

Parafrasis de la Cántiga 10^a del Rey D. Alfonso El Sabio

Paraphrase of Cantiga 10 of King Alfonso the Wise

By Hilarión Eslava



Soprano and Violin Solos
With SATB Chorus, String Quintet and Organ Accompaniment
(Piano Reduction by Rebecca Rufin)

ART: Illuminated images of Cántiga X from El Escorial Codex

CPE-350

DEDICATION BY HILARIÓN ESLAVA

Original Spanish (<i>sic</i>)	English Translation																																																																																																		
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<p>Se me ha atribuido siempre un excesivo amor á mis discípulos, y se ha llegado á colocar esa noble pasion en el rango de mis debilidades. Yo no sé hasta que punto tienen razon los escritores que se han ocupado en esas pequeñeces personales; pero lo que puedo asegurar es que mis discípulos me han manifestado en todas ocasiones tan singular aprecio, que, dada me natural y viva impresionabilidad, me seria imposible dejar de corresponder á ellos debidamente. Una prueba de ello es lo que motiva esta dedicatoria.</p> <p>Congregados en Madrid varios de mis discípulos acordaron que mi busto se esculpiese en marmol, y me fuese donado como perpetuo testimonio de su acendrado y permanente afecto. Cumpliose el año pasado este generoso designio, acompañando al busto un breve escrito que contenia el acuerdo y nombres de los donantes. Agredecí con toda mi alma este fino y significativo obsequio, y me propuse corresponder á él, dedicádoles la primera obra que publicase, haciendo constar en ella el acuerdo mencionado y los nombres de mis discípulos, para perpetuar así mi gratitud por medio de la prensa, como ellos han querido tambien perpetuar su afecto por medio de la escultura.</p> <p>Reciban, pues, mis queridísimos discípulos esta dedicatoria como testimonio de la gratitud y amor de su afectuosos y cordial amigo y maestro</p> <p style="text-align: center;">HILARIÓN ESLAVA</p>	<p>I have always been ascribed an excessive love for my disciples, and this noble passion has been treated as one of my weaknesses. I do not know to what extent the writers who have dwelt on such personal trifles are right; but what I can assure you is that my disciples have at every turn shown me such singular esteem, that, given my natural and heartfelt sensitivity, it would be impossible for me not to properly return the feeling. Proof of it is my motivation for this dedication.</p> <p>When several of my disciples met in Madrid, they agreed that my bust should be sculpted in marble and donated to me as a perpetual testimony of their deep and permanent affection. Last year, this generous goal was fulfilled, and the bust was accompanied by a brief statement of their agreement and the names of the donors. I thanked them with all my heart for this fine and splendid gift, and I decided to reciprocate by dedicating to them the first work that I was to publish, recording with it the aforementioned agreement and the names of my disciples, so as to perpetuate my gratitude in print, just as they have also wished to perpetuate their affection through sculpture.</p> <p>Therefore, my dearest disciples, receive this dedication as a testimony of the gratitude and love of your affectionate and cordial friend and teacher.</p> <p style="text-align: center;">HILARIÓN ESLAVA</p>																																																																																																		
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<p>Los artistas músicos que abajo se expresan, discípulos del Excmo. Sr. D. Hilarion Eslava se adhieren á la idea de hacer esculpir en marmol un busto de su querido Maestro, y presentárselo como una débil muestra de su cariño y reconocimiento.</p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; width: 50%;">Nombres</th> <th style="text-align: left; width: 50%;">Residencia</th> </tr> </thead> <tbody> <tr><td>Sr. D. Antonio Romero</td><td>Madrid</td></tr> <tr><td>Sr. D. Miguel Carreras</td><td>Madrid</td></tr> <tr><td>Sr. D. Antonio Cordero</td><td>Madrid</td></tr> <tr><td>Sr. D. José Pinilla</td><td>Madrid</td></tr> <tr><td>Sr. D. José Aranguren</td><td>Madrid</td></tr> <tr><td>Sr. D. José Conde</td><td>Madrid</td></tr> <tr><td>Sr. D. Pablo Hernandez</td><td>Madrid</td></tr> <tr><td>Sr. D. Rafael Perez</td><td>Madrid</td></tr> <tr><td>Sr. D. Serafin Larroca</td><td>Madrid</td></tr> <tr><td>Sr. D. 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Salvador Maria Rementeria	Madrid	<p>The undersigned musical artists, disciples of the most illustrious Don Hilarion Eslava, come together in the common purpose of having a bust of their beloved Maestro sculpted in marble, and present it to him as a small token of their affection and recognition.</p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; width: 50%;">Nombres</th> <th style="text-align: left; width: 50%;">Residencia</th> </tr> </thead> <tbody> <tr><td>Sr. D. Nicolas Toledo</td><td>Madrid</td></tr> <tr><td>Sr. D. Juan Antonio Maureta</td><td>Madrid</td></tr> <tr><td>Sr. D. Ildefonso Gimeno</td><td>Madrid</td></tr> <tr><td>Sr. D. Leon Alonso</td><td>Madrid</td></tr> <tr><td>Sr. D. Jesus Monasterio</td><td>Madrid</td></tr> <tr><td>Sr. D. Venancio Herrasti</td><td>Madrid</td></tr> <tr><td>Sr. D. Valentín Zubiaurre</td><td>Madrid</td></tr> <tr><td>Sr. D. Bonifacio Sanmartin y Eslava</td><td>Madrid</td></tr> <tr><td>Sr. D. 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Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

FOREWORD BY HILARIÓN ESLAVA

Original Spanish (<i>sic</i>)	English Translation
<p>En el año de 1864 publiqué una paráfrasis de la Cántiga décimo cuarta del Rey Don Alfonso, El Sabio, manifestando entonces mi proposito de publicar tambien la presente. Al hacerlo asi ahora, creo conveniente explicar brevemente como he procedido con la cántiga original en la composicion de esta pieza, para que pueda juzgarse debidamente tanto de la cántiga como de su paráfrasis.</p> <p>La cántiga original está escrita en notacion antigua propia de los siglos XII y XIII, segun las reglas que entonces se observaban en los valores proporcionales de las figuras que se usaban en el género llamado <i>cantus mensurabilis</i>. Todo lo que corresponde á los sonidos y su entonacion, lo mismo que el tono en que está escrita, lo he conservado escrupulosamente, exceptuandose el sostenido ó diesis que he colocado en las notas fa de las frases 1^a y 3^a que estan en el tono de sol menor. Respecto á la duracion de las notas me he tomado alguna pequeña libertad, alterando algo los valores, para mejor redondear las frases. Hechas estas pequeñas modificaciones 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.</p> <p>Concluyo estas breves indicaciones presentando á continuacion una copia exacta de la cántiga de que se trata, extractada del códice de la Santa Iglesia de Toledo, para que los inteligentes en notacion antigua puedan conocer las alteraciones rítmicas que resultan entre el original y mi parafrasis.</p>	<p>In the year 1864 I published a paraphrase of the <i>fourteenth Cantiga</i> of King Don Alfonso the Wise, and I then stated my intention of publishing the present one also. In doing so now, I think it convenient to explain briefly how I have proceeded with the original cantiga in the composition of this piece, so that both the cantiga and its paraphrase may be properly judged.</p> <p>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 that were used in the genre called <i>cantus mensurabilis</i>. All that pertains to the sounds and their intonation, as well as the key in which it is written, I have scrupulously preserved, except for the sharp or diesis that I have placed in the notes F of the 1st and 3rd phrases, which are in the key of G minor. With regard to the length of the notes, I have taken a little liberty, altering the values somewhat, in order to better round off the phrases. Having made these small modifications to the cantiga that was to serve as my theme, I went on to create 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 cantiga.</p> <p>I conclude these brief indications by presenting below an exact copy of the cantiga in question, extracted from the codex of the Holy Church of Toledo, so that those versed in ancient notation may appreciate the rhythmic alterations between the original and my paraphrase.</p>

The musical score consists of two staves of ancient notation. The first staff begins with a clef of C and a key signature of B-flat. The lyrics are:

Rosa das rosas e flor das flores, dona das donas, Señor das señores Rosa de beldad e de parecer

The second staff continues the notation and lyrics:

e flor d'alegria e de prazer, dona en mui piado sa se er Señor en toller coitas e doores.

H. E.

Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Hilarión Eslava, 1876

Moderato

Violin Solo

Violin 1°

Violin 2°

Viola

Violoncello

Contrabass

Soprano Solo

Soprano

Alto

Tenor

Bass

Organ Expresivo

Piano Reduction of Strings

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

11

exp.

23

3

tr

3

p

tr

29

Vln-S
Vln 1
Vln 2
Vla.
Vc.
Cb.
Org.
Pno. Red.

36

Vln-S
Vln 1
Vln 2
Vla.
Vc.
Cb.
Org.
Pno. Red.

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

44

Vln-S
Vln 1
Vln 2
Vla.
Vc.
Cb.
Org.
Pno. Red.

energico ad libitum

53

a tempo

Vln-S
Vln 1
Vln 2
Vla.
Vc.
Cb.
Org.
Pno. Red.

64

Vln-S
Vln 1
Vln 2
Vla.
Vc.
Cb.
Org.
Pno. Red.

Vln-S
Vln 1
Vln 2
Vla.
Vc.
Cb.
Org.
Pno. Red.

82

Vln 1
Vln 2
Vla.
Vc.
Cb.
Solo
Pno. Red.

Ro - sas das ro - sas, e flordas flor - es,

91

Vln 1
Vln 2
Vla.
Vc.
Cb.
Solo
Pno. Red.

do - na das do - nas, se - nnor dasse - nno-res. Ro - sas das ro - sas,

98

Vln 1
Vln 2
Vla.
Vc.
Cb.
Solo
Pno. Red.

e flordas flo-res, do - na das do - nas, se - nnor das se - nno-res.

energico ad libitum

Vln 1
Vln 2
Vla.
Vc.
Cb.
Solo
Pno. Red.

Ro - sa de bel - dad' e de pa - recer, e flor d'a - le - gri-a e de

113 *a tempo*

The musical score page contains seven staves. From top to bottom: Vln 1 (Violin 1), Vln 2 (Violin 2), Vla. (Viola), Vc. (Cello), Cb. (Double Bass), Solo (soprano voice), and Pno. Red. (Piano reduction). The Solo part begins with a melodic line labeled *dolce*, followed by lyrics: "pra-zer, do - na en mui pi-a - do - - sa se-er, Se - nnor en to - ller coi-". The piano reduction staff shows harmonic chords.

120

Vln-S

Vln 1 *p*

Vln 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Solo tas e do - o - - - res

S. *p* Ro - - - - sa das

A. *p* Ro - - - - sa das

T. *p* Ro - - - - sa das

B. *p* Ro - - - - sa das

Pno. Red. *p* exp.

124

Vln-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

Ro - - - - - sas,

p

3

tr

127

Vln-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

ro - - sas,
e flor das flo - - - - - - - - - -

e flor das flo - - - - - - - - - -

e flor das flo - - - - - - - - - -

e flor das flo - - - - - - - - - -

e flor das flo - - - - - - - - - -

p

tr

3

130 exp.
 Vln-S
 Vln 1
 Vln 2
 Vla.
 Vc.
 Cb.
 Solo
 S.
 A.
 T.
 B.
 Org.
 Pno. Red.

15

e flor das flo - - res do - - - - na_ das
 res, do - - - na das do - - - - nas das
 res, do - - - na das do - - - - nas das
 res, do - - - na das do - - - - nas das
 res, do - - - na das do - - - - nas das

133

Vln.-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

do - - - - nas Se - - nnor das se - nno - - - -

138

Vln.-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

res se - - nnor____ das se - nnor - res, se - nnor____ das. se -

res se - - nnor____ das se - nno - res, se - nnor das se -

res se - - nnor____ das se - nno - res, se - nnor das se -

res se - - nnor____ das se - nno - res, se - nnor das se -

res se - - nnor____ das se - nno - res, se - nnor das se -

res se - - nnor____ das se - nno - res, se - nnor das se -

res se - - nnor____ das se - nno - res, se - nnor das se -

143

Vln.-S Vln 1 Vln 2 Vla. Vc. Cb. Solo S. A. T. B. Org. Pno. Red.

nno - - - - res, do - na das do - - - -
 nno - - - - res, do - na das do - - - -
 nno - - - - res, do - na das do - - - -
 nno - - - - res, do - na das do - - - -
 nno - - - - res, do - na das do - - - -

149

energico 19

Vln.-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

nas, se - nnor das se - nno - - - - res, ah! Ro - - - sa

nas, se - nnor das se - nno - - - - res, ah! Ro - - - sa

nas, se - nnor das se - nno - - - - res, ah! Ro - - - sa

nas, se - nnor das se - nno - - - - res, ah! Ro - - - sa

nas, se - nnor das se - nno - - - - res, ah! Ro - - - sa

nas, se - nnor das se - nno - - - - res, ah! Ro - - - sa

ff

suelto

ff suelto

ff suelto

ff suelto

ff suelto

ff suelto

ff

ff

ff

ff

ff

ff

ff

ff

ff

155

Vln-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

de bel - - - dad' e de pa - - re- cer, e flor d'a - le - - -
de bel - - - dad' e de pa - - re- cer, e flor d'a - le - - -
de bel - - - dad' e de pa - - re- cer, e flor d'a - le - - -
de bel - - - dad' e de pa - - re- cer, e flor d'a - le - - -
de bel - - - dad' e de pa - - re- cer, e flor d'a - le - - -

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

161

Vln-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

dolce

p

p

p

dolce

gri - a e_____ de pra - zer, do - - - - - na en

gri - a e_____ de pra - zer, Do - - - - - na en

gri - a e de pra - zer, Do - - - - - na'en -

gri - a e_____ de pra - zer, Do - - - - - na'en

gri - a e de pra - zer, Do - - - - - na'en

gri - a e de pra - zer, Do - - - - - na'en

p

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin
Rev. 9-13-22 CPE-350

165

Vln-S
Vln 1
Vln 2
Vla.
Vc.
Cb.
Solo
S.
A.
T.
B.
Org.
Pno. Red.

mui pia - - do - - - sa se'er, se - - nnor

Musical score page 23, measures 169-170. The score includes parts for Vln-S, Vln 1, Vln 2, Vla., Vc., Cb., Solo, S., A., T., B., Org., and Pno. Red.

The vocal parts sing "en to - ller coi - - - - tas e do -". The piano reduction part shows a rhythmic pattern of eighth and sixteenth notes.

173

Vln.-S. *cres*

Vln 1 *f* *cres*

Vln 2 *f*

Vla. *f*

Vc. *f* *cres*

Cb. *f* *cres*

Solo o - - - - res. Do - - - na en mui *cres*

S. o - - - - res. Do - - - na en *cres*

A. o - - - - res. Do - - - na en *cres*

T. o - - - - res. Do - - - na en *cres*

B. o - - - - res. Do - - na en *cres*

Org. *cres*

Pno. Red. *f* *cres*

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

176 25
 Vln.-S
 Vln 1
 Vln 2
 Vla.
 Vc.
 Cb.
 Solo
 S.
 A.
 T.
 B.
 Org.
 Pno. Red.

The musical score page 176 features ten staves. From top to bottom:
 - Vln.-S: Violin section, mostly rests.
 - Vln 1: Violin 1, dynamic f.
 - Vln 2: Violin 2, sixteenth-note patterns.
 - Vla.: Bassoon, eighth-note patterns.
 - Vc.: Double bass, eighth-note patterns.
 - Cb.: Cello, eighth-note patterns.
 - Solo: Solo voice, lyrics: "pia - do - - - sa se - - - er, do - - - na'en".
 - S.: Soprano, lyrics: "mui pia - - - do - - - - - sa se - - - - - er".
 - A.: Alto, lyrics: "mui pia - - - do - - - - - sa se - - - - - er".
 - T.: Tenor, lyrics: "8 mui pia - - - do - - - - - sa se - - - - - er".
 - B.: Bass, lyrics: "mui pia - - - do - - - - - sa se - - - - - er".
 - Org.: Organ, bassoon-like part.
 - Pno. Red.: Piano reduction, bassoon-like part.

179

Vln-S
Vln 1
Vln 2
Vla.
Vc.
Cb.
Solo
S.
A.
T.
B.
Org.
Pno. Red.

mui pia - do - - sa se - - - er
do - - - - na en mui pia - - do - - - - - sa
do - - - - na en mui pia - - do - - - - - sa
do - - - - na en mui pia - - do - - - - - sa
do - - - - na en mui pia - - do - - - - - sa
do - - - - na en mui pia - - do - - - - - sa
do - - - - na en mui pia - - do - - - - - sa

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

a tempo

182

Vln.-S Vln 1 Vln 2 Vla. Vc. Cb. Solo S. A. T. B. Org. Pno. Red.

ah!_____ en to - ller____ coi - - tas____ e_____ do - - - o - - - -

se'er, en to - ller coi - - tas e do - - - o - - - -

se'er, en to - ller coi - - tas e do - - - o - - - -

se'er, en to - ller coi - - tas e do - - - o - - - -

se'er, en to - ller coi - - tas e do - - - o - - - -

190

Vln.-S *cres*

Vln 1 *cres*

Vln 2 *f*

Vla. *f*

Vc. *f* *cres*

Cb. *f* *cres*

Solo *cres*

S. res. Do - - - na'en mui _____ pia - do - - - - sa

A. res. Do - - - - na en mui pia - -

T. res. Do - - - - na en mui pia - -

B. res. Do - - na en mui pia - -

Org.

Pno. Red. *f* *cres*

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

193

Vln-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

29

se - - - er, do - - na en mui

do - - - - sa se - - - er, do - - - - na en

do - - - - sa se - - - er, do - - - - na en

do - - - - sa se - - - er, do - - - - na en

do - - - - sa se - - - er, Do - - - na en

196

a tempo

Vln-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

pia - do - - sa se - - - er
ah! en to - ller coi -
mui pia - - do - - - - sa se'er, en to - ller coi -
mui pia - - do - - - - sa se'er, en to - ller coi -
mui pia - - do - - - - sa se'er, en to - ller coi -
mui pia - - do - - - - sa se'er, en to - ller coi -

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

202

Vln-S

Vln 1

Vln 2

Vla.

Vc.

Cb.

Solo

S.

A.

T.

B.

Org.

Pno. Red.

tas e do - - o - - - res, ro - sa das ro - sas, flor das flo -
tas e do - - o - - - res ro - sa das ro - sas, flor das flo -
tas e do - - o - - - res ro - sa das ro - sas, flor das flo -
tas e do - - o - - - res

210

Vln.-S Vln 1 Vln 2 Vla. Vc. Cb.

Solo S. A. T. B. Org. Pno. Red.

pp pp pp pp pp pp pp

res _____ flor das flo - - res._____
 res, Ro - sa das ro - - ses flor das flo - res flor das flo - - res.
 res Ro - sa das ro - - ses flor das flo - res flor das flo - - res.
 res Ro - sa das ro - - ses flor das flo - res flor das flo - - res.
 Ro - sa das ro - - ses flor das flo - res flor das flo - - res.

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

Violin Solo

Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Hilarión Eslava, 1876

Moderato

18

Moderato
18

The musical score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. It features a dynamic instruction 'exp.' followed by a melodic line with various note heads and stems. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a dynamic instruction 'tr.' followed by a melodic line. Measure numbers 18, 2, and 3 are indicated above the staves.

25

Musical score for piano, page 10, measures 25-26. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. Measure 25 starts with a dotted half note followed by a eighth note, then a sixteenth note tied to a sixteenth note, and a eighth note. Measure 26 begins with a sixteenth note tied to a sixteenth note, followed by a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 25 ends with a eighth note. Measure 26 begins with a eighth note, followed by a eighth note, a eighth note, and a eighth note. The measure ends with a eighth note.

30

Musical score for page 30, measures 30-31. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 30 begins with a forte dynamic (f) and ends with a decrescendo (f). Measure 31 begins with a forte dynamic (f) and ends with a crescendo (^).

1

10

35

3

41

A musical score for piano, showing system 41. The key signature is one flat, and the time signature is common time. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, some with small numbers above them. The bottom staff shows harmonic bass notes. Measure 3 is indicated at the beginning of the second measure of the top staff.

48

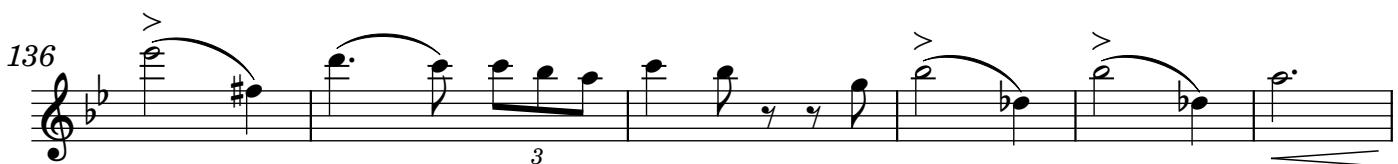
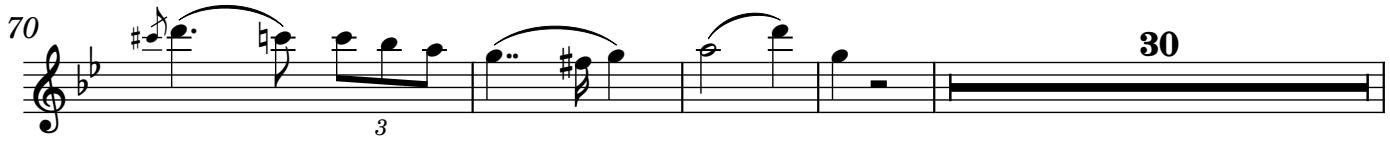
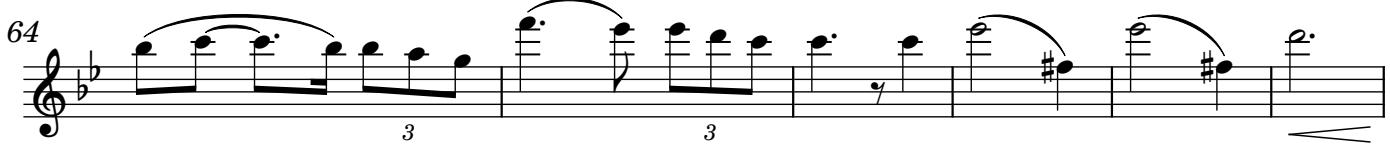
energico ad libitum

Musical score for piano, page 10, system 2, measures 48-50. The score consists of two staves. The top staff uses a treble clef, a B-flat key signature, and a common time signature. The bottom staff uses a bass clef, an F-sharp key signature, and a common time signature. Measure 48 begins with a half note on the bass staff followed by a quarter note on the treble staff. Measures 49 and 50 continue with various notes and rests, including a half note on the bass staff in measure 50.

57

Musical score for page 57, measures 57-60. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one sharp. Measure 57 starts with a whole note followed by a half note. Measure 58 begins with a quarter note. Measure 59 starts with a half note. Measure 60 begins with a quarter note.

2



158 

dolce

3 3

cres

a tempo

p

cres

a tempo

p

pp

tr

tr

Violin 1

Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Hilarión Eslava, 1876

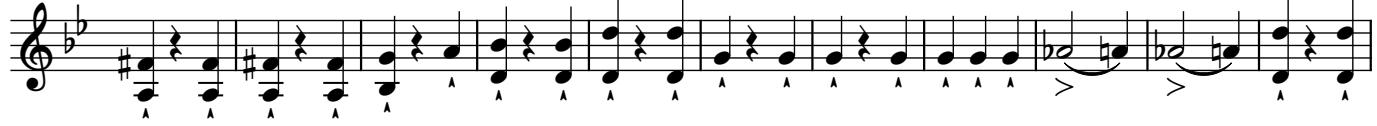
Moderato



14



26



37



49



63



76



2

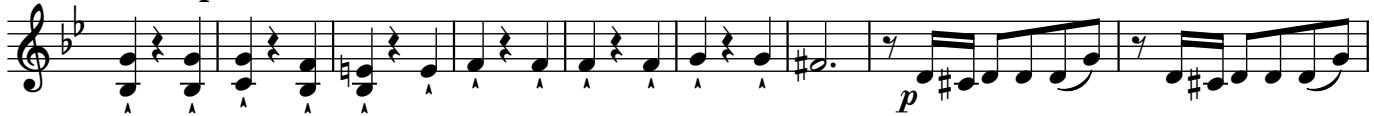
88



100

energico ad libitum

114

a tempo

123



128



133



138



144



153 *energico*
suelto
ff

161 **p**

167

172 **f** *cres*

179 *a tempo*
p

190 *cres* **f**

199 *a tempo*
=p

210 **pp**

Violin 2

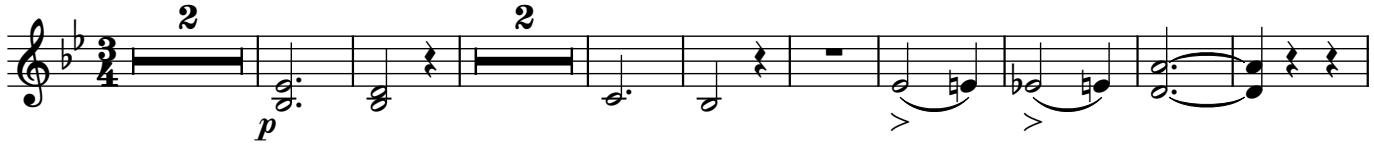
Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Hilarión Eslava, 1876

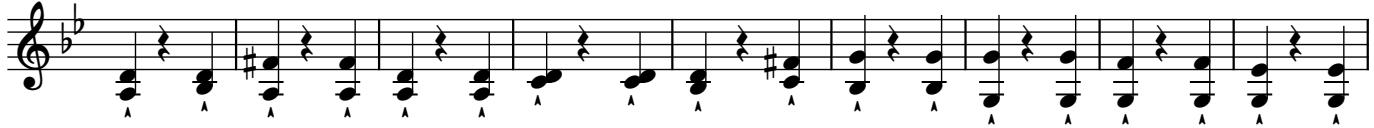
Moderato



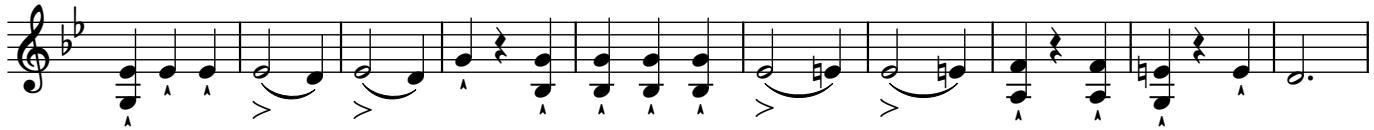
14



24



33



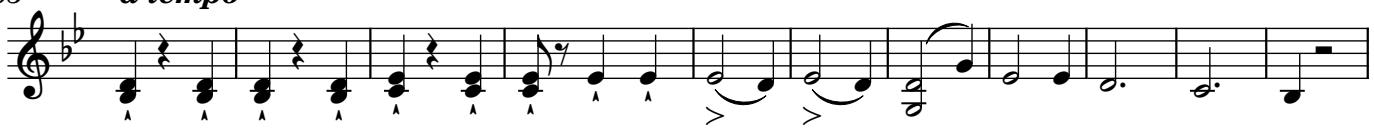
43



51



63



74

87

97

energico ad libitum

108

a tempo

118

123

126

129

133

138

142

147

*energico
suelto*

ff

155

161

166

171

174

177

180 *a tempo*

186

192

195

198 *a tempo*

208

pp

The musical score consists of eight staves of music. The key signature is one sharp throughout. Measure 174 starts with a dynamic *f*. Measures 175-177 show eighth-note patterns. Measure 180 begins with a dynamic *p* and includes a tempo marking *a tempo*. Measures 186, 192, and 195 show eighth-note patterns. Measure 198 begins with a dynamic *p* and includes a tempo marking *a tempo*. Measure 208 ends with a fermata.

Viola

Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Hilarión Eslava, 1876

Moderato

2

2

14

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a bass note followed by a series of eighth-note pairs connected by slurs. Measure 12 begins with a bass note, followed by a dotted half note, and then a series of eighth-note pairs connected by slurs.

23

A musical score for bassoon, consisting of a single staff in common time with a key signature of one flat. The staff begins with a bass clef and a B-flat note. It then features a continuous eighth-note pattern of B-flat followed by A-sharp, continuing across ten measures. The notes are separated by vertical stems and small horizontal dashes. Measures are indicated by vertical bar lines. The score ends with a fermata over the final note.

32

41

A musical staff in 3/4 time, starting with a B-flat clef. The melody consists of eighth notes, sixteenth notes, quarter notes, and eighth rests. The key signature changes from one flat to one sharp. The notes are grouped by vertical stems.

49

Musical score for bar 10, measures 10-13. The key signature changes from B-flat major to A major at the beginning of measure 11. Measure 10 ends with a fermata over the eighth note. Measure 11 starts with a half note followed by a fermata over a dotted half note. Measures 12 and 13 show a repeating pattern of eighth notes and sixteenth-note pairs.

60

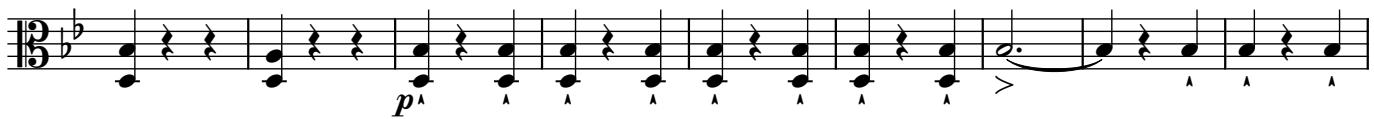
Musical score for bar 10, measures 10-11. The key signature changes to B-flat major (two flats). The first measure starts with a half note followed by a dotted half note. The second measure begins with a dotted half note followed by a series of eighth notes: A, A, A, A, A, A, A, A. The third measure starts with a half note followed by a dotted half note.

2

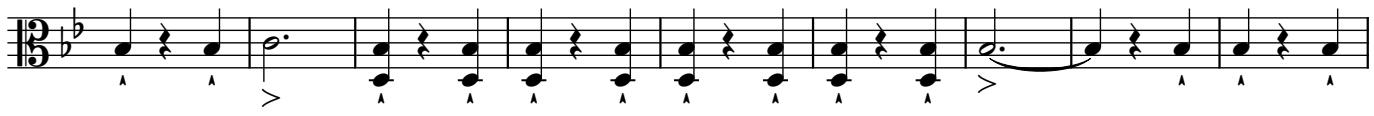
69



83



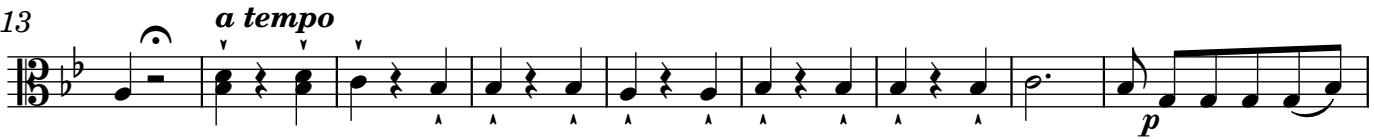
92



101



113



122



127



132



137



142



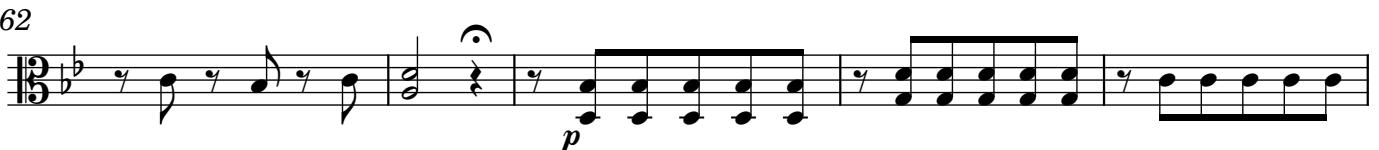
148



156



162



167



171



175



178

181

a tempo

187

192

195

197

a tempo

203

212

Violoncello

Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Hilarión Eslava, 1876

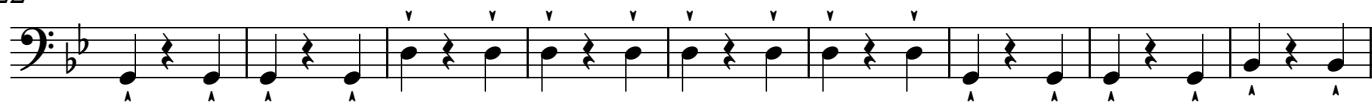
Moderato



12



22



31



41



50



62

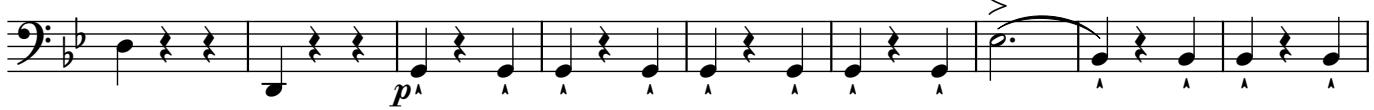


2

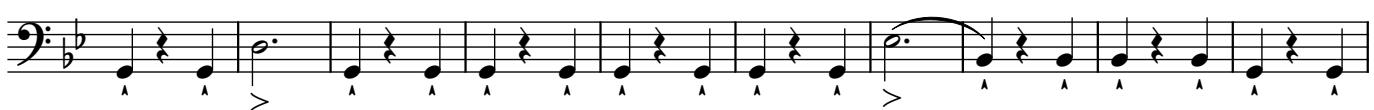
72



83



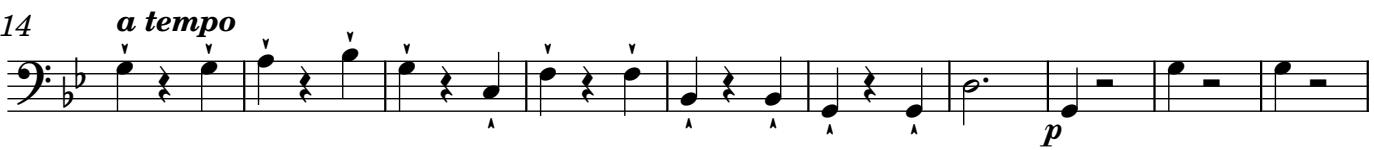
92



102



114



124



136



146



*energico
suelto*

155

161

172

178

184

193

199 *a tempo*

211

Contrabass

Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Hilarión Eslava, 1876

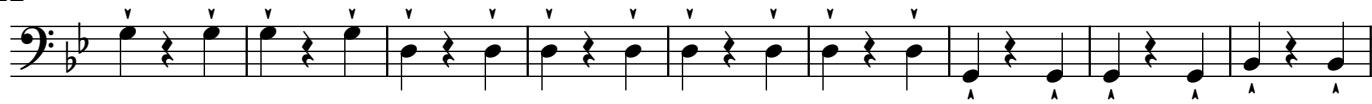
Moderato



12



22



31



41



53 *energico ad libitum* *a tempo*



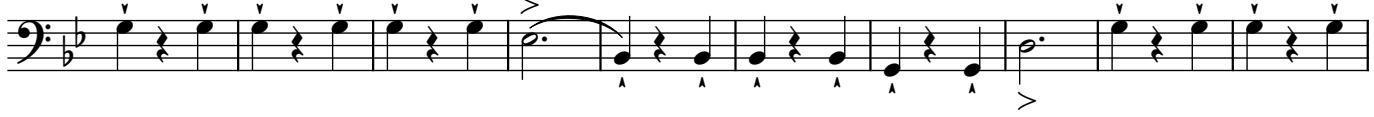
65



75



86



96



104 *energico ad libitum*

a tempo

Musical score page 2, measure 104. Bass clef, 2/4 time, B-flat key signature. Measures show eighth and sixteenth note patterns with dynamics 'v' and '>'. A tempo instruction is placed above the staff.

116

p

Musical score page 2, measure 116. Bass clef, 2/4 time, B-flat key signature. Measures show eighth and sixteenth note patterns with dynamics 'v' and '>'. Dynamic 'p' is indicated in the middle of the measure.

127

> >

Musical score page 2, measure 127. Bass clef, 2/4 time, B-flat key signature. Measures show eighth and sixteenth note patterns with dynamics 'v' and '>'.

139

Musical score page 2, measure 139. Bass clef, 2/4 time, B-flat key signature. Measures show eighth and sixteenth note patterns.

149

v

suelto

energico

ff

Musical score page 2, measure 149. Bass clef, 2/4 time, B-flat key signature. Measures show eighth and sixteenth note patterns. Dynamics 'v' and 'ff' are present. Articulation marks 'suelto' and 'energico' are placed above the staff.

157

164

174

179

186

194

199 *a tempo*

211

All Voices & Keyboards

Parafrasis de la Cántiga 10^a del Rey D. Alfonso El Sabio

Paraphrase of Cantiga 10 of King Alfonso the Wise

By Hilarión Eslava



Soprano and Violin Solos

With SATB Chorus, String Quintet and Organ Accompaniment

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

(Piano Reduction by Rebecca Rufin)

Rev. 9-13-22

CPE-350

ART: Illuminated images of Cántiga X from El Escorial Codex

2 Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Moderato

Hilarión Eslava, 1876

The musical score consists of ten staves. The top five staves represent vocal parts: Soprano Solo (G clef), Soprano (G clef), Alto (G clef), Tenor (F clef), and Bass (C clef). The bottom five staves represent instrumental reductions: Piano Reduction of Strings (G clef) and Organ Expresivo (G clef). The score is in common time (indicated by '3') and features a key signature of one flat. Measure 1 starts with all parts silent. Measures 2-10 show the vocal parts with short dashes indicating sustained notes. Measures 11-12 show the instrumental reductions with more complex harmonic patterns and dynamics, including a dynamic marking 'p' (piano) in measure 11. Measure 13 concludes the score.

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin

22 *exp.*

Pno.
Red.

Org.

Pno.
Red.

Org.

28 *tr*

Pno.
Red.

Org.

35

Pno.
Red.

Org.

43

Pno.
Red.

Org.

51

Pno.
Red.

Org.

energico ad libitum

52

Pno.
Red.

Org.

a tempo

60

Pno.
Red.

Org.

64

Pno.
Red.

Org.

72

Pno.
Red.

Org.

83

Solo

Ro - sas das ro - sas, e flor das flor - es,

Pno.
Red.

Pno.
Red.

91

Solo

do - na das do - nas, se - nnor dasse - nno-res. Ro - sas das

Pno.
Red.

Pno.
Red.

97

Solo

ro - sas, e flordas flo-res, do-na das do-nas, se - nnor dasse - nno-res.

Pno.
Red.

104 *energico ad libitum*

Solo

Ro - sa de bel - dad' e de pa - re-cer, e flor d'a - le - gri-a e de

Pno.
Red.

113 *a tempo
dolce*

Solo

pra-zer, do-na en mui pi-a - do - sa se-er, Se-nnoren to-lle_r coi-

Pno.
Red.

120

Solo

tas e do - o - - res

S.

A.

T.

B.

Pno.
Red.

p

p

p

exp.

The musical score consists of five staves. The top staff is for the Solo voice, starting with a dotted half note followed by eighth notes. The second staff is for the Soprano (S.), the third for the Alto (A.), the fourth for the Tenor (T.), and the fifth for the Bass (B.). All four vocal parts begin with a rest and then sing "Ro - - - - sa das" on the fourth measure. The piano reduction (Pno. Red.) at the bottom has two staves: treble and bass. It features a rhythmic pattern of eighth-note chords in the treble staff and quarter notes in the bass staff, with dynamic markings *p* and *exp.* indicating a渐强 (dynamic increase).

124

Solo

S.

A.

T.

B.

Pno.
Red.

Org.

Ro - - - sa das ro - - sas,
e flor das

Ro - - - - - - - - - - sas, e flor das

Ro - - - - - - - - - - sas, e flor das

Ro - - - - - - - - - - sas, e flor das

Ro - - - - - - - - - - sas, e flor das

128

Solo

S.

A.

T.

B.

Pno.
Red.

Org.

e flor das flo - res

flo - - - - - - - - - res, do - - - na das

flo - - - - - - - - - res, do - - - na das

flo - - - - - - - - - res, do - - - na das

do - - - na das

exp.

132

Solo

The musical score consists of six staves. The top five staves represent vocal parts: Solo (treble clef), Soprano (S. - soprano clef), Alto (A. - alto clef), Tenor (T. - tenor clef), and Bass (B. - bass clef). The bottom staff represents the Piano Reduction (Pno. Red.). The music is in common time, key signature is one flat (F#), and the tempo is 132 BPM. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes, with lyrics "do - - - na_ das" and "Se - nnor" appearing in each measure. The piano reduction shows a harmonic progression with various chords and bass notes. Measure 10 concludes with a dynamic marking > and a melodic line ending on a sharp note.

S.

A.

T.

B.

Pno.
Red.

Org.

136

Solo

S.

A.

T.

B.

Pno.
Red.

Org.

Original score #E-ESL02-R48 from Eresbil (Basque music archives); edited 2019 by Rebecca Rufin
 Rev. 9-13-22 CPE-350

141

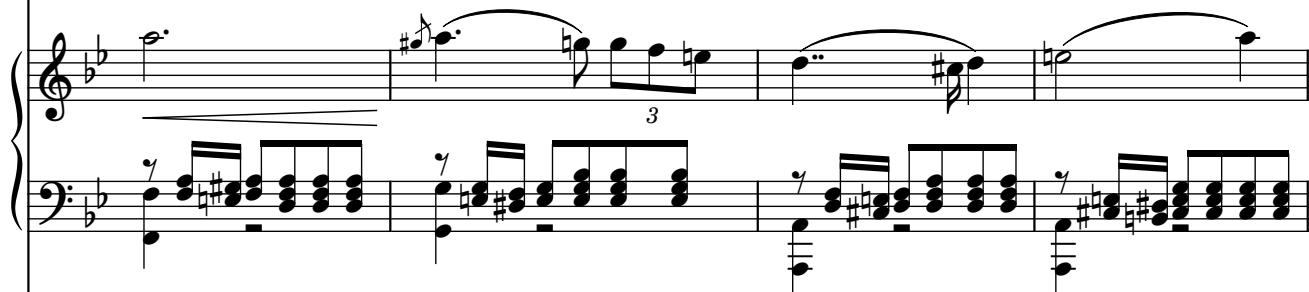
Solo nnor - res, se - nnor _____ das. se - nno - - - - - - - - -

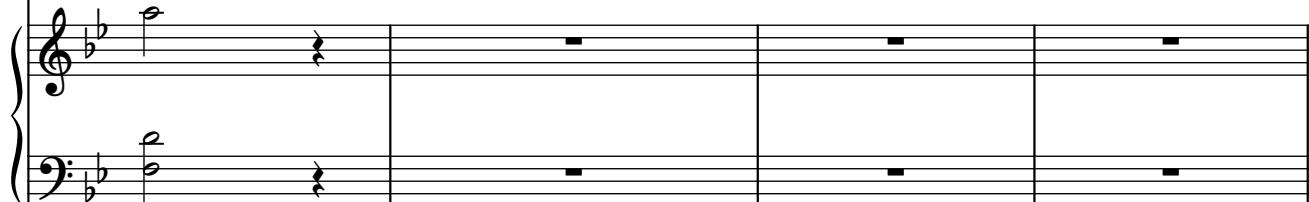
S. nno - res, se - nnor das se - nno - - - - - - - - - res,

A. nno - res, se - nnor das se - nno - - - - - - - - - res,

T. nno - res, se - nnor das se - nno - - - - - - - - - res,

B. nno - res, se - nnor das se - nno - - - - - - - - - res,

Pno. Red. 

Org. 

145

Solo

res, do - na das do - - - - nas, se - nnor dasse - nno -

S.

A.

T.

B.

Pno.
Red.

Org.

152 *energico*

Solo: - - - res, ah! Ro - sa de bel - - - dad' e de pa - re-
cer,

S.: - - - res, ah! Ro - sa de bel - - - dad' e de pa - re-
cer,

A.: - - - res, Ro - sa de bel - - - dad' e de pa - re-
cer,

T.: - - - res, ah! Ro - sa de bel - - - dad' e de pa - re-
cer,

B.: - - - res, Ro - sa de bel - - - dad' e de pa - re-
cer,

Pno. Red. (piano reduction):

Org. (organ):

159

Solo

dolce

e flor d'a-le - - - gri-a e de pra-zer, do - - - na en

S.

e flor d'a-le - - - gri-a e de pra-zer, Do - - - na en

A.

e flor d'a-le - - - gri-a e de pra-zer, Do - - - na'en

T.

e flor d'a-le - - - gri-a e de pra-zer, Do - - - na'en

B.

e flor d'a-le - - - gri-a e de pra-zer, Do - - - na'en

Pno. Red.

Org.

165

Solo mui pia - - do - - - - sa se'er, se - - nnor _____

S. mui pia - - do - - - - sa se'er, se - - nnor _____

A. mui pia - - do - - - - sa se'er, se - - nnor _____

T. mui pia - - do - - - - sa se'er, se - - nnor _____

B. mui pia - - do - - - - sa se'er, se - - nnor

Pno. Red.

Org.

169

Solo: en to - ller coi - - - - tas e do -

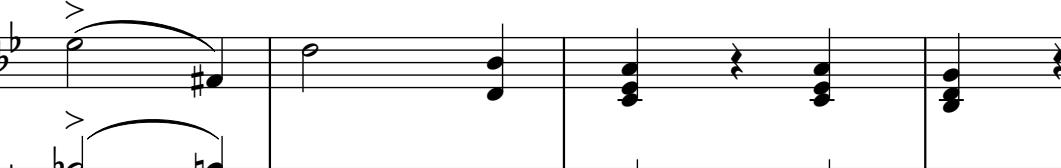
S.: en to - ller coi - - - - tas e do -

A.: en to - ller coi - - - - tas e do -

T.: en to - ller coi - - - - tas e do -

B.: en to - ller coi - - - - tas e do -

Pno. Red.: 

Org.: 

173

Solo

S.

A.

T.

B.

Pno.
Red.

Org.

cres

cres

cres

cres

f

cres

cres

177

Solo

S.

A.

T.

B.

Pno.
Red.

Org.

se - - er,
do - na'en mui_____
do - - - - sa
se - - - - er,
do - - - - na en
do - - - - sa
se - - - - er,
do - - - - na en
do - - - - sa
se - - - - er,
do - - - - na en
do - - - - sa
se - - - - er,
do - - - - na en
do - - - - sa
se - - - - er,
do - - - - na en

a tempo

180

Solo

pia - do - sa se - - - er ah! en to - ller coi -

S.

mui pia - do - - - - sa se'er, en to - ller coi -

A.

mui pia - do - - - - sa se'er, en to - ller coi -

T.

8 mui pia - do - - - - sa se'er, en to - ller coi -

B.

mui pia - do - - - - sa se'er, en to - ller coi -

Pno.
Red.

Org.

186

Solo

S.

A.

T.

B.

Pno.
Red.

Org.

192

Solo: pia - do - - - sa se - - - er, do - - na en

S.: mui pia - - do - - - - sa se - - - - er,

A.: mui pia - - do - - - - sa se - - - - er,

T.: mui pia - - do - - - - sa se - - - - er,

B.: mui pia - - do - - - - sa se - - - - er,

Pno. Red.: (Complex piano reduction with multiple staves and dynamic markings)

Org.: (Organ part with sustained notes and bass line)

195

Solo: mui _____ pia-do - sa se - - er ah!

S.: do - - - na en mui pia - do - - - - sa se'er,

A.: do - - - na en mui pia - do - - - - sa se'er,

T.: do - - - na en mui pia - do - - - - sa se'er,

B.: Do - na en mui pia - do - - - - sa se'er,

Pno. Red.

Org.

a tempo

199

Solo

en to - ller coi - tas e do - - o - - - res, ro-sa das ro -

S.

en to - ller coi - tas e do - - o - - - res ro-sa das ro -

A.

en to - ller coi - tas e do - - o - - - res ro-sa das ro -

T.

en to - ller coi - tas e do - - o - - - res ro-sa das ro -

B.

en to - ller coi - tas e do - - o - - - res

Pno.
Red.

p

Org.

p

208

Solo: sas, flor das flo - - res flor

S.: sas, flor das flo - res, Ro - sa dasro - ses flor das flo - res flor

A.: sas, flor das flo - res Ro - sa dasro - ses flor das flo - res flor

T.: sas, flor das flo - res Ro - sa dasro - ses flor das flo - res flor

B.: Ro - sa dasro - ses flor das flo - res flor

Pno. Red. (piano reduction):

Org. (organ):

215

Solo das flo - - - - res.

S. das flo - - - - res.

A. das flo - - - - res.

T. das flo - - - - res.

B. das flo - - - - res.

Pno. Red. tr

Org.

FOREWORD BY HILARIÓN ESLAVA

Original Spanish (<i>sic</i>)	English Translation
<p>En el año de 1864 publiqué una paráfrasis de la Cántiga décimo cuarta del Rey Don Alfonso, El Sabio, manifestando entonces mi proposito de publicar tambien la presente. Al hacerlo asi ahora, creo conveniente explicar brevemente como he procedido con la cántiga original en la composicion de esta pieza, para que pueda juzgarse debidamente tanto de la cántiga como de su paráfrasis.</p> <p>La cántiga original está escrita en notacion antigua propia de los siglos XII y XIII, segun las reglas que entonces se observaban en los valores proporcionales de las figuras que se usaban en el género llamado <i>cantus mensurabilis</i>. Todo lo que corresponde á los sonidos y su entonacion, lo mismo que el tono en que está escrita, lo he conservado escrupulosamente, exceptuandose el sostenido ó diesis que he colocado en las notas fa de las frases 1^a y 3^a que estan en el tono de sol menor. Respecto á la duracion de las notas me he tomado alguna pequena libertad, alterando algo los valores, para mejor redondear las frases. Hechas estas pequenas modificaciones 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 melodia de la misma cántiga.</p> <p>Concluyo estas breves indicaciones presentando á continuacion una copia exacta de la cántiga de que se trata, extractada del códice de la Santa Iglesia de Toledo, para que los inteligentes en notacion antigua puedan conocer las alteraciones rítmicas que resultan entre el original y mi paráfrasis.</p>	<p>In the year 1864 I published a paraphrase of the <i>fourteenth Cantiga</i> of King Don Alfonso the Wise, and I then stated my intention of publishing the present one also. In doing so now, I think it convenient to explain briefly how I have proceeded with the original cantiga in the composition of this piece, so that both the cantiga and its paraphrase may be properly judged.</p> <p>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 that were used in the genre called <i>cantus mensurabilis</i>. All that pertains to the sounds and their intonation, as well as the key in which it is written, I have scrupulously preserved, except for the sharp or diesis that I have placed in the notes F of the 1st and 3rd phrases, which are in the key of G minor. With regard to the length of the notes, I have taken a little liberty, altering the values somewhat, in order to better round off the phrases. Having made these small modifications to the cantiga that was to serve as my theme, I went on to create 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 cantiga.</p> <p>I conclude these brief indications by presenting below an exact copy of the cantiga in question, extracted from the codex of the Holy Church of Toledo, so that those versed in ancient notation may appreciate the rhythmic alterations between the original and my paraphrase.</p>

Rosa das rosas e flor das flores, dona das donas, Señor das señores Rosa de beldad e de parecer

e flor d'alegría e de prazer, dona en muipiado sa se er Señor en toller coitas e doores.

H. E.

Organ Obbligato

Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Hilarión Eslava, 1876

Moderato

Musical score for measures 23-28. The score consists of two staves: treble and bass. The key signature is one flat. Measure 23 starts with a whole note followed by a half note. Measure 24 begins with a half note, followed by a quarter note, a half note, and a quarter note. Measure 25 starts with a half note, followed by a quarter note, a half note, and a quarter note. Measures 26-28 are identical, each starting with a half note, followed by a quarter note, a half note, and a quarter note.

Musical score for measures 33-38. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measures 33-38 feature eighth-note patterns with grace notes and slurs, primarily in the treble staff.

Musical score for measures 40-45. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measures 40-45 show a progression of chords, mostly in the treble staff, with some bass notes.

Musical score for measures 49-54. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measures 49-54 show a progression of chords, mostly in the treble staff, with some bass notes. The instruction "energico ad libitum" is written above the staff, and "a tempo" is written below it.

Musical score for measures 67-72. The score consists of two staves: treble and bass. The key signature changes to one sharp. Measures 67-72 show a progression of chords, mostly in the treble staff, with some bass notes. The number "30" is written above the staff in measure 72.

104 *energico ad libitum* 10 *a tempo* 11 2

129

141

154 *energico*

163

175 *cres*

183 *a tempo*

p

cres

192

a tempo

200

209

pp

Piano Reduction of String Instruments

Cántiga Decima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century

Hilarión Eslava, 1876

Moderato

10

20

exp.

3

tr

27

3

tr

2

32

40

energico ad libitum

47

57

66

74

83

94

104 *energico ad libitum*

a tempo

117

123 *exp.*

126

129

exp.

132

135

139

143

149

energico

156

163

p

3

3

167

171

3

174

cres

f

177

180

a tempo

p

p

The musical score continues on page 6. It features five staves of music for piano. The top staff uses a treble clef, a key signature of one flat, and common time. The bottom staff uses a bass clef, a key signature of one flat, and common time. Measure 174 starts with a forte dynamic and includes a crescendo marking. Measure 177 shows a continuation of the rhythmic pattern. Measure 180 concludes the page with a dynamic marking of *p* and a tempo marking.

186

192

195

198 *a tempo*

208