

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

### Hilarión Eslava



**For Upper Voices with Chamber Orchestra**  
(Piano reduction included)

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

CPE-217

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

### INTRODUCCIÓN (Introduction)

Moderato

Flute

Oboe

Bassoon

Horn in E

Optional Bass Brass

1<sup>o</sup> Violin

2<sup>o</sup> Violin

Viola

Violoncello

Contrabass

1<sup>o</sup> Soprano

2<sup>o</sup> Soprano

3<sup>o</sup> Soprano

Keyboard Reduction

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10

Fl.

Ob.

Bsn.

E Hn.

Bass

Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

dor de la luz e ter - na que pa - ra no des lum - brar-me, o cul - tas tus res-plan - do - res y me

f

dol.

f

S. 2

dor de la luz e ter - na que pa - ra no des lum - brar-me, o cul - tas tus res-plan - do - res y me

f

dol.

f

S. 3

dor de la luz e - ter - na que pa - ra no des lum - - brar-me, o - cul - tas tus res-plan - do - res y me

f

KB

rf

f

p

dol.

rf

f

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16

Fl.

Ob.

Bsn.

E Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
man-das a - - cer - car-me. Mi - - - ra que es - toy en - ti - nie - - - -

dol.

S. 2  
man-das a - cer - - car-me. Mi - ra que'es-toy en - ti - nie-blas, en - - ti-nie - - -

S. 3  
man-das a - cer - - car-me. Mi - ra que'es-toy en - ti - nie-blas, en - - ti-nie - - -

KB

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21

Fl.

Ob.

Bsn.

E Hn.

Bass  
Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
blas, y que soy tan mi - se - ra - - - - ble.

S. 2  
blas, y que soy tan mi - se - ra - ble,

S. 3  
blas, y que soy tan mi - se - ra - - - ble.

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26

Fl. dol.

Ob. f

Bsn. dol. f

E Hn. f

Bass Brass f

Vln. 1 p f dol.

Vln. 2 p dol.

Vla. p dol.

Vc. p f

Cb. p f

S. 1 Mi - - - ra, mi - - - ra que'es - toy en ti - nie - - blas,

S. 2 Mi - - - ra, mi - - - ra que'es - toy en ti - nie - - blas,

S. 3 Mi - - - ra, mi - - - ra que'es - toy en ti - nie - - blas,

KB p

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31

Fl. *p*

Ob. *p*

Bsn. *dol.*

E Hn.

Bass *p*

Brass *f*

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

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

Vla. *p* *f* *p*

Vc. *p*

Cb. *p*

S. 1  
y que soy, y que soy, tan mi - - se - ra - - ble.

S. 2  
y que soy, y que soy, tan mi - - se - ra - - ble.

S. 3  
y que soy, y que soy, tan mi - - se - ra - - ble.

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36

Fl.

Ob.

Bsn.

E Hn.

Bass  
Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

Mi - ra que'es-toy en ti - nie - blas y que

S. 2

Mi - ra que'es-toy en ti - nie - blas y que

S. 3

Mi - ra que'es-toy en ti - nie - blas y que

KB

*a tempo*

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41

Fl.

Ob.

Bsn.

E Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
soy tan mi - se - ra - ble, que'ha - cia tí no pue-do ir - me, si tú'ha-cia tí no me tra -

S. 2  
soy tan mi - se - ra - ble, que'ha - cia tí no pue-do ir - me, si tú'ha-cia tí no me tra -

S. 3  
soy tan mi - se - ra - ble, que'ha - cia tí no pue-do ir - me, si tú'ha-cia tí no me tra -

KB

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## **INTERLUDIO (Interlude)**

## **Moderato**

46

Moderato

Fl.

Ob.

Bsn.

E Hn.

Bass  
Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

dol.  
*Solo*

To Horn in G

*p*

*p*

*p*

*p*

es.

es.

es.

KB

8

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57

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

rit.

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## **ESTRIBILLO (Refrain)**

## Moderato

61 **Moderato**

Fl.

Ob.

Bsn.

G Hn.

Bass  
Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

*Solo*

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

S. 2

S. 3

KB

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*a tempo*

67

Fl.

Ob.

Bsn.

G Hn.

Bass Brass *ten.*

Vln. 1

Vln. 2

Vla. *ten.*

Vc. *ten.*

Cb. *ten.*

S. 1  
ra'in - cen - diar - me. Sol de jus - ti - - cia que'en - - tre ce - la - ges,

S. 2  
Sol de jus - ti - - cia que'en - - tre ce - la - ges,

S. 3  
Sol de jus - ti - - cia que'en - - tre ce - la - ges,

KB

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73

*a tempo*

Fl.

Ob.

Bsn.

G Hn.

Bass  
Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

te'has es - con - di - - do pa - ra in - - cen - - - diar - me,  
te'has es - con - di - - do pa - ra in - - cen - - - diar - me. haz que á mi  
te'has es - con - di - - do pa - ra in - - cen - - - diar - me. haz que á mi

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78

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

*dol.*

*haz que á mi pe - - cho,*

*pe - - - cho,*

*tu'a - - - mor lo in -*

*tu'a - - - mor lo in -*

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82

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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

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86

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
pe - cho,  
lo'in - fla - me,  
lo'in - fla - - me,

S. 2  
lo'in - fla - - me,  
lo'in - fla - - me,

S. 3  
lo'in - fla - - me,  
lo'in - fla - - - me,

KB

*a tempo*

dol.

dol.

dol.

dol.

f

dol.

dol.

> dol.

f p

f p

*mp*

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91

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

*rf*

*mp*

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

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

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

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95

Fl.

Ob.

Bsn.

G Hn.

Bass  
Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

te'has es-con - di - - - do, te'has es - con - di - do pa - ra'in - cen - diar - me, haz que'á mi

te'has es-con - di - - - do, te'has es - con - di - do pa - ra'in - cen - diar - me, haz que'á mi

te'has es-con - di - - - do, te'has es - con - di - do pa - ra'in - cen - diar - me, haz que'á mi

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103

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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

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108

Fl.

Ob.

Bsn.

G Hn.

Bass

Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
di - do pa-ra'in-cen diar - - - - me, haz que'á mi

S. 2  
te'has es - - con di - - - do pa - ra'in - cen-diar - - - - me, haz que'á mi

S. 3  
te'has es - - con di - - - do ra'in-cen - diar - - - - me, haz que'á mi

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112

Fl.

Ob.

Bsn.

G Hn.

Bass  
Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
pe - cho tu'a - mor lo in fla - - me, tu'a-mor lo'in fla - - me, tu'a-mor lo'in fla - - me, tu'a-mor lo'in

S. 2  
pe - - cho tu'a-mor lo'in fla - - me, tu'a-mor lo'in fla - - me, tu'a-mor lo'in fla - - me, tu'a-mor lo'in

S. 3  
pe - - cho tu'a-mor lo'in - fla - - me, tu'a-mor lo'in - fla - - me, tu'a-mor lo'in - fla - - me, tu'a-mor lo'in

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116

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Castanuelas hasta ♩ (Castanets until ♩)

fla - - - - me.

fla - - - - me.

fla - - - - me.

\*NOTE: Eslava did not provide a rhythmic pattern for the castanets.  
The rhythm shown here is simply the editor's suggestion.

KB

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121

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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126

Fl. *p*

Ob. *p*

Bsn. *p*

G Hn. *p*

Bass Brass

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc.

Cb. *p*

S. 1

S. 2

S. 3

KB

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131

Fine

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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## COPLAS (Verses)

**Andantino**

136

Fl. dol.

Ob. dol.

Bsn. dol.

G Hn. *p* *f* *rf*

Bass Brass

Vln. 1 dol. *f* *tr* *rf* *p*

Vln. 2 dol. > *f* *tr* *rf* *p*

Vla. *p* *f* *tr* *rf*

Vc. *p* *f* *tr* *rf*

Cb. *p* *f* *rf*

S. 1

S. 2

S. 3

KB

1. Aun-que'es-  
\*\*2. Di - me

1. Aun-que'es-  
\*\*2. Di - me

1. Aun-que'es-  
\*\*2. Di - me

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

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141

Fl.

Ob.

Bsn.

G Hn.

Bass

Brass

Vln. 1

Vln. 2

Vla.

Cb.

S. 1

toy cie - go'y des - nu - - do, no de - bo de - sa - - len - tar-me, de - sa-len-  
luz in - ac ce - si - ble, fue - go de'ar dor i - ne - fa - ble, de'ar-dor i -

S. 2

toy cie - go'y des - nu - - do, no de - bo de - sa - - len - tar-me, de - sa-len-  
luz in - ac ce - si - ble, fue - go de'ar dor i - ne - fa - ble, de'ar-dor i -

S. 3

toy cie - go'y des - nu - - do, no de - bo de - sa - - len - tar-me, de - sa-len-  
luz in - ac ce - si - ble, fue - go de'ar dor i - ne - fa - ble, de'ar-dor i -

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145

Fl.

Ob.

Bsn.

G Hn.

Bass  
Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

tar - - - me,  
ne - - fa - ble,

por-que'en  
¿Có - mo

es - - te sa - - cra -  
te re - ci - be'el

men - - - to  
hom - - bre

tar - - - me,  
ne - - fa - ble,

por-que'en  
¿Có - mo

es - - te sa - - cra -  
te re - ci - be'el

men - - - to  
hom - - bre

tar - - - me,  
ne - - fa - ble,

por-que'en  
¿Có - mo

es - - te sa - - cra -  
te re - ci - be'el

men - - - to  
hom - - bre

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149 D.S. al Fine

Fl.

Ob.

Bsn.

G Hn.

Bass Brass

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

ten - - - go con que  
y tan tor - - pe

re - me - diar - - me,\_\_\_\_ re - me - diar - - - - me,  
y tan fri - - o ya - - - - ce?

S. 2

ten - - - go con que  
y tan tor - - pe, y fri - o

re - me - diar - - me,\_\_\_\_ re - me - diar - - - - me,  
y tan tor - - pe, y fri - o ya - - - - ce?

S. 3

ten - - - go con que  
y tan tor - - pe, y fri - o

re - me - diar - - me,\_\_\_\_ re - me - diar - - - - me,  
y tan tor - - pe, y fri - o ya - - - - ce?

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**Flute**

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

### INTRODUCCIÓN (Introduction)

Moderato

16

17

18

19

20

21

22 dol.

23

24

25

26

27

28

29

30

31

32

33

34

35

36 a tempo

37

38

39

40

41

42

43

44

45

46

### INTERLUDIO (Interlude)

Moderato

dol.

Solo

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2

51

*p*

*a tempo*

ESTRIBILLO (Refrain)

Moderato

[61-67]

*f*

71

75

*a tempo*

*f*

[77-78] dol.

80

2

[81-82]

86

*a tempo*

dol.

91

*rf*

*rf*

*rf*

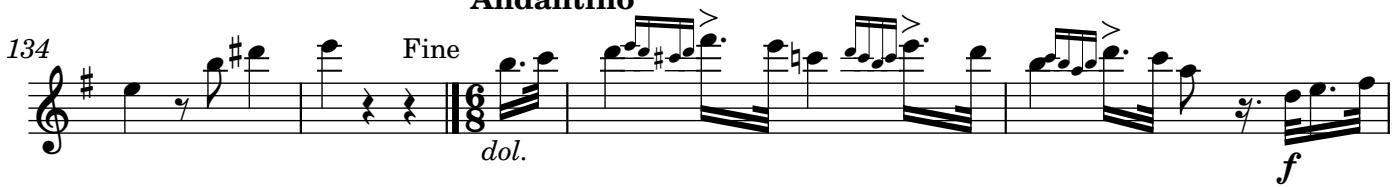
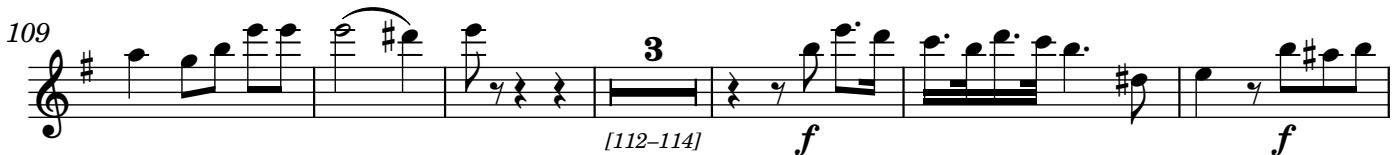
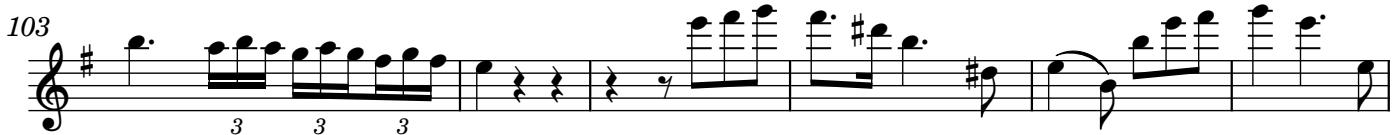
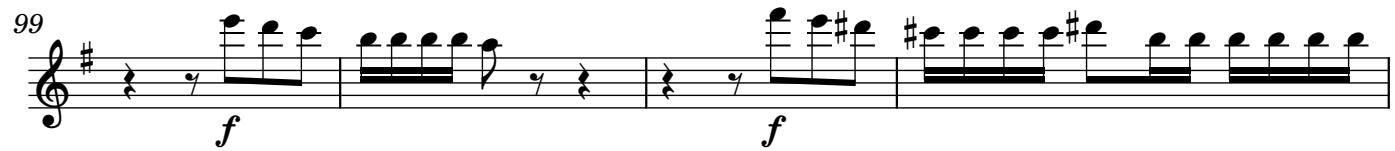
95

*rf*

*rf*

*rf*

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Oboes 1 & 2

# Candor de la Luz Eterna

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

Hilarión Eslava, 1833

### INTRODUCCIÓN (Introduction)

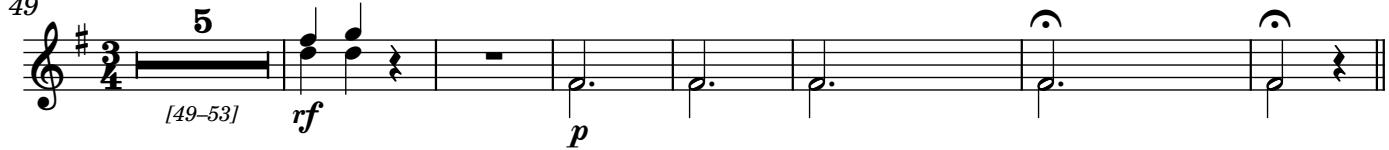
Moderato

The musical score consists of eight staves of music for two oboes. The key signature is A major (three sharps). The tempo is Moderato. The introduction begins with a series of eighth-note chords and sixteenth-note patterns. Measure 15 introduces a rhythmic pattern of eighth-note pairs followed by eighth-note chords. Measures 25 and 32 show more complex harmonic changes with various chords and rests. Measure 38 features a return to the initial eighth-note patterns with dynamic markings *a tempo*, *p*, *rf*, *f*, *p*, and *rf*. Measure 44 concludes the introduction with a change to a 3/4 time signature and a final dynamic marking of *f*.

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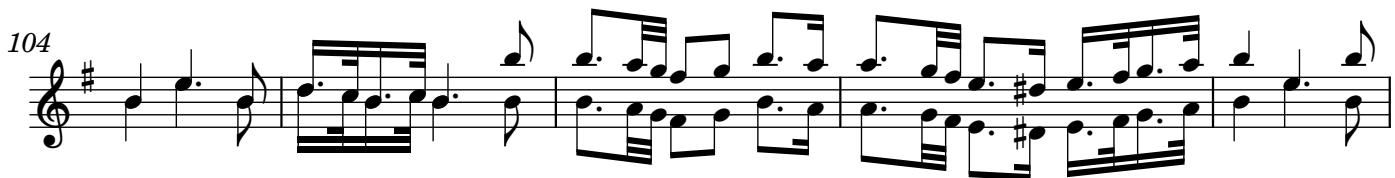
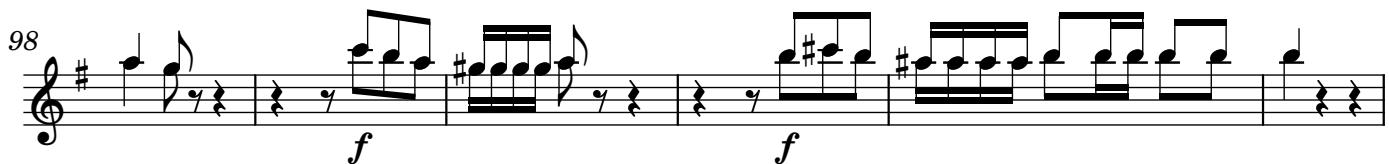
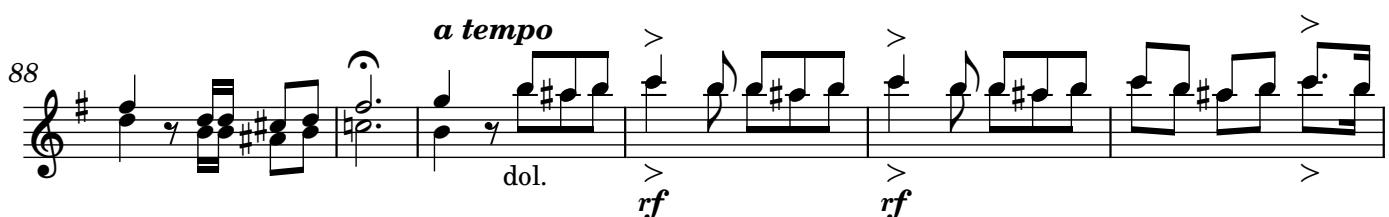
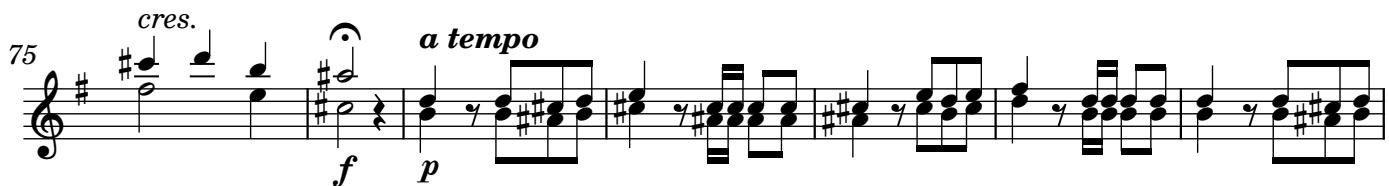
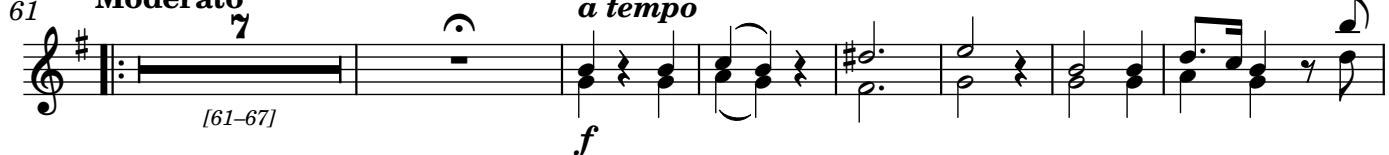
## 2 INTERLUDIO (Interlude)

Moderato



## ESTRIBILLO (Refrain)

Moderato



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118

3

*rf*

*rf*

*rf*

124

*rf*

*p*

**COPLAS**  
**Andantino**

130

Andante

Fine

*dol.*

137

f

tr

rf

D.S. al Fine

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# Bassoon

## Candor de la Luz Eterna

### Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

#### INTRODUCCIÓN (Introduction)

Moderato

Musical score for Bassoon, Introduction section. Key signature: C major (no sharps or flats). Time signature: Common time (indicated by 'C'). Dynamics: *p*, *rf*, *f*. Measures 1-10.

Measures 11-20. Key signature: C major. Time signature: Common time. Dynamics: *f*, *f*. Measure 20 ends with a repeat sign and a 3 above it, leading to a section from measure 23-26.

Measures 21-30. Key signature: C major. Time signature: Common time. Dynamics: *dol.*, *f*. Measure 26 ends with a repeat sign and a 4 above it, leading to a section from measure 31-36.

Measures 31-36. Key signature: C major. Time signature: Common time. Dynamics: *dol.*, *f*, *p*. Measure 36 ends with a repeat sign and a 3 above it, leading to a section from measure 37-45.

Measures 37-45. Key signature: C major. Time signature: Common time. Dynamics: *p*, *rf*, *f*, *p*, *rf*, *f*. Measure 45 leads into the Interludio section.

#### INTERLUDIO (Interlude)

Moderato

3

Solo

{49-51}

Measures 45-54. Key signature: C major. Time signature: Common time (3), then 4. Dynamics: *f*, *p*. Measure 54 ends with a repeat sign and a 3 above it, leading back to the main section.

Measures 54-63. Key signature: C major. Time signature: Common time (3). Dynamics: *f*, *p*. Measure 63 ends with a repeat sign and a 3 above it, leading back to the main section.

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## 2 ESTRIBILLO (Refrain)

**Moderato**



71



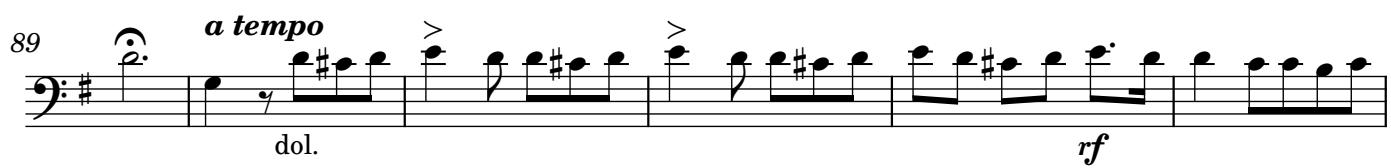
75



83



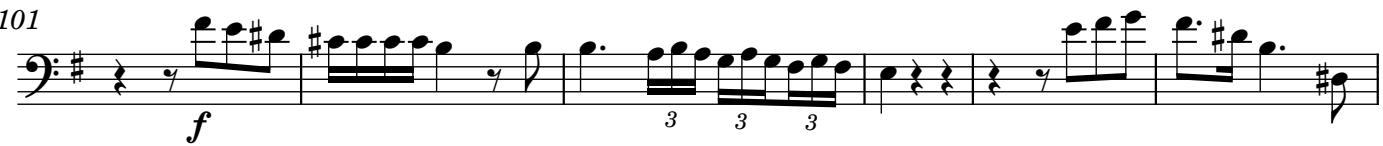
89



95



101



107



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115



123

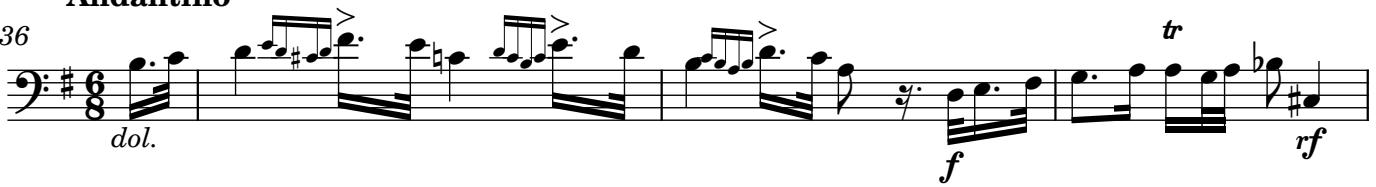


130

Fine

**COPLAS (Verses)****Andantino**

136

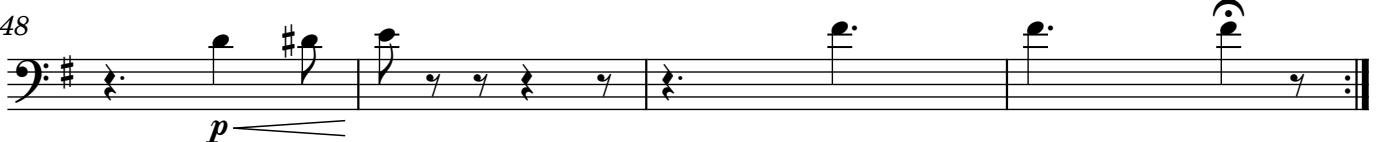


140



148

D.S. al Fine



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Horns 1 & 2 (in E & G)

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

### INTRODUCCIÓN (Introduction)

Horn in E

Moderato

Measures 1-7: Horn in E, Moderato. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a bass line with eighth notes. Dynamics include *p*, *rf*, *f*, and *p*. Measure 7 ends with a repeat sign.

Measures 8-18: Continuation of the introduction. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a bass line with eighth notes. Dynamics include *f* and *p*.

Measures 19-29: The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a bass line with eighth notes. Measures 26-29 end with a dynamic *f*. Measures 31-33 begin with a dynamic *f*.

Measures 35-42: The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a bass line with eighth notes. Dynamics include *p*, *rf*, *f*, and *p*. The section ends with a dynamic *a tempo*.

Measures 43-48: The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a bass line with eighth notes. Dynamics include *rf*, *f*, and *p*. The section ends with a dynamic *p*.

### INTERLUDIO (Interlude)

To Horn in G

Moderato *r*

Measures 49-55: The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a bass line with eighth notes. Dynamics include *p*.

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## **ESTRIBILLO (Refrain)**

**Moderato** *a tempo*

61 *a tempo* 12 *a tempo*

[61-67] [77-88]

**a tempo**

89 *a tempo* dol.

96 *a tempo* f

105 2 [107-108] 3 [112-114] f

118 > > > > > > >

124 > p f ff Fine

## **COPLAS (Verses)**

**Andantino**

136 6/8 p f rf 4 [141-144] p < D.S. al Fine

147 3 [147-149] p D.S. al Fine

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**Optional Bass Brass Instrument**  
(Trombone, Ophicleide, or Tuba)

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

### INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-11. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The bass clef is used. Measure 1 starts with a rest followed by eighth notes. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 continue the eighth-note patterns. Measures 10-11 show eighth-note patterns.

12

Musical score for the Introduction section, measures 12-18. The key signature changes to G major (one sharp). The time signature is common time. The bass clef is used. Measure 12 starts with eighth notes. Measures 13-14 continue the eighth-note patterns. Measures 15-16 continue the eighth-note patterns. Measures 17-18 continue the eighth-note patterns.

12

[18-29]

*f p*

32

Musical score for the Introduction section, measures 32-38. The key signature changes to G major (one sharp). The time signature is common time. The bass clef is used. Measure 32 starts with eighth notes. Measures 33-34 continue the eighth-note patterns. Measures 35-36 continue the eighth-note patterns. Measures 37-38 continue the eighth-note patterns.

*a tempo*

42

Musical score for the Introduction section, measures 42-48. The key signature changes to G major (one sharp). The time signature is common time. The bass clef is used. Measure 42 starts with eighth notes. Measures 43-44 continue the eighth-note patterns. Measures 45-46 continue the eighth-note patterns. Measures 47-48 continue the eighth-note patterns.

### INTERLUDIO (Interlude)

Moderato

49

Musical score for the Interlude section, measures 49-53. The key signature changes to G major (one sharp). The time signature is common time. The bass clef is used. Measure 49 starts with a rest followed by eighth notes. Measures 50-51 continue the eighth-note patterns. Measures 52-53 continue the eighth-note patterns.

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## 2 ESTRIBILLO (Refrain)

61 **Moderato**

61 5 *ten.* *f*  
*[61-65]* *rf* *f*

73

73 *cres.* *f* *p* *a tempo*  
*rf* *f*

82

82 *a tempo* *f*

91

91 *rf* *rf* *rf*

97

97 *rf* *f* *f*

104

111

111 *f* *rf* *rf* *rf*

123

123 *rf* *rf* *ff* Fine

## COPLAS (Verses)

136 **Andantino**

15

D.S. al Fine

*[137-151]*

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**Violin 1**

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

### INTRODUCCIÓN (Introduction)

Moderato

The sheet music consists of eight staves of musical notation for violin. Staff 1 (measures 1-7) starts with a dynamic of *p*, followed by *rf*, *f*, *p*, *rf*, *f*. Staff 2 (measures 8-15) continues with *p*, *rf*, *f*, *p*, *rf*, *f*. Staff 3 (measures 16-22) shows a transition with *p* and *f*. Staff 4 (measures 25-31) features dynamics *p*, *f*, *dol.*. Staff 5 (measures 31-37) includes dynamics *p*, *f*, *p*. Staff 6 (measures 36-42) includes dynamics *p*, *rf*, *f*. Staff 7 (measures 42-48) ends with a change to 3/4 time and dynamics *p*, *rf*, *f*.

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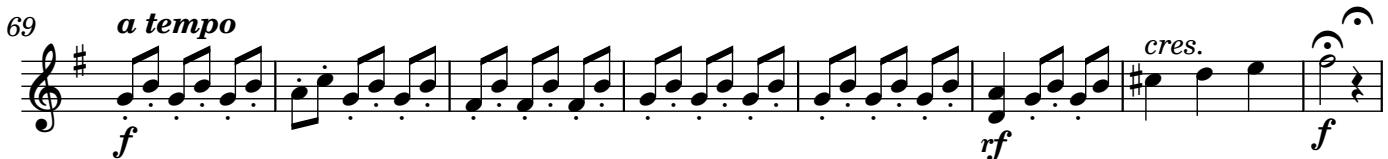
## 2 INTERLUDIO (Interlude)

49 **Moderato**



## ESTRIBILLO (Refrain)

61 **Moderato**



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107

114

119

123

128

133

Fine

### COPLAS (Verses)

136 **Andantino**

141

147

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**Violin 2**

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

### INTRODUCCIÓN (Introduction)

The musical score consists of six staves of music for Violin 2. Staff 1 starts with a dynamic of *p*, followed by *rf*, then *f*. Staff 2 begins at measure 8 with a dynamic of *p*, followed by *rf*, then *f*. Staff 3 begins at measure 17 with a dynamic of *p*. Staff 4 begins at measure 23 with a dynamic of *p*, followed by *dol.*. Staff 5 begins at measure 29 with a dynamic of *p*, followed by *f*, then *p*. Staff 6 begins at measure 35 with a dynamic of *p*, followed by *rf*, then *f*. The score includes various musical markings such as grace notes, slurs, and dynamic changes throughout the six staves.

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## 2 INTERLUDIO (Interlude)

49 **Moderato**

*p*

*rf*

56

*#*

## § ESTRIBILLO (Refrain)

61 **Moderato**

*p*

*rf*

69 **a tempo**

*f*

*cres.*

*f*

77 **a tempo**

*dol.*

84

*a tempo*

*dol.*

91

*rf*

*rf*

*rf*

*rf*

96

*rf*

*rf*

*p*

*rf*

*f*

*p*

*f*

102

*f*

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109

116

122

128

## COPLAS (Verses)

*Andantino*

136

141

146

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**Viola**

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

### INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction of Candor de la Luz Eterna, Viola part. The score begins with a dynamic of *p*, followed by *rf*, *f*, *p*, *rf*, and *f*. The key signature is  $\text{B}^{\sharp}$  major (two sharps). The time signature is common time (indicated by '1'). The music consists of six measures.

8

Continuation of the musical score at measure 8. The key signature changes to  $\text{B}^{\sharp}$  major (two sharps). The time signature is common time (indicated by '1'). The music consists of six measures.

17

Continuation of the musical score at measure 17. The key signature changes to  $\text{B}^{\sharp}$  major (two sharps). The time signature is common time (indicated by '1'). The music consists of six measures.

26

Continuation of the musical score at measure 26. The key signature changes to  $\text{B}^{\sharp}$  major (two sharps). The time signature is common time (indicated by '1'). The music consists of six measures. A dynamic of *p* is indicated at the beginning, and *dol.* (dolcissimo) is indicated in the middle.

31

Continuation of the musical score at measure 31. The key signature changes to  $\text{B}^{\sharp}$  major (two sharps). The time signature is common time (indicated by '1'). The music consists of six measures. A dynamic of *p* is indicated at the beginning, followed by *f* and *p*.

37

Continuation of the musical score at measure 37. The key signature changes to  $\text{B}^{\sharp}$  major (two sharps). The time signature is common time (indicated by '1'). The music consists of six measures. A dynamic of *p* is indicated at the beginning, followed by *rf*, *f*, *p*, *rf*, and *f*. The instruction *a tempo* is placed above the staff.

45

Continuation of the musical score at measure 45. The key signature changes to  $\text{B}^{\sharp}$  major (two sharps). The time signature changes to  $\frac{3}{4}$ . The music consists of four measures.

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## 2 INTERLUDIO (Interlude)

49 **Moderato**

55

A musical score page showing measures 5 and 6 for an orchestra. The key signature is one sharp (F# major). Measure 5 starts with a bass clef, a sharp sign, and a common time signature. It consists of six eighth-note pairs connected by vertical stems. Measure 6 begins with a bass note followed by a sixteenth-note pair, then a eighth-note pair, another eighth-note pair, and a final eighth-note pair.

## **ESTRIBILLO (Refrain)**

**61      Moderato**

69 *a tempo*

*f*

*rf*

*cres.*

76  *a tempo*

Musical score for orchestra, page 10, measures 1-10. The score consists of two systems of five staves each. The key signature is one sharp (F# major). Measure 1 starts with a forte dynamic (f) and a dolce dynamic (dol.). Measures 2-10 show a continuous pattern of eighth-note chords and sixteenth-note patterns, primarily in F# major, with occasional shifts to G major and A major.

83

A musical score for a single melodic line. The staff begins with a sharp sign indicating one sharp, followed by a double sharp sign indicating two sharps. The tempo is marked as quarter note = 120. The melody consists of eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups, with occasional rests indicated by vertical stems.

89

*a tempo*

The musical score shows two measures for the bassoon. The first measure starts with a bass clef, a key signature of one sharp, and a common time signature. The notes include a dotted half note followed by eighth notes, with a dynamic marking of > dol. The second measure begins with a repeat sign. It contains sixteenth-note patterns and dynamic markings rf (ritardando) three times. The bass clef changes to a bassoon-specific clef (a bass clef with a brace) at the start of the second measure.

96

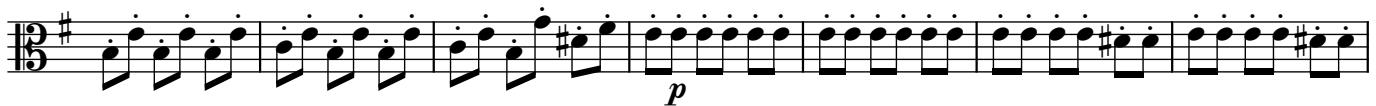
Musical score for page 10, system 3, measures 96-100. The score consists of two staves. The top staff is in common time and has a key signature of one sharp. It features eighth-note patterns and includes dynamic markings: *rf*, *p*, *rf*, *f*, *p*, and *f*. The bottom staff is also in common time and has a key signature of one sharp. It features sixteenth-note patterns and includes dynamic markings: *rf*, *p*, *rf*, *f*, *p*, and *f*.

102

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of music. The bottom staff uses a bass clef, a common time signature, and a key signature of one sharp. It also contains six measures of music. The dynamics are indicated by a dynamic marking 'f' (fortissimo) centered below the notes.

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108



115



120

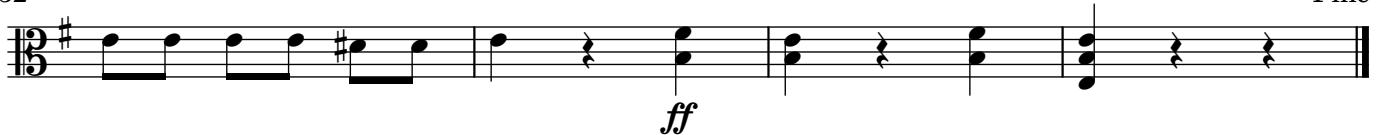


125



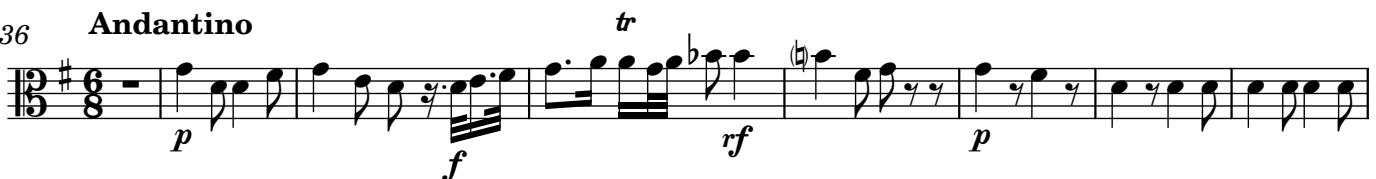
132

Fine



## COPLAS (Verses)

136 Andantino



144

D.S. al Fine



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# Violoncello

## Candor de la Luz Eterna

### Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

#### INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-10. The score is for Violoncello (Cello) in 2/4 time, key of C major (two sharps). The cello plays eighth-note patterns. Measure 1:  $p$ ,  $rf$ . Measure 2:  $f$ . Measure 3:  $p$ ,  $rf$ . Measure 4:  $f$ . Measures 5-10:  $p$ ,  $rf$ .

11

Musical score for the Introduction section, measures 11-20. The score is for Violoncello (Cello) in 2/4 time, key of C major (two sharps). The cello plays eighth-note patterns. Measure 11:  $f$ . Measure 12:  $p$ ,  $rf$ . Measure 13:  $f$ . Measure 14:  $p$ . Measures 15-20:  $p$ .

20

Musical score for the Introduction section, measures 21-30. The score is for Violoncello (Cello) in 2/4 time, key of C major (two sharps). The cello plays eighth-note patterns. Measure 21:  $p$ . Measures 22-30:  $p$ .

28

Musical score for the Introduction section, measures 31-40. The score is for Violoncello (Cello) in 2/4 time, key of C major (two sharps). The cello plays eighth-note patterns. Measure 31:  $f$ . Measure 32:  $p$ . Measures 33-40:  $f$ .

35

Musical score for the Introduction section, measures 41-50. The score is for Violoncello (Cello) in 2/4 time, key of C major (two sharps). The cello plays eighth-note patterns. Measure 41:  $p$ ,  $rf$ . Measure 42:  $f$ . Measures 43-50:  $p$ ,  $rf$ .

#### INTERLUDIO (Interlude)

Moderato

46

Musical score for the Interlude section, measures 46-53. The score is for Violoncello (Cello) in 2/4 time, key of C major (one sharp). The cello plays eighth-note patterns. Measure 46:  $p$ . Measures 47-53:  $rf$ .

53

Musical score for the Interlude section, measures 54-61. The score is for Violoncello (Cello) in 2/4 time, key of C major (one sharp). The cello plays eighth-note patterns. Measures 54-61:  $rf$ .

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**ESTRIBILLO (Refrain)****Moderato**

*ten.*

68

*a tempo*

*f*

75

*cres.*      *a tempo*

*f*      *p*

84

*a tempo*

*f*      *p*

91

*rf*

97

*rf*      *p*      *f*

103

*f*

110

*p*      *f*

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117



125



132

Fine

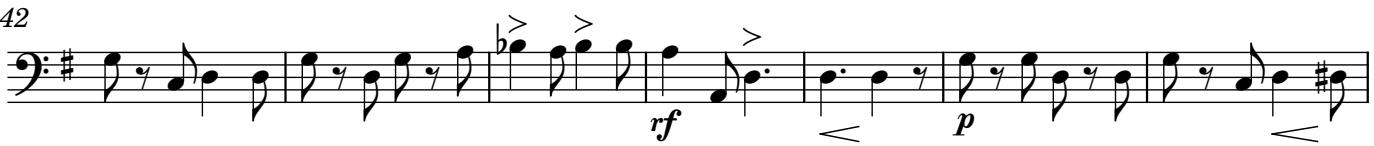


## COPLAS (Verses)

136

**Andantino**

142



149

D.S. al Fine



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# Contrabasses

## Candor de la Luz Eterna

### Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

#### INTRODUCCIÓN (Introduction)

Moderato

Musical score for Contrabasses, Introduction, measures 1-9. The score consists of two staves of music. The first staff starts with a dynamic of *p*, followed by *rf*, then *f*. The second staff begins with *p*, followed by *rf*, then *f*. The music consists of eighth-note patterns.

10

Musical score for Contrabasses, Introduction, measures 10-18. The score continues with two staves of music. Measure 10 starts with *p*, followed by *rf*, then *f*. Measures 11-18 show a repeating pattern of eighth-note groups, with dynamics *p*, *rf*, *f*, and *p*.

19

Musical score for Contrabasses, Introduction, measures 19-26. The score shows two staves of music. Measures 19-26 feature eighth-note patterns with dynamics *p* and *f*.

27

Musical score for Contrabasses, Introduction, measures 27-32. The score shows two staves of music. Measures 27-32 feature eighth-note patterns with dynamics *f* and *p*.

33

Musical score for Contrabasses, Introduction, measures 33-39. The score shows two staves of music. Measures 33-39 feature eighth-note patterns with dynamics *f*, *p*, *rf*, and *f*. The instruction "a tempo" is written above the music.

42

Musical score for Contrabasses, Introduction, measures 42-46. The score shows two staves of music. Measures 42-46 feature eighth-note patterns with dynamics *p*, *rf*, and *f*.

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2

**INTERLUDIO (Interlude)**

49

**Moderato**

49

**Moderato**

**INTERLUDIO (Interlude)**

*p*      *rf*

55

55

§

**ESTRIBILLO (Refrain)**

61

**Moderato**

61

**Moderato**

**ESTRIBILLO (Refrain)**

*p*      *ten.*      *rf*

68

68

*a tempo*

*f*      *rf*

75

75

*cres.*      *a tempo*

*f*      *p*

84

84

*a tempo*

*f*      *p*

91

91

*rf*      *rf*      *rf*      *rf*

97

97

*rf*      *p*      *f*      *p*      *f*      *rf*

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Edited 2023 by Rebecca Rufin

103



110



117



125



132

Fine

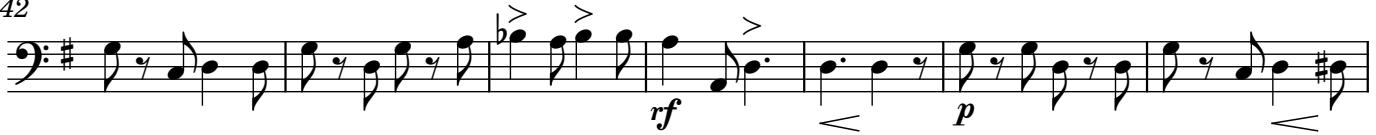


## COPLAS (Verses)

136 Andantino



142



149

D.S. al Fine



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# Castanets

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

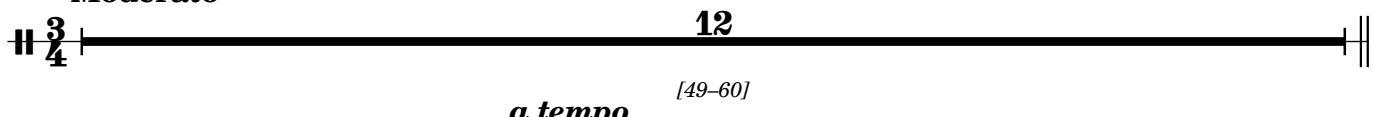
### INTRODUCCIÓN (Introduction)

Moderato



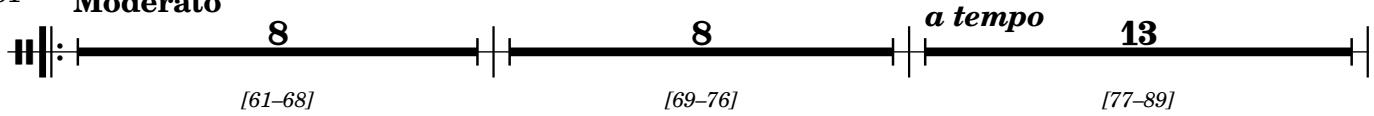
### 49 INTERLUDIO (Interlude)

Moderato

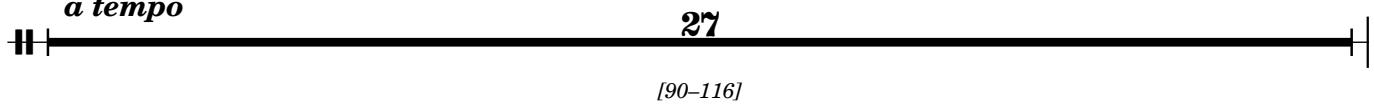


### 61 ESTRIBILLO (Refrain)

Moderato



90 *a tempo*



117 Castañuelas (Castanets)\*



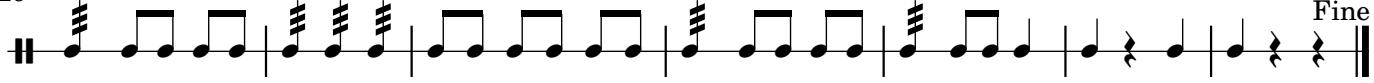
\*NOTE: Eslava did not provide a rhythmic pattern for the castanets.

The rhythm shown here is simply the editor's suggestion.

123



129



Fine

### 136 COPLAS (Verses)

Andantino



D.S. al Fine

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Vocal Parts with Piano Reduction

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

Hilarión Eslava



For Upper Voices with Chamber Orchestra  
(Piano reduction included)

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

CPE-217

# Candor de la Luz Eterna

## Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

### INTRODUCCIÓN (Introduction)

Moderato

1º Soprano

2º Soprano

3º Soprano

Keyboard Reduction

S. 1

S. 2

S. 3

KB

8

dol.

Can - dor de la luz e - ter - na que pa - ra no des lum -

dol.

Can - dor de la luz e - ter - na que pa - ra no des lum -

dol.

Can - dor de la luz e - ter - na que pa - ra no des lum -

p

rf

f

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13

S. 1      dol.

brar-me, o - cul - tas tus res-plan - do - res y me man-das a - - cer - car-me.

S. 2      dol.

brar-me, o - cul - tas tus res-plan - do - res y me man-das a - cer - - car-me.

S. 3      dol.

brar-me, o - cul - tas tus res-plan - do - res y me man-das a - cer - - car-me.

KB      *p*      *rif*      *f*

18

S. 1      dol.

Mi - - - ra que es - toy en - ti - nie - - - -

S. 2      *p*

Mi - ra que'es-toy en - ti - nie-blas, en - - - ti-nie - - -

S. 3      *p*

Mi - - ra que'es-toy en - ti - nie-blas, en - - - ti-nie - - -

KB      *p*

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21

S. 1 blas, y que soy tan mi - se - ra - - - -

S. 2 blas, y que soy tan mi - se - ra - ble, mi - se - ra - - -

S. 3 blas, y que soy tan mi - se - ra - ble, mi - se - ra - - -

KB

25

S. 1 ble.. Mi - - - ra, mi - - - ra, mi - ra que'es-

S. 2 ble. Mi - - - ra, mi - - - ra, mi - ra que'es-

S. 3 ble. Mi - - - ra, mi - - - ra, mi - ra que'es-

KB

29

S. 1 toy en ti - nie - blas, y que soy, y que soy, y que soy, y que soy

S. 2 toy en ti - nie - blas, y que soy, y que soy, y que soy, y que soy

S. 3 toy en ti - nie - blas, y que soy, y que soy, y que soy, y que soy

KB

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33

S. 1 tan mi - - se - ra - ble.

S. 2 tan mi - - se - ra - ble.

S. 3 tan mi - - se - ra - ble.

KB

38 *a tempo*

S. 1 Mi - ra que'es-toy en ti - nie - blas y que soy tan mi - se - ra - ble, que'ha -

S. 2 Mi - ra que'es-toy en ti - nie - blas y que soy tan mi - se - ra - ble, que'ha -

S. 3 Mi - ra que'es-toy en ti - nie - blas y que soy tan mi - se - ra - ble, que'ha -

KB

KB

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43

S. 1 cia tí no pue-do ir - me, si tú'ha-cia tí no me tra - es.

S. 2 cia tí no pue-do ir - me, si tú'ha-cia tí no me tra - es.

S. 3 cia tí no pue-do ir - me, si tú'ha-cia tí no me tra - es.

KB

### INTERLUDIO (Interlude)

Moderato

48

KB

53 8

KB

57

KB

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# ESTRIBILLO (Refrain)

7

**Moderato**

*Solo*

61

S. 1 Sol de jus - ti - cia que'en - tre ce - la - ges, te'has es - con-

KB

66

*a tempo*  
Todo/All

S. 1 di - do pa - ra'in - cen - diar - me. Sol de jus - ti - cia que'en - tre ce -

S. 2 Sol de jus - ti - cia que'en - tre ce -

S. 3 Sol de jus - ti - cia que'en - tre ce -

KB

72

S. 1 la - ges, te'has es - - con - di - - do pa - ra in - - cen - -

S. 2 la - ges, te'has es - - con - di - - do pa - ra in - - cen - -

S. 3 la - ges, te'has es - - con - di - - do pa - ra in - - cen - -

KB

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76

*a tempo*

S. 1 diar - me, haz que á mi pe - cho,

S. 2 diar - - me. haz que á mi pe - cho,

S. 3 diar - - me. haz que á mi pe - cho,

81

S. 1 tu'a - mor lo in - fla-me mi

S. 2 tu'a - mor lo in - fla - me, mi pe - cho,

S. 3 tu'a - mor lo in - fla - me, mi pe - cho,

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86

S. 1 pe - cho, lo'in fla - me, lo'in - fla - - - me,

S. 2 lo'in fla - me, lo'in - fla - - - me,

S. 3 lo'in fla - me, lo'in - fla - - - me,

KB

*a tempo*

91

S. 1 Sol de jus - ti - cia, sol de jus - ti - cia que'en-tre ce - la - ges,

S. 2 Sol de jus - ti - cia, sol de jus - ti - cia que'en-tre ce - la - ges,

S. 3 Sol de jus - ti - cia, sol de jus - ti - cia que'en-tre ce - la - ges,

KB

*mp*

KB

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95

S. 1 te'has es - con - di - - - do, te'has es - con - di - do pa - ra'in - cen -

S. 2 te'has es - con - di - - - do, te'has es - con - di - do pa - ra'in - cen -

S. 3 te'has es - con - di - - - do, te'has es - con - di - do pa - ra'in - cen -

KB

98

S. 1 diar - me, haz que'á mi pe - cho, tu'a-mor lo'in - fla - me.

S. 2 diar - me, haz que'á mi pe - cho, tu'a-mor lo'in - fla - me.

S. 3 diar - me, haz que'á mi pe - cho, tu'a-mor lo'in - fla - me.

KB

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102

S. 1 que'en-tre ce -

S. 2 f Sol de jus - ti - - cia que'en-

S. 3 f Sol de jus - ti - - cia que'en-

KB

106

S. 1 la - ges te'has es - con - di - do pa-ra'in-cen -

S. 2 tre ce - la - - ges, te'has es - - con - di - - do pa -

S. 3 tre ce - - la - - ges, te'has es - - con - di - - do ra'in-cen -

KB

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110

S. 1 diar - - - - me, haz que'á mi pe - - - cho tu'a - mor lo in-

S. 2 ra'in - cen-diar - - - me, haz que'á mi pe - - - cho tu'a-mor lo'in -

S. 3 diar - - - - me, haz que'á mi pe - - - cho tu'a-mor lo'in -

KB

113

S. 1 fla - me, tu'a-mor lo'in - fla - - me, tu'a-mor lo'in - fla - - me, tu'a-mor lo'in - fla - - -

S. 2 fla - - me, tu'a-mor lo'in - fla - - me, tu'a-mor lo'in - fla - - me, tu'a-mor lo'in - fla - - -

S. 3 fla - - me, tu'a-mor lo'in - fla - - me, tu'a-mor lo'in - fla - - me, tu'a-mor lo'in - fla - - -

KB

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117

*Castanuelas hasta ♩ (Castanets until ♩)*

S. 1 me.

S. 2 me.

S. 3 me.

*Castanuelas hasta ♩ (Castanets until ♩)*

*Castañuelas (Castanets)\**

\*NOTE: Eslava did not provide a rhythmic pattern for the castanets.  
The rhythm shown here is simply the editor's suggestion.

8

KB

122

8

KB

127

KB

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131

S. 1

S. 2

S. 3

ff

Fine

## **COPLAS (Verses)**

## **Andantino**

Musical score for keyboard (KB) at measure 136. The tempo is Andantino. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 6/8 time. It features a continuous eighth-note pattern. The bottom staff is in bass clef, G major (two sharps), and 6/8 time. It features a continuous quarter-note pattern. The dynamic is forte (f).

140

*p*

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

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

S. 3      1. Aun-que'es - toy cie - go'y des - nu - - - - do,  
           \*\*2. Di - me luz in - - ac - - ce - - si - ble,

KB      *p*

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

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143

S. 1      no de - bo de - sa - - len - tar - me, de - sa - len tar - - - me,  
fue - - go de'ar - dor i - - - ne - fa - ble, de'ar-dor i - ne - - fa - ble,

S. 2      no de - bo de - sa - - len - tar - me, de - sa - len tar - - - me,  
fue - - go de'ar - dor i - ne - fa - ble, de'ar-dor i - ne - - fa - ble,

S. 3      no de - bo de - sa - - len - tar - me, de - sa - len - tar - - - me,  
fue - - go de'ar - dor i - ne - fa - ble, de'ar-dor i - ne - - fa - ble,

KB

146

S. 1      por-que'en es - - - te sa - - cra - men - - - to  
¿Có - mo te re - ci - - be'el hom - - - bre

S. 2      por-que'en es - - - te sa - - cra - men - - - to  
¿Có - mo te re - ci - - be'el hom - - - bre

S. 3      por-que'en es - - - te sa - - cra - men - - - to  
¿Có - mo te re - ci - - be'el hom - - - bre

KB

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149

D.S. al Fine

S. 1

ten - - go con que  
y tan tor - - pe

re - me - diar - me, re - me  
y tan fri - - o

diar - - - me,  
ya - - - ce?

S. 2

ten - - go con que  
y tan tor - pe, y fri - o,

re - me-diar - me, re - me - diar - - - me,  
y tan tor - pe, y fri - o ya - - - ce?

S. 3

ten - - go con que  
y tan tor - pe, y fri - o,

re - me-diar - me, re - me - diar - - - me,  
y tan tor - pe, y fri - o ya - - - ce?

KB

# Piano Reduction

## Candor de la Luz Eterna

### Baile de los Seises en la Catedral de Sevilla

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

Hilarión Eslava, 1833

#### INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-6. The score consists of two staves: treble and bass. The key signature is A major (three sharps). Measure 1 starts with a piano dynamic (p) followed by a ritardando (rf). Measure 2 begins with a forte dynamic (f). Measures 3-6 continue with various chords and dynamics, including a piano dynamic (p) and a ritardando (rf).

Musical score for the Introduction section, measures 7-12. The score continues with two staves. Measure 7 starts with a forte dynamic (f). Measures 8-12 show a continuation of chords and dynamics, including a piano dynamic (p), a ritardando (rf), and a forte dynamic (f).

Musical score for the Introduction section, measures 13-17. The score continues with two staves. Measure 13 starts with a piano dynamic (p). Measures 14-17 show a continuation of chords and dynamics, including a ritardando (rf) and a forte dynamic (f).

Musical score for the main section, measures 18-22. The score consists of two staves. Measure 18 starts with a piano dynamic (p). Measures 19-22 show a continuation of melodic lines and harmonic progressions.

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2

22

26

29

33

37

*a tempo*

43

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# INTERLUDIO (Interlude)

3

**Moderato**

49 8

8

54 8

f p

## ESTRIBILLO (Refrain)

58 rit. § Moderato

rit.

64 a tempo

a tempo

70

74 a tempo

a tempo

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4

78

83

87 *a tempo* *mp*

91

95 *mf*

99 *f* *ff*

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103

108

113

8 -----

118

8 -----

122

8 -----

126

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6

130

Fine

## COPLAS (Verses)

*Andantino*

136

140

143

146

149

D.S. al Fine

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