*Castañuelas (Castanets)\**

8

8

\* 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 guidance provided is strictly the Editor's suggestion.

## COPLAS

**Andantino**

*p*

1. Aun-que'es - toy cie - go'y des - - nu - - - do,  
 \*\*2. Di - - - me luz in - ac - ce - - si - ble,

\*\*The second verse of the Coplas appears only as a footnote in the original score. The lyrical alignment shown represents the Editor's assumption as to Eslava's intention in this regard.

143

Fl.

no de - - bo de - sa - len - tar - me, de - sa - len - tar - - - me,  
fue - go de'ar-dor i - ne - fa - ble, fue - go de'ar-dor i - ne-fa - ble,

146

Fl.

por-que'en es - - te sa - - cra - men - - - to  
&Có - mo te re - ci - - be el hom - bre

149

D.S. al Fine

Fl.

ten - - go con que re - me - diar - me, re - me - diar - - - me,  
y tan tor - pe, y fri - o, y tan tor - pe, y fri - o ya - - - ce?