

# Cántiga XIV del Rey D. Alfonso El Sabio

## Cantiga 14 by King Alfonso the Wise

Arranged for SATB Chorus, with Solo, Children's Choir,  
and Orchestral Accompaniment (with keyboard reduction)

By Hilarión Eslava

The page contains two staves of musical notation in black and red ink on four-line staves. The first staff begins with a large, ornate blue initial 'H' containing the lyrics 'Assi como ieso cristo'. The second staff begins with a large blue initial 'E' containing the lyrics 'Epree un gran magie'. Below the notation, there is a detailed illumination depicting a scene from the Cantiga. In the center, a man stands on a cross, holding a small figure. To his left, a woman in a long white robe stands under a tree. To his right, several figures in elaborate robes, including what appear to be angels or saints, are gathered. The entire scene is framed by a decorative border.

Assi como ieso cristo  
estando na cruz saluou  
un ladrón. assi la madre  
outro de morte liuou  
Epree un gran magie  
nos direi desta raison  
que fese santa maria  
vú mui mal feitor ladrón

que elbo por nom alma  
mas sempr en la oracō  
á ela la comendaua  
i aquello le prestou

Como Elbo ó larron llé mereu en erden.

CPE-344

ART: Illuminated images of Cántiga XIII from El Escorial Codex

## FOREWORD BY HILARIÓN ESLAVA

Original Spanish ( <i>sic</i> )	English Translation
<p>Al publicar esta obra, que tan buen éxito ha tenido en los conciertos de la Sociedad Artístico musical de Socorros Mutuos, para los cuales ha sido compuesta, creo conveniente indicar brevemente los motivos que me han impulsado a escribirla, y explicar tambien cómo he procedido respecto a la Cántiga que ha servido de tema para esta composicion.</p> <p>Desde que conocí la historia de Alfonso el Sabio, su profundo saber en literatura, en todo género de ciencias y sobre todo en música, tuve hácia él grande respeto y admiracion. Cuando leí en la obra de Salinas (<i>De re musica</i>) que el mismo Alfonso el Sabio estableció en la universidad de Salamanca la primera y mas antigua cátedra de musica que se conoció en Europa, al respeto y admiracion que yo le tenia, se unieron sentimientos de afecto y gratitud, por la protección que prestó al arte musical, colocándolo entre los principales ramos del saber humano. Estos sentimientos me impulsaron hace muchos años á estudiar las Cántigas que el sabio Rey compuso, con el objeto de ver si algunas de ellas contenian melodías, que pudieran servirme de tema para dos o tres composiciones, que por su importancia artística fuesen dignas de la memoria de aquel gran protector del arte musical. Hallé en efecto dos, la 10<sup>a</sup> y la 14<sup>a</sup>, que contenian á mi parecer giros mas melodiosos que cuantas canturías conocia de aquella remota época, tanto españolas como extrangeras. La 10<sup>a</sup> que empieza Rosa das rosas, y que está escrita en 2º tono de capilla (sol menor) tiene un carácter dulcemente melancólico; y la 14<sup>a</sup> que está en 6º tono (fa mayor) lleva en su melodía cierto sello de grandeza. La 1<sup>a</sup> que escogí fue esta última, y que es la que ha servido de tema para esta obra, con la cual he realizado un pensamiento que hace muchos años estaba en proyecto.</p> <p>Fáltame ahora explicar como he procedido con la Cántiga original en la composicion de esta pieza, para que los verdaderos inteligentes puedan juzgar con conocimiento de causa tanto de la Cántiga como de su paráfrasis.</p>	<p>In publishing this work, which has been so successful in the concerts of the <i>Sociedad Artístico Musical de Socorros Mutuos</i>, for which it has been composed, I think it appropriate to indicate briefly the motives which have led me to write it, and also to explain how I have presented it with regard to the Cántiga which has served as the theme for this composition.</p> <p>Ever since I became acquainted with the history of Alfonso the Wise, his profound knowledge of literature, of all kinds of science and above all of music, I have had great respect and admiration for him. When I read in Salinas' work (<i>De re musica</i>) that Alfonso the Wise himself established in the University of Salamanca the first and oldest seat of music known in Europe, the respect and admiration I had for him was joined by feelings of affection and gratitude for the protection he gave to the art of music, placing it among the main branches of human knowledge. These feelings prompted me many years ago to study the Cantigas that the wise King composed, with the object of seeing if some of them contained melodies that could serve as themes for two or three compositions that, because of their artistic importance, would be worthy of the memory of that great protector of the musical art. In fact I found two of them, the 10th and 14th, which I thought contained more melodious turns of phrase than all the songs I knew of that remote period, both Spanish and foreign. The 10th, which begins <i>Rosa das rosas</i>, and which is written in the 2nd key of the chapel (G minor) has a sweetly melancholy character; and the 14th, which is in the 6th key (F major), has a certain seal of grandeur in its melody. The first one I chose was the latter, which is the one that has served as the theme for this work, with which I have realised a thought that I had been planning for many years.</p> <p>It now remains for me to explain how I have proceeded with the original Cantiga in the composition of this piece, so that the truly intelligent may be able to judge both the Cantiga and its paraphrase with full knowledge of the facts.</p>

La Cántiga original está escrita en notación antigua propia de los siglos XII y XIII, según las reglas que entonces se observaban en los valores proporcionales de las figuras que se usaban en el género llamado *cantus mensurabilis*. Todo lo que corresponde á los sonidos y su entonacion, lo mismo que el tono en que está escrita, lo he conservado escrupulosamente exceptuándose las varias apoyaturas que contiene, que no me atreví á dejarlas, de miedo que hiciesen un efecto extraño y desagradable. Respecto á la duracion de las notas me he tomado cierta libertad, alterando algo los valores, para redondear las frases con mayor regularidad y simetria. Hecha esta modificación en la Cántiga que me habia de servir de tema, pasé á hacer la composicion, en la que me dejé llevar libremente de mi propia inspiracion, conservando en toda la pieza el caracter del mismo tema, y esparciendo de vez en cuando fragmentos y aun frases enteras de la melodía de la misma Cántiga.

Concluyo estas breves indicaciones presentando á continuacion una copia, lo mas exacta posible, de la Cántiga de que se trata, para que los inteligentes en notación antigua puedan concer las alteraciones rítmicas que resultan entre el original y mi traducción, que canta la voz á solo, despues del preludio y antes de la paráfrasis. He aqui la copia, sacada del códice que existe en la biblioteca de la Santa Iglesia de Toledo.

The original Cantiga is written in the ancient notation of the twelfth and thirteenth centuries, according to the rules that were then observed in the proportional values of the figures used in the genre called *cantus mensurabilis*. Everything that corresponds to the sounds and their intonation, as well as the tone in which it is written, I have scrupulously preserved, except for the various appoggiaturas that it contains, which I did not dare to leave in, for fear that they would have a strange and unpleasant effect. With regard to the length of the notes, I have taken a certain liberty, altering the values somewhat, in order to round off the phrases with greater regularity and symmetry. Having made this modification in the Cántiga which was to serve as my theme, I went on to make the composition, in which I let myself be carried away freely by my own inspiration, conserving the character of the same theme throughout the piece, and occasionally scattering fragments and even whole phrases of the melody of the same Cántiga.

I conclude these brief indications by presenting below a copy, as exact as possible, of the Cantiga in question, so that those who know the ancient notation can see the rhythmic alterations that result between the original and my translation, which sings the solo voice, after the prelude and before the paraphrase. Here is the copy, taken from the codex that exists in the library of the Holy Church of Toledo.

**CANTIGA 14.<sup>a</sup>**

*Esta cantiga e como Santa Maria guardou o ladrón que non moresse na forca por que a saudava.*

The musical score consists of two staves of ancient notation, likely mensural notation, with lyrics written below each note. The notation uses vertical stems with horizontal dashes to indicate pitch and duration. The lyrics are in Spanish, telling the story of Santa María protecting a thief from being hanged.

Staff 1 lyrics:

- A si co mo Je so Cris to
- es tan do na cruz sal von
- un la dron a si sa ma dre
- ou tro de mor te li vron
- e per è dum gran mi ra gre
- vos di rei des ta ra zon

Staff 2 lyrics:

- que fe ze san ta ma ri a
- dú muy mal fei tor la dron
- que El bo por nom a vi a
- mas sem pren sa o ra zon
- á e la sa co men da ya
- e a que lo le pres ton

Original Score #ESL02-R47 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

**Andante**

The musical score consists of 21 staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Flute, Oboe, C Clarinet, Bassoon, B♭ Cornet, Horn in F, Trombone, Timpani, Violin, Violin II, Viola, Violoncello, Contrabass, Children's Choir, Contralto Solo, Soprano, Alto, Tenor, Bass, and Harp. The score is set in common time (indicated by a '4') and uses a key signature of one flat (B♭). The first few measures show all instruments playing sustained notes. Starting around measure 10, the Violin, Violin II, Viola, and Cello begin playing eighth-note patterns, with dynamic markings of *p* (piano) and *con sordina*. These patterns continue through measure 15. The Harp enters at the very end of the score, starting around measure 20. The entire piece is titled 'PRELUDIO' and 'Prelude'.

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11

Vln.      Vln.      Vla.      Vc.

20

Vln.      Vln.      Vla.      Vc.

28

Vln.      Vln.      Vla.      Vc.

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# CANTIGA

*con la voz (with the voice)*

34

Vln. Vln. Vla. Vc. Solo

*ad libitum* > > > *cres*

As - - - si co - mo Je - - - su - - - cris - to, es - tan - - - do

39

Vln. Vln. Vla. Vc. Solo

> > > *cres* > > > *p*

na - - - cruz sal - - - - - vou un la - - - dron, as - - - si sa - - -

45

Vln. Vln. Vla. Vc. Solo

ma - dre ou - - tro de mor - - te li - - - vrou. E por - end' un

52

Vln. Vln. Vla. Vc. Solo

> > > *3*

gran mi - - - ra - gre vos di - rei des - - ta ra - - - zon, que fe - - -

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59

Vln. Vln. Vla. Vc. Solo

ze San - - - ta Ma - - ri - - a dun mui mal - - - fei - - - tor la - - -

65

Vln. Vln. Vla. Vc. Solo

dron que El - - - bo por nom' a - - - vi - a; mas sem - - - pr'en

71

Vln. Vln. Vla. Vc. Solo

sa 3 o - - ra - - - - - çon a e - - la s'a 3 co - - men - - - - -

77

Vln. Vln. Vla. Vc. Solo

da - - va, e a - - que - - - - - lo lle pres - - - - - tou.

# PARAFRASIS

## *Paraphrase*

82

Fl.

Ob. 1st

C Cl.

Bsn.

S.

A.

T.

B.

p

p

p

p

p

p

p

As - si co - mo Je - su - cris - to, es-tan-do na\_ cruz sal - vou un la - dron, as - si sa

As - si co - mo Je - su - cris - to, es-tan-do na\_ cruz sal - vou un la - dron, as - si sa

As - si co - mo Je - su - cris - to, es-tan-do na\_ cruz sal - vou un la - dron, as - si sa

As - si co - mo Je - su - cris - to, es-tan-do na\_ cruz sal - vou un la - dron, as - si sa

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93

Fl. *ff* *marcato*

Ob. *ff* *marcato*

C Cl. *ff*

Bsn. *ff*

B<sub>b</sub> Cnt. *ff*

H (F) *ff*

Tbn. *ff*

Vln. *ff* *Sin sordina* 8  
3 >> > > p

Vln. *ff* *Sin sordina* 3 >> > > p

Vla. *ff* *Sin sordina* > > > p

Vc. *ff* *Sin sordina marcato* > p

Cb. *ff* *Sin sordina marcato* > p

S. ma - dre ou - tro de mor - te liv - rou. E por en - d'un gran mi - ra-gre vos di- ff > p

A. ma - dre ou - tro de mor - te liv - rou. E por en - d'un gran mi - ra-gre vos di- ff > p

T. ma - dre ou - tro de mor - te liv - rou. E por en - d'un gran mi - ra-gre vos di- ff > p

B. ma - dre ou - tro de mor - te liv - rou. E por en - d'un gran mi - ra-gre vos di- ff > p

10      103

Fl.

Ob.

C Cl.

Bsn.

Bb Cnt.

H (F)

Tbn.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

rei des - ta ra - zon, que fe - ze San - ta Ma - ri-a, dun mui mal - fei-

rei des - ta ra - zon, que fe - ze San - ta Ma - ri-a, dun mui mal - fei-

rei des - ta ra - zon, que fe - ze San - ta Ma - ri-a, dun mui mal -

rei des - ta ra - zon, que fe - ze San - ta Ma - ri-a, dun mui mal - fei-

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112

Fl. ff 3  
Ob. ff 3 1st  
C Cl. ff p  
Bsn. ff p  
B♭ Cnt.  
H (F) ff  
Tbn.  
Vln. ff 3 pizz.  
Vln. ff pizz.  
Vla. ff pizz.  
Vc. ff pizz.  
Cb. ff  
Solo ff que El - bo por nom' a - vi - - - - a  
S. tor la - dron  
A. tor la - dron  
T. tor la - drôn  
B. tor la - dron  
Harp *p* 8va *p* 8va

12 118

Fl.

Ob.

C Cl.

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

Solo

mas sem - pr'en sa o - - - - ra - - - - çon

Harp

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122

Fl.

Ob.

C Cl.

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

Solo

a — e - - la      s'a - co - - - men - da - - - va, e      a -

Harp

13

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14 127

Fl.

Ob.

C Cl.

Bsn.

Vln.

Vln.

Vla.

Vc.

Cb.

Solo

que - - - - lo lle pres - - - - tou. E por\_

S.

A.

T.

B.

Harp

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131

C Cl.

Bsn.

H (F)

Vln.

Vln.

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Harp

15

en - - - d'un gran mi - - ra - - - gre vos di - -

en - - - - d'un gran mi - - - ra - - - gre vos di - -

en - - - - d'un gran mi - - - ra - - - gre vos di - -

en - - - - d'un gran mi - - - ra - - - gre vos di - -

en - - - - d'un gran mi - - - ra - - - gre voi di - -

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Original Score #ESL02-R47 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

Fl.

Ob.

C Cl.

Bsn.

B♭ Cnt.

H (F)

Tbn.

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Harp

Fl.

Ob.

C Cl.

Bsn.

B♭ Cnt.

H (F)

Tbn.

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

mal - - - fei-tor la - dron

mal - - - fei - - tor la - dron

mal - - - fei - - tor la - dron

mal - - - fei - - tor la - dron

mal - - - fei - - tor la - dron

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20 152

Fl.

Ob.

C Cl.

Bsn.

B♭ Cnt.

H (F)

Tbn.

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Child  
Choir

Solo

S.

A.

T.

B.

nom'  
a - - - vi - - - a,  
mas  
sem - - - pr'en  
sa

nom'  
a - - - vi - - - a,  
mas  
sem - - - pr'en  
sa

nom'  
a - - - vi - - - a,  
mas  
sem - - - pr'en  
sa

nom'  
a - - - vi - - - a,  
mas  
sem - - - pr'en  
sa

nom'  
a - - - vi - - - a,  
mas  
sem - - - pr'en  
sa

nom'  
a - - - vi - - - a,  
mas  
sem - - - pr'en  
sa

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Fl.

Ob.

C Cl.

Bsn.

B♭ Cnt.

H (F)

Tbn.

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Child  
Choir

Solo

S.

A.

T.

B.

Fl.

Ob.

C Cl.

Bsn.

B♭ Cnt.

H (F)

Tbn.

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Child  
Choir

Solo

S.

A.

T.

B.

co - - - men - - da - - - va, e a - - que - - - lo

co - - - men - - da - - - va, e a - - que - - - lo

co - - - men - - da - - - va, e a - - que - - - lo

co - - - men - - da - - - va, e a - - que - - - lo

co - - - men - - da - - - va, e a - - que - - - lo

co - - - men - - da - - - va, e a - - que - - - lo

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164

Fl.

Ob.

C Cl.

Bsn.

B♭ Cnt.

H (F)

Tbn.

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Child  
Choir

Solo

S.

A.

T.

B.

23

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Fl.

Ob.

C Cl.

Bsn.

B♭ Cnt.

H (F)

Tbn.

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Child  
Choir

Solo

S.

A.

T.

B.

da - va e a - - - que - lo lle pres - - - - tou,

da - va e a - - - que - lo lle pres - - - - tou,

da - va e a - - - que - lo lle pres - - - - tou,

da - va e a - - - que - lo lle pres - - - - tou,

da - va e a - - - que - lo lle pres - - - - tou,

da - va e a - - - que - lo lle pres - - - - tou,

da - va e a - - - que - lo lle pres - - - - tou,

da - va e a - - - que - lo lle pres - - - - tou,

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174 *Meno* 3

C. Cl.

Bsn.

H (F)

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Child Choir

Solo

S.

A.

T.

B.

Harp

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Rev. 9-13-22      CPE-344

Fl. *p*  
 Ob. *p*  
 C Cl. *pp* *3* *3* *3*  
 Bsn. *pp* *p*  
 H (F) *pp* *z.*  
 Timp.  
 Vln. *pp* *3*  
 Vln. *pp* *3*  
 Vla.  
 Vc. *dol.* *3* *>* *pp*  
 Cb.  
 Child Choir  
 Solo *pp e* a - que - - - - lo le pres - - tou,  
 S. *pp e* a - que - - - - lo lle pres - - tou, e a -  
 A. *pp e* a - que - - - - lo lle pres - - tou,  
 T. *pp e* a - que - - - - lo lle pres - - tou,  
 B. e a - que - - - - lo lle pres - - tou,  
 Harp *p*

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Fl.

Ob.

C Cl.

Bsn.

H (F)

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Child  
Choir

Solo

S.

A.

T.

B.

Harp

Fl.

Ob.

C Cl.

Bsn.

B♭ Cnt.

H (F)

Tbn.

Timp.

Vln.

Vln.

Vla.

Vc.

Cb.

Child  
Choir

tou

Solo

tou

S.

tou

A.

tou

T.

tou

B.

tou

Harp

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**Flute**

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

**Andante**

**33**

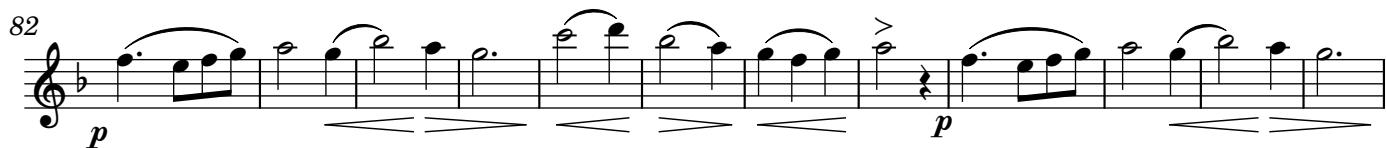


## CANTIGA



## PARAFRASIS

*Paraphrase*



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CPE-344



126

141 *Un poco piu mosso*

*rit.*

150 *a tempo*

158

167

182 *rit.* *a tempo* *rit.* *a tempo*

Oboe

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

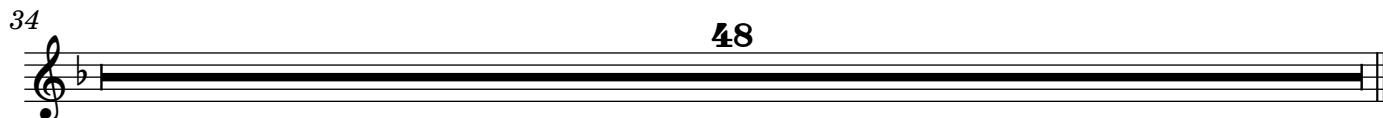
Hilarión Eslava, 1864

**Andante**



33

## CANTIGA



## PARAFRASIS

*Paraphrase*



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116

127

*Un poco piu mosso*

141

150 *a tempo*

**ff**

158

167

*Meno*

181

*1st, solo*

**p**

*rit.*

*a tempo*

*rit.*

*a tempo*

C Clarinet

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

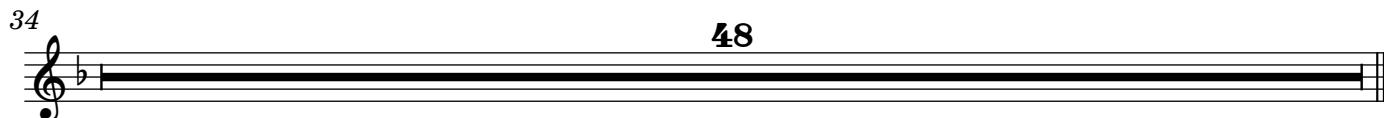
Hilarión Eslava, 1864

**Andante**

**33**

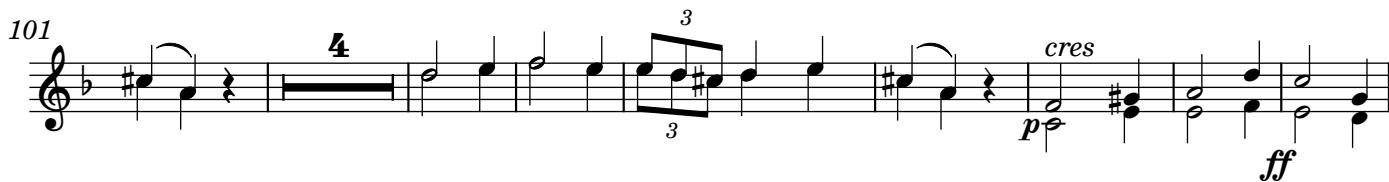
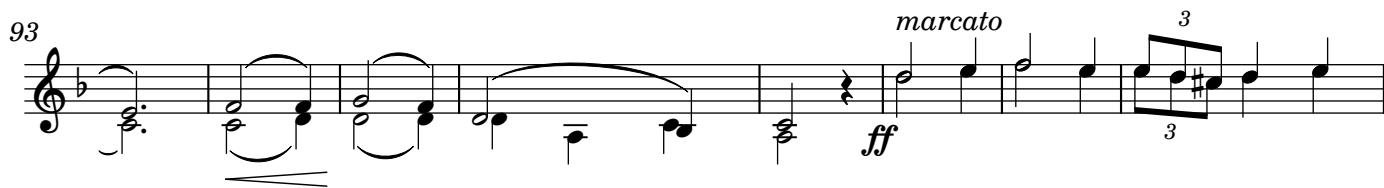
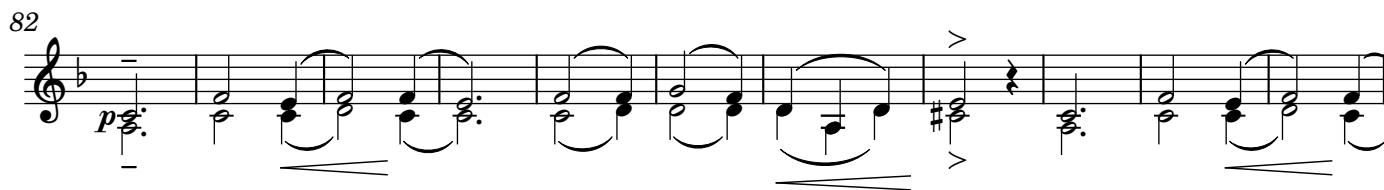


## CANTIGA



## PARAFRASIS

*Paraphrase*



*Un poco piu mosso*

*cres*

*ff*

135

A musical score for piano, page 152. The score consists of a single melodic line on a five-line staff. The key signature is one flat, and the time signature is common time. The melody begins with a half note, followed by eighth notes, quarter notes, eighth notes, and so on, creating a rhythmic pattern. The notes are black, indicating they are played on the white keys of a piano.

165

*Meno*

*p*

Musical score for piano, page 175, measures 3-8. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 175. The bottom staff shows a bass clef. Measures 3-8 are identical, each consisting of a sixteenth-note pattern followed by a quarter note. Measure 8 includes dynamic markings: *p*, *p*, and *p*.

180

*f*

*p*

*rit.*

*a tempo*

*rit.*

*a tempo*

3

3

# Bassoon

## Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

### PRELUDIO

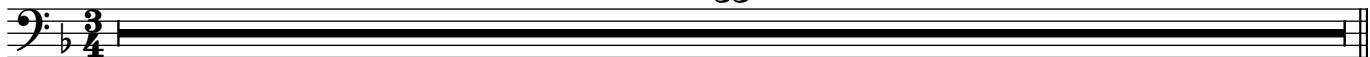
*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

**Andante**

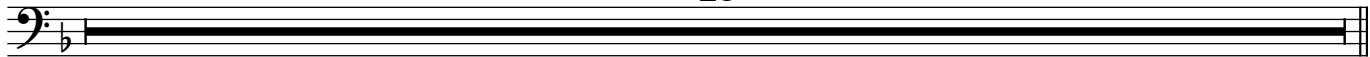
**33**



## CANTIGA

**34**

**48**



## PARAFRASIS

*Paraphrase*

A musical score for a bassoon. It consists of a single staff with a bass clef, a B-flat key signature, and a 3/4 time signature. The dynamic is marked as 'p' (pianissimo). The music shows a continuation of the rhythmic patterns established in the previous sections.

A musical score for a bassoon. It consists of a single staff with a bass clef, a B-flat key signature, and a 4/4 time signature. The dynamic is marked as 'ff' (fortissimo). The music continues the rhythmic patterns with a more pronounced dynamic.

**106**

A musical score for a bassoon. It consists of a single staff with a bass clef, a B-flat key signature, and a 4/4 time signature. The dynamics are marked as 'p' (pianissimo) and 'ff' (fortissimo). The performance instruction 'cres' (crescendo) is indicated above the staff, and a slurs symbol (&lt;) is shown below the staff.



128

*Un poco piu mosso*

141

146

149      *rit.*

*a tempo*

151

154

156

158

3 3 3 3 3 3 3 3

161

3 3 3 3 3 3 3 3

164

3 3 3 3 3 3 3 3

167

3 3 3 3 3 3 3 3

170

3 3 3 3 3 3 3 3

173

*Meno*

p > pp rit.

184

*a tempo*  
1st, solo

rit.

p > rit. 3 a tempo ff ff

B♭ Cornet

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

Alfonso X (13th Century, Cantiga No. 13)

*Prelude*

Hilarión Eslava, 1864

**Andante**

Musical score for the Preludio section, marked Andante. The score consists of a single staff in G major (one sharp) and common time. The tempo is indicated as 33. The music begins with a long sustained note followed by a series of eighth notes.

## CANTIGA

Musical score for the CANTIGA section. The score consists of two staves in G major (one sharp) and common time. The first staff starts at measure 34 and ends at measure 48. The second staff begins at measure 48. Measure 34 features a sustained note. Measures 35-47 show a repeating pattern of eighth and sixteenth notes. Measure 48 concludes with a sustained note.

## PARAFRASIS

*Paraphrase*

Musical score for the PARAFRASIS section, measures 82-107. The score consists of two staves in G major (one sharp) and common time. Measure 82 starts with a dynamic ff. Measure 83 contains a measure repeat sign. Measures 84-107 show a repeating pattern of eighth and sixteenth notes. Measure 108 concludes with a dynamic ff.

Musical score for the PARAFRASIS section, measures 108-127. The score consists of two staves in G major (one sharp) and common time. Measures 108-127 show a repeating pattern of eighth and sixteenth notes. Measure 128 concludes with a dynamic ff.

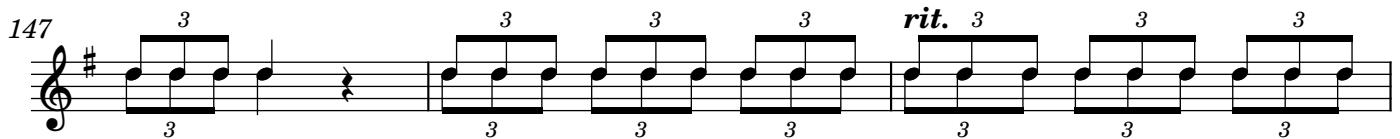
Musical score for the PARAFRASIS section, measures 140-159. The score consists of two staves in G major (one sharp) and common time. Measures 140-159 show a repeating pattern of eighth and sixteenth notes. Measure 160 concludes with a dynamic ff.

Original Score #ESL02-R47 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

Rev. 9-13-22

CPE-344

2



150 *a tempo*

156

163

169

*Meno*  
6

2

183

*rit.*      *a tempo*  
2

*rit.*      *a tempo*

*ff*



147

150 *a tempo*

157

166

174 *Meno*

187 *a tempo*

Trombone

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

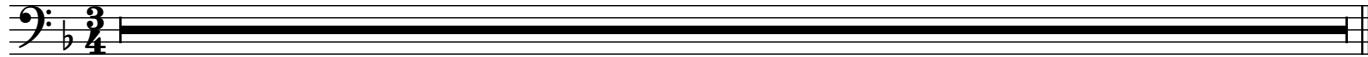
## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

**Andante**

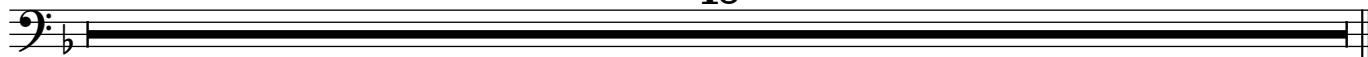
**33**



## CANTIGA

**34**

**48**



## PARAFRASIS

*Paraphrase*



82      **16**      **4**  
**ff**



109      **25**  
**ff**



**Un poco piu mosso**  
141      **3**  
**3**  
**3**  
**3**  
**3**  
**3**  
**3**

2

149 *rit.*

*a tempo*

***ff***

153

161

169

*Meno*  
**6**

2      rit.      2

*a tempo*

186

*rit.*      *a tempo*

***ff***

**Timpani**

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

**Andante**

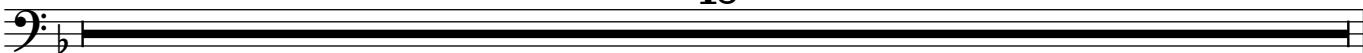
**33**



## CANTIGA

**34**

**48**



## PARAFRASIS

*Paraphrase*

**82**

**56**

*Un poco piu mosso*



**143**



**149**      *rit.*

*a tempo*



**152**



160

171

*Meno*

178

*rit.*      *a tempo*

186

*rit.*      *a tempo*

**Violin 1**

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

**Andante**

*con sordina, divisi*

Musical score for Violin 1, Andante section, measures 1-8. The score is in 3/4 time, key signature is one flat. The music consists of eighth-note patterns with grace notes and slurs. Measure 1 starts with a dynamic *p*. Measures 2-8 show a repeating pattern of eighth-note pairs followed by a sixteenth-note grace note and a eighth-note pair.

Musical score for Violin 1, Andante section, measures 9-17. The score continues in 3/4 time with a key signature of one flat. Measures 9-17 show a continuation of the eighth-note patterns with grace notes and slurs. Measure 17 ends with a dynamic *mf*.

Musical score for Violin 1, marcato section, measures 18-24. The score changes to 3/8 time with a key signature of one flat. Measures 18-24 feature eighth-note patterns with grace notes and slurs, including a dynamic *p* at measure 20 and *mf* at measure 22.

Musical score for Violin 1, final section, measures 25-31. The score returns to 3/4 time with a key signature of one flat. Measures 25-31 show a continuation of the eighth-note patterns with grace notes and slurs, including dynamics *pp* at measure 28 and *p* at measure 30.

# CANTIGA

34 *con la voz (with the voice)*

51



68

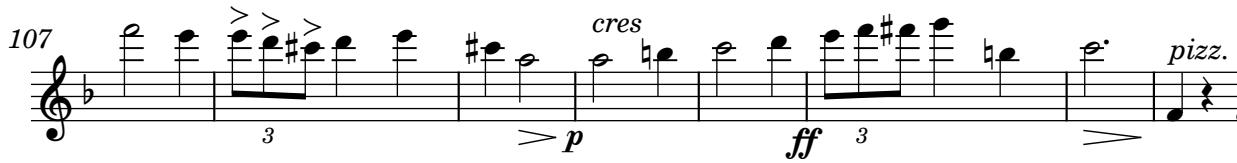


# PARAFRASIS

*Paraphrase*

82 *Sin sordina 8*

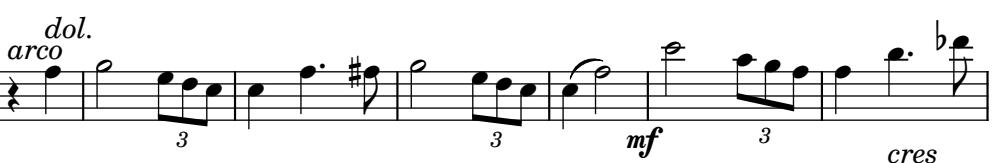
15



116



127

*arco*

136

*Un poco piu mosso*

145

149

*rit.* 3 3 3 *a tempo*

156

167

*dol.* *Meno*

177

*rit.* 3 *pp* *a tempo* *rit.* *a tempo*

*a tempo*

**Violin 2**

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

**Andante**

*con sordina*



15

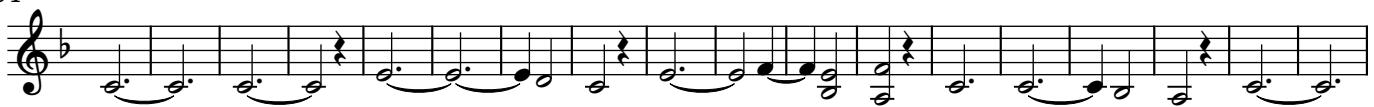


26

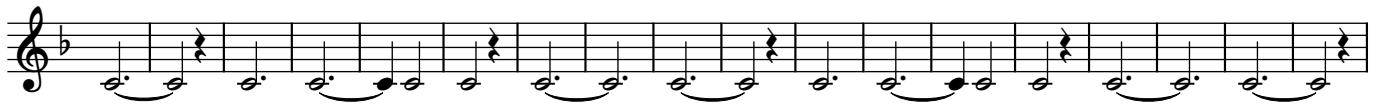


## CANTIGA

34



52



70



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# PARAFRASIS

*Paraphrase*

82                    **15**                    *Sin sordina*

108                    *cres*                    *pizz.*

119

130                    *arco*                    *3*

136                    *Un poco piu mosso*

144

149                    *rit.*                    *3*                    *a tempo*

Original Score #ESL02-R47 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

152

155

158

161

164

168

172

*Meno*

180

**Viola**

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

**Andante**

*con sordina*



14



25



## CANTIGA

34



51

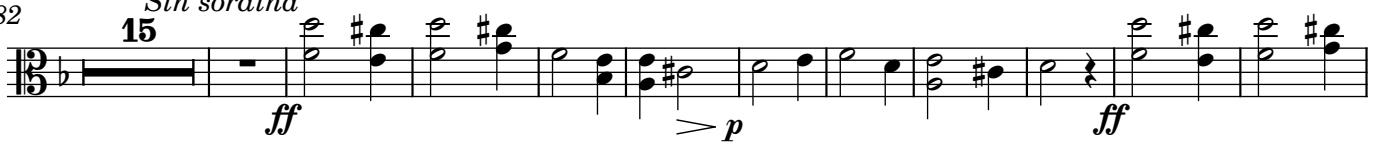


69



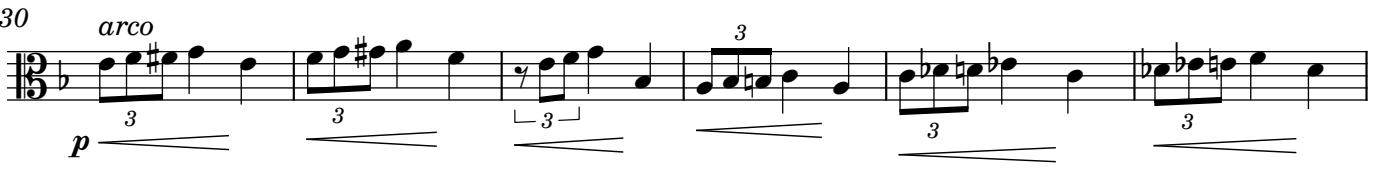
# PARAFRASIS

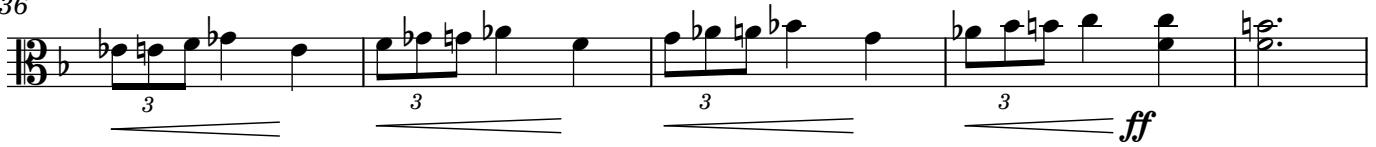
*Paraphrase*

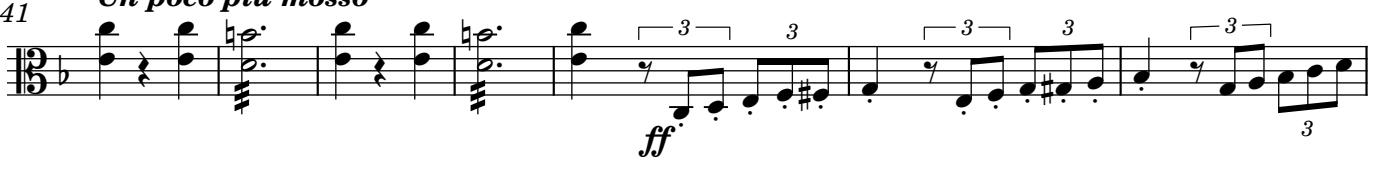
82      *Sin sordina*  
**15**      

108      *cres*      

120      

130      *arco*  


136      

141      *Un poco piu mosso*  


148      *rit.*      

Original Score #ESL02-R47 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

151

155

158

162

166

170

177

**Violoncello**

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

**Andante**

*con sordina*



13



25



## CANTIGA

34



51



68



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Rev. 9-13-22

CPE-344

# PARAFRASIS

*Paraphrase*

82      **15**      *Sin sordina marcato*

110      *cres*      *pizz.*

121      *arco dol.*

131      *cres*

139      *Un poco piu mosso*

146      *rit.*

150      *a tempo*

Original Score #ESL02-R47 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

153

156

159

162

166

170

174 *Meno dol.* *dol.* *rit.* *pp*

184 *a tempo* *rit.* *3* *a tempo* *ff*

# Contrabass

## Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

### PRELUDIO

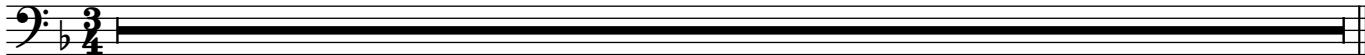
*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

Andante

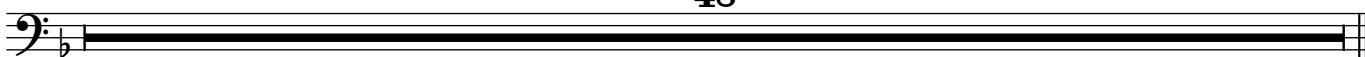
33



## CANTIGA

34

48



## PARAFRASIS

*Paraphrase*

82 *Sin sordina*

15

*marcato*



111

*pizz.*



123

*arco*



134

*cres*

*Un poco piu mosso*



144

149 *rit.* *a tempo*

153

157

161

165

170 *Meno*

179 > *rit.* *a tempo* *rit.* *a tempo*

The musical score consists of seven staves of bassoon music. Staff 1 (measures 144-153) starts with a dynamic ff. Staff 2 (measure 149) includes dynamics rit. and a tempo. Staff 3 (measure 153) and Staff 4 (measure 157) continue the pattern. Staff 5 (measure 161) and Staff 6 (measure 165) also continue the pattern. Staff 7 (measure 170) ends with a dynamic meno. The score concludes with Staff 8 (measure 179), which ends with a dynamic ff.

## Vocal Parts with Keyboard Reduction

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

**Andante**

Musical score for the vocal parts and keyboard reduction. The vocal parts include Children's Choir, Contralto Solo, Soprano, Alto, Tenor, and Bass. The keyboard reduction is for Solo Organ or Piano. The score is in common time (indicated by a '3' over a '4') and consists of two systems of music. The first system starts with a treble clef and a key signature of one flat. The second system starts with a bass clef and a key signature of one flat. The vocal parts are mostly silent (represented by dashes) throughout the score. The keyboard reduction features sustained notes and chords, with dynamic markings 'p' (piano) and 'mf' (mezzo-forte). Measure numbers 11 and 12 are indicated above the staff.

Close-up of the musical score showing measures 11 and 12. The score is for the keyboard reduction (O/P Red.). The music is in common time (indicated by a '3' over a '4') and consists of two systems of music. The first system starts with a treble clef and a key signature of one flat. The second system starts with a bass clef and a key signature of one flat. The score features sustained notes and chords, with dynamic markings 'p' (piano), 'mf' (mezzo-forte), and '3' (indicating a three-measure measure). Measure numbers 11 and 12 are indicated above the staff.

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20

O/P Red.

27

O/P Red.

## CANTIGA

34

*ad libitum*

Solo

O/P Red.

As - si\_ co-mo Je - su - cris-to, es - tan - do na\_cruz sal - - - -  
*con la voz (with the voice)*

41

*cres*

Solo

O/P Red.

vou un la - dron, as - si sa\_\_\_\_ ma-dre ou - tro de mor - te li -

49

Solo      vrou. E por end'un gran mi - ra - gre vos di-rei des - ta ra - zon,

O/P Red.

58

Solo      que fe - ze San - ta Ma - ri - a dun mui mal - - fei - tor la - dron

O/P Red.

66

Solo      que El - bo por nom' a - - vi - a; mas sem - pr'en sa - o - ra - - -

O/P Red.

73

Solo

cres.

*p*

con a e - la s'a co - men - - - da-va, e a-que - lo lle pres - tou.

O/P Red.

This musical score consists of two staves. The top staff, labeled 'Solo', features a melody line in treble clef with various note values and dynamics, including a crescendo ('cres.') and a piano dynamic ('p'). The lyrics 'con a e - la s'a co - men - - - da-va, e a-que - lo lle pres - tou.' are written below the notes. The bottom staff, labeled 'O/P Red.', shows a harmonic bass line in bass clef, consisting of sustained notes and bass clef changes. A brace groups the two staves together.

# PARAFRASIS

*Paraphrase*

82

S. *p* As - si\_ co - mo Je - su - cris - to, es-tan-do na\_ cruz sal - vou un\_ la -

A. *p* As - si co - mo Je - su - cris - to, es-tan-do na\_ cruz sal - vou un la -

T. *p* As - si co - mo Je - su - cris - to, es-tan-do na\_ cruz sal - vou un la -

B. *p* As - si co - mo Je - su - cris - to, es-tan-do na\_ cruz sal - vou un la -

O/P Red. *p* As - si co - mo Je - su - cris - to, es-tan-do na\_ cruz sal - vou un la -

91

S. 

A. 

T. 

B. 

O/P Red. 

100

S. *>>>* *p* *>>>* *ff*  
 gran mi - ra-gre vos di - rei des - ta ra - zon, que fe -

A. *p* *ff*  
 gran mi - ra-gre vos di - rei des - ta ra - zon, que fe -

T. *p* *ff*  
 gran mi - ra-gre vos di - rei des - ta ra - zon, que fe -

B. *p* *ff*  
 gran mi - ra-gre vos di - rei des - ta ra - zon, que fe -

O/P Red. *3* *p* *3* *ff*

107

S. *p cres ff*  
ze San - ta Ma - ri-a, dun mui mal - fei - tor la - dron

A. *p cres ff*  
ze San - ta Ma - ri-a, dun mui mal - fei - tor la - dron

T. *p cres ff*  
ze San - ta Ma - ri-a, dun mui mal - - tor la - drôn

B. *p cres ff*  
ze San - ta Ma - ri-a, dun mui mal - fei - tor la - dron

O/P Red.

114

Solo  
que El - bo por nom' a - vi - - - - a

O/P Red.

118

Solo

mas sem - pr'en sa o - - - - ra - - - -

O/P Red.

121

Solo

çon a e - - - la s'a -

O/P Red.

124

Solo

co - - - men - da - - - va, e a - que - - - lo

O/P Red.

128

Solo      lle pres - - - - tou.      E por <sup>3</sup>

S.      - - - -      E por -

A.      - - - -      E por -

T.      - - - -      E por -

B.      - - - -      E por -

O/P Red. {

The musical score consists of five staves. The top staff is labeled 'Solo' and contains lyrics: 'lle pres - - - - tou.' followed by 'E por' with a dynamic marking 'p' and a measure 3 indicator. The subsequent staves are labeled 'S.', 'A.', 'T.', and 'B.' respectively, each with a single note or rest. The bottom staff is labeled 'O/P Red.' and contains musical notation for organ/piano, including sustained notes and chords.

131

Solo

S.

A.

T.

B.

O/P Red.

135

Solo

*cres.*

rei des - ta *3* ra - - - zon, que

S.

*cres.*

rei des - - - ta ra - - - zon, que

A.

*cres.*

rei des - - - ta ra - - - zon, que

T.

*cres.*

rei des - - - ta ra - - - zon, que

B.

*cres.*

rei des - - - ta ra - - - zon, que

O/P  
Red.

138

*Un poco piu mosso*

Solo

fe - - - - ze<sup>3</sup> San - - - - ta Ma - ri - - a,

S.

fe - - ze San - - ta Ma - - - ri - - - a, dun

A.

fe - - ze San - - ta Ma - - - ri - - - a, dun

T.

fe - - ze San - - ta Ma - - - ri - - - a, dun

B.

fe - - ze San - - ta Ma - - - ri - - - a, dun

O/P Red.

142

Solo

dun mui mal - - - - fei-tor la - dron

S.

mui mal - - - fei - - tor la - - dron

A.

mui mal - - - fei - - tor la - - dron

T.

mui mal - - - fei - - tor la - - dron

B.

muy\_\_\_\_\_ mal - - - fei - - tor la - - dron

O/P Red.

146

O/P Red.

rit.  $\frac{3}{3}$  3 3 3

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150 *ff a tempo*

Child Choir

Solo

S.

A.

T.

B.

O/P Red.

Que El - - - bo por nom' a - - vi - - - a,

Que El - - - bo por nom' a - - vi - - - a,

Que El - - - bo por nom' a - - vi - - - a,

Que El - - - bo por nom' a - - vi - - - a,

Que El - - - bo por nom' a - - vi - - - a,

Que El - - - bo por nom' a - - vi - - - a,

Que El - - - bo por nom' a - - vi - - - a,

*a tempo*

154

Child Choir

S.

A.

T.

B.

O/P  
Red.

158

Child Choir

Solo

S.

A.

T.

B.

O/P Red.

a e - - - la s'a - co - - - men - da - - - va,

a e - - - la s'a - co - - - men - da - - - va,

a e - - - la s'a - co - - - men - da - - - va,

a e - - - la s'a - co - - - men - da - - - va,

a e - - - la s'a - co - - - men - da - - - va,

a e - - - la s'a - co - - - men - da - - - va,

a e - - - la s'a - co - - - men - da - - - va,

3 3 3 3 3 3

162

Child Choir

Solo

S.

A.

T.

B.

O/P  
Red.

e - - que - - - lo lle pres - tou,

e - - que - - - lo lle pres - tou,

e - - que - - - lo lle pres - tou,

e - - que - - - lo lle pres - tou,

e - - que - - - lo lle pres - tou,

e - - que - - - lo lle pres - tou,

e - - que - - - lo lle pres - tou,

166

Child Choir

Solo

S.

A.

T.

B.

O/P Red.

The musical score consists of seven staves. The top six staves represent vocal parts: Child Choir, Solo, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a melodic line with lyrics underneath. The lyrics are: "a - - la s'a - - co - men - - - da - va". The bass staff (B.) includes a dynamic marking "f" (fortissimo). The bottom staff is labeled "O/P Red." and contains a harmonic reduction for organ or piano, featuring sustained notes and rhythmic patterns. Measure numbers 166 are indicated at the beginning of each staff.



175

Child Choir

Solo

S.

A.

T.

B.

O/P Red.

la s'a - ca - - - men - da-va e a - - que - - lo

la s'a - ca - - - men - da-va e a - - que - - lo

la s'a - ca - - - men - da-va e a - - que - - lo

la s'a - ca - - - men - da-va e a - - que - - lo

la s'a - ca - - - men - da-va e a - - que - - lo

la s'a - ca - - - men - da-va e a - - que - - lo

la s'a - ca - - - men - da-va e a - - que - - lo

180

*rit.*      *a tempo*

Child  
Choir

Solo

S.

A.

T.

B.

O/P  
Red.



# Harp

## **Cántiga 14 del Rey D. Alfonso El Sabio**

## *Cantiga No. 14 of King Alfonso the Wise*

# PRELUDIO

## *Prelude*

### Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

## Andante

33

33

# CANTIGA

# PARAFRASIS

### *Paraphrase*

Musical score for piano, page 10, measures 82-83. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. Measure 82 starts with a whole note followed by a sixteenth-note pattern. Measure 83 begins with a sixteenth-note pattern marked *p*. The bottom staff uses a bass clef and has a key signature of one flat. Both staves feature dynamic markings such as *8va* (octave up) and *8vb* (octave down). Measure 83 concludes with a sixteenth-note pattern.

A musical score for piano, page 118, system 8. The score is arranged in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves contain eighth-note patterns with sixteenth-note grace notes. The music is separated by vertical bar lines.

121

8

125

8

128

8

131

8

135

cres

8

138 *s*

*rit.*  
**Un poco piu mosso**  
**4**      **3**      **a tempo**  
                **24**

174 *s*

**Meno**  
**(8va)**

*end 8va*

**(8va)**

*end 8va*

178

*p*

182

*rit. 8va a tempo*

*8va*

186 *s*

*rit.*      ***a tempo***

## Keyboard Reduction

# Cántiga 14 del Rey D. Alfonso El Sabio

*Cantiga No. 14 of King Alfonso the Wise*

## PRELUDIO

*Prelude*

Alfonso X (13th Century, Cantiga No. 13)

Hilarión Eslava, 1864

**Andante**

Musical score for the first system of the Prelude. The score consists of two staves: treble and bass. The key signature is one flat, indicating B-flat major or A minor. The time signature is common time (indicated by '4'). The dynamic is 'p' (piano). The melody begins with eighth-note pairs in the treble staff, followed by sustained notes and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords.

Musical score for the second system of the Prelude, starting at measure 11. The key signature changes to no sharps or flats. The time signature remains common time. The dynamic is 'mf'. The melody continues with eighth-note pairs and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords. Measure 11 ends with a forte dynamic 'p'.

Musical score for the third system of the Prelude, starting at measure 20. The key signature changes to one sharp, indicating G major. The time signature remains common time. The dynamic is 'mf'. The melody features eighth-note pairs and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords. Measure 20 ends with a dynamic 'p'.

Musical score for the fourth system of the Prelude, starting at measure 27. The key signature changes to one flat, indicating B-flat major or A minor. The time signature remains common time. The dynamic is 'pp'. The melody continues with eighth-note pairs and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords. Measure 27 ends with a dynamic 'p'.

Original Score #ESL02-R47 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

# CANTIGA

34      *con la voz (with the voice)*      3

43

53

64

74

Original Score #ESL02-R47 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

# PARAFRASIS

*Paraphrase*

The musical score consists of five staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C').

- Staff 1 (Measures 82-83):** Features eighth-note patterns in the treble and bass clefs. Measure 82 starts with a dynamic *p*. Measure 83 ends with a dynamic *p*.
- Staff 2 (Measures 94-95):** Measures 94 and 95 show a transition. Measure 94 includes a dynamic *ff* and measure 95 includes a dynamic *p*. Measure 95 is marked with a '3' above the staff.
- Staff 3 (Measures 104-105):** Measures 104 and 105 continue the harmonic progression. Measure 104 includes a dynamic *ff* and measure 105 includes a dynamic *p*. Measure 105 is marked with a '3' above the staff. The dynamic *cres* (crescendo) is indicated at the end of measure 105.
- Staff 4 (Measures 112-113):** Measures 112 and 113 feature sixteenth-note patterns. Measure 112 starts with a dynamic *ff* and measure 113 starts with a dynamic *p*. Measure 113 is marked with a '3' above the staff.
- Staff 5 (Measures 116-117):** Measures 116 and 117 show eighth-note patterns. Measure 116 starts with a dynamic *p*.

Original Score #ESL02-R47 from Eresbil (Basque Music Archives); edited 2019 by Rebecca Rufin

120

Musical score page 4, measures 120-122. The score consists of two staves: treble and bass. The treble staff features sixteenth-note patterns with grace notes. The bass staff includes sustained notes and a single eighth note.

122

Musical score page 4, measures 122-125. The treble staff shows sixteenth-note patterns with grace notes. The bass staff has sustained notes and a single eighth note.

125

Musical score page 4, measures 125-128. The treble staff shows sixteenth-note patterns with grace notes. The bass staff has sustained notes and a single eighth note.

128

Musical score page 4, measures 128-130. The treble staff shows sixteenth-note patterns with grace notes. The bass staff has sustained notes and a single eighth note. A dynamic marking 'p' is present in measure 128.

130

Musical score page 4, measures 130-132. The treble staff shows eighth-note patterns with grace notes. The bass staff shows sustained notes and eighth-note chords. Measure 130 has a '3' above the first note, and measure 132 has a '3' above the first note.

134

137

*Un poco piu mosso*

141

145

148

*rit.* *a tempo*

151

Musical score for measure 151. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. The music features chords in the upper staff and eighth-note patterns in the lower staff. Measure 151 is divided into four measures by vertical bar lines. The first measure contains a single chord. The second measure has a chord followed by a sixteenth-note pattern. The third measure has a chord followed by a sixteenth-note pattern. The fourth measure has a chord followed by a sixteenth-note pattern.

155

Musical score for measure 155. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. The music features chords in the upper staff and eighth-note patterns in the lower staff. Measure 155 is divided into four measures by vertical bar lines. The first measure contains a single chord. The second measure has a chord followed by a sixteenth-note pattern. The third measure has a chord followed by a sixteenth-note pattern. The fourth measure has a chord followed by a sixteenth-note pattern.

158

Musical score for measure 158. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. The music features chords in the upper staff and eighth-note patterns in the lower staff. Measure 158 is divided into four measures by vertical bar lines. The first measure contains a single chord. The second measure has a chord followed by a sixteenth-note pattern. The third measure has a chord followed by a sixteenth-note pattern. The fourth measure has a chord followed by a sixteenth-note pattern.

161

Musical score for measure 161. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. The music features chords in the upper staff and eighth-note patterns in the lower staff. Measure 161 is divided into four measures by vertical bar lines. The first measure contains a single chord. The second measure has a chord followed by a sixteenth-note pattern. The third measure has a chord followed by a sixteenth-note pattern. The fourth measure has a chord followed by a sixteenth-note pattern.

164

Musical score for measure 164. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. The music features chords in the upper staff and eighth-note patterns in the lower staff. Measure 164 is divided into four measures by vertical bar lines. The first measure contains a single chord. The second measure has a chord followed by a sixteenth-note pattern. The third measure has a chord followed by a sixteenth-note pattern. The fourth measure has a chord followed by a sixteenth-note pattern.

167

170

*Meno*

174

178

183

*rit.*

*a tempo*

*rit.*

*a tempo*

*a tempo*