

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Hilarión Eslava



For Upper Voices with Chamber Orchestra
(with keyboard reduction by Rebecca Rufin)

ART: "Sevilla. Los Seises de la Catedral"
Postcard by Tomás Sanz [ca. 1917]. Public domain.

CPE-216

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

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9

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

Ay! ay! ay! que des-fa-llez-co, á la

Ay! ay! ay! que des-fa-llez-co, á la

Ay! ay! ay! que des-fa-llez-co, á la

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15

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

con - si - de - ra - ción del a - mor in - com - prehen - si - ble, que me tie - ne mi Pas -
con - si - de - ra - ción del a - mor in - com - prehen - si - ble, que me tie - ne mi Pas -
con - si - de - ra - ción del a - mor in - com - prehen - si - ble, que me tie - ne mi Pas -

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21

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
tor!

S. 2
tor!

S. 3
tor!

Quie-re'en-trar-se en mis en-

Quie-re'en-trar-se'en mis en-

Quie-re'en-trar-se'en mis en-

KB

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25

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
tra - - - ñas _ y'ha - cer - nos u - no'a los dos; Transfor - mán - do - me'en si

S. 2
tra - ñas, y'ha - cer - nos u - no'a los dos; Trans - - - for - mán - do - me en si

S. 3
tra - ñas, y'ha - cer - nos u - no'a los dos; Transfor - mán - do - me'en si

KB

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7

29

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

mis - mo, tro - cán - do - me de'hom - bre'en Dios.

S. 2

mis - mo tro - - cán - do - me de'hom - bre'en Dios.

S. 3

mis - mo, tro - - cán - do - me de'hom-bre'en Dios.

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33 *a tempo*

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

Quie-re'en - trar - se'en mis en - trañas,
y'ha-cer - nos u-no'a los dos;

S. 2

Quie-re'en - trar - se'en mis en - trañas,
y'ha-cer - nos u-no'a los dos;

S. 3

Quie-re'en - trar - se'en mis en - trañas,
y'ha-cer - nos u-no'a los dos;

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39

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

Trans-for - mán - do-me'en si mis-mo, tro-cán - - do-me de'hom-bre en Dios, en

Trans-for - mán-do me'en si mis-mo tro-cán - - do-me de'hom-bre en Dios, en

Trans-for - mán - do-me'en si mis-mo, tro-cán - - do-me de'hom-bre en Dios, en

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ESTRIBILLO (Refrain)

Allegretto

44

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cbd.

S. 1

Dios, en Dios,

Hos-tia vi - va'in - ma - cu -

S. 2

Dios, en Dios,

Hos-tia vi - va'in - ma - cu -

S. 3

Dios, en Dios,

Hos-tia vi - va'in - ma - cu -

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
la - da,
de'in-es - ti-ma-ble va - lor,
pre-cio del mun - do'y a -

S. 2
la - da,
de'in-es - ti-ma-ble va - lor,
pre-cio del mun - do'y a -

S. 3
la - da,
de'in-es - ti-ma-ble va - lor,
pre-cio del mun - do'y a -

KB

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56

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

si - lo de' es-ta pe - re - gri - na - ción,
de' es-ta pe -
si - lo de' es-ta pe - re - gri - na - ción,
de' es-ta pe -
si - lo de' es-ta pe - re - gri - na - ción,
de' es-ta pe -

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61

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
re - - - gri - na - ción. Hostia vi - va'in - ma - cu - la - da,
de'in-es -

S. 2
re - - - gri - na - ción. Hostia vi - va'in - ma - cu - la - da,
de'in-es -

S. 3
re - - - gri - na - ción. Hostia vi - va'in - ma - cu - la - da,
de'in-es -

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66

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

F Hn. 1 *f*

F Hn. 2 *f*

Tbn. *f*

Vln. 1 *f*

Vln. 2 *p*

Vla. *p*

Vc. *f*

Cb. *f*

S. 1 *p*
ti - ma - ble va - lor, va - - - lor, pre - cio del mun - do a - si - lo de' es - ta

S. 2 *p*
ti - ma - ble va - lor, va - - - lor, pre - cio del mun - do'y a - si - lo de' es - ta

S. 3 *p*
ti - ma - ble va - lor, va - - - lor, pre - cio del mun - do'y a - si - lo de' es - ta

KB *f*

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71

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

pe - re-gri - na - ción, pe - re-gri-na - ción, pe - re-gri-na - ción,

pe - re - gri-na - ción, pe - re-gri-na - ción, pe - re-gri-na - ción.

pe - re - gri-na - ción, pe - re-gri-na - ción, pe - re-gri-na - ción.

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81

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

y co-mo'á su Dios te rin - de la su pre-ma'a - do-ra -

y co-mo'á su Dios te rin - de la su pre-ma'a - do-ra -

y co-mo'á su Dios te rin - de la su pre-ma'a - do-ra -

dol.

dol.

dol.

p

f

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86

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

F Hn. 1 *f*

F Hn. 2 *f*

Tbn.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Cb.

S. 1
ción,
p mi - - - ra que so - - - mos tu pue - - - -

S. 2
ción,
p mi - - - ra que so - - - mos tu pue - - - -

S. 3
ción,
mi - - - ra que so - - - mos tu pue - - - -

KB *f* dol. *f* dol.

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91

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
blo,
que cuen - ta con tu fa - - - -

S. 2
blo,
que cuen - ta con tu fa - - - -

S. 3
blo,
que cuen - ta con tu fa - - - -

KB

8

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A****NOTE: See Ossia section at end of score**

95 8

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

vor, y co - mo'á su Dios te rin - de la

vor, y co - mo'á su Dios te rin - de la

vor, y co - mo'á su Dios te rin - de la

KB

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98 8

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

su - pre - ma'a - do - - - ra - - ción,
y co - mo'á su

su - pre - ma'a - do - - - ra - - ción,
y co - mo'á su

su - pre - ma'a - do - - - ra - - ción,
y co - mo'á su

f

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B

101 8

Dios te rinde la supremo
Dios te rinde la supremo
Dios te rinde la supremo

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109

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

pue - blo,

que cuen - ta con tu fa - vor,

y — co - mo'á su

S. 2

pue - blo,

que cuen - ta con tu fa - vor,

y — co - mo'á su

S. 3

pue - blo,

que cuen - ta con tu fa - vor,

y — co - mo'á su

KB

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115

Fl. ff > f > ff >

Ob. 1 ff > f > ff >

Ob. 2 ff > f > ff >

Bsn. ff dol. > f > ff dol.

F Hn. 1 ff > f > ff >

F Hn. 2 ff > f > ff >

Tbn. ff > f > ff >

Vln. 1 ff p > f > ff p >

Vln. 2 ff p > f > ff p >

Vla. ff p > f > ff p >

Vc. ff dol. > f > ff dol.

Cb. ff > f > ff >

S. 1 > p > f > > p > Dios te rin - - de la su pre-ma'a-do - ra ción, y co mo'á su > Dios te

S. 2 > p > f > > p > Dios te rin - - de la su pre-ma'a-do - ra ción, y co mo'á su > Dios te

S. 3 > p > f > > p > Dios te rin - - de la su pre-ma'a-do - ra ción, y co mo'á su > Dios te

KB ff p > f > ff dol. > dol.

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122

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
rin - - - - de la su - pre - ma'a - do - - ra - ción.

S. 2
rin - - - - de la su - pre - ma'a - do - - ra - ción.

S. 3
rin - - - - de la su - pre - ma'a - do - - ra - ción.

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126

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Castanuelas hasta \oplus (Castanets until \oplus)

Castanuelas hasta \oplus (Castanets until \oplus)

Castanuelas hasta \oplus (Castanets until \oplus)

NOTE: Eslava did not indicate a specific rhythm for the castanets.
The rhythm shown here is simply the editor's suggestion.

KB

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131 8

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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136 8

Fl. dol.

Ob. 1 dol.

Ob. 2 dol.

Bsn. dol.

F Hn. 1 dol.

F Hn. 2 dol.

Tbn. dol.

Vln. 1 dol. f dol. f

Vln. 2 dol. f dol. f

Vla. dol. f dol. f

Vcl. dol. f

Cbd. dol. f

S. 1 - - -

S. 2 - - -

S. 3 - - -

KB dol. f dol. f

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140

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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144 8

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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148 8

Fl.

Ob. 1 dol.

Ob. 2 dol.

Bsn. dol.

F Hn. 1 dol.

F Hn. 2 dol.

Tbn. dol.

Vln. 1 dol. 5

Vln. 2 dol. >

Vla. dol.

Vc. dol.

Cb. dol.

S. 1

S. 2

S. 3

KB dol. 5

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154 8

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159 8 Fine

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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COPLAS (Verses)

35

Allegretto

163

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

1. El a - mor que Je-su - cris - to nos mues-
2. Buen Je - sús, no'es to - le - ra - ble que'es - tés
dol.

1. El a - mor que Je-su - cris - to nos mues-
2. Buen Je - sús, no'es to - le - ra - ble que'es - tés
dol.

1. El a - mor que Je-su - cris - to nos mues-
2. Buen Je - sús, no'es to - le - ra - ble que'es - tés

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170

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

tra sa - cra - men - ta - - do, nos e - je - cu - ta'a tra - - er - - le en pe-
tú siem - pre'a - bra - sa - - do de'a-mor al hom - bre, y'el hom - bre pa - ra

S. 2

tra sa - cra - men - ta - - do, nos e - je - cu - ta'a tra - - er - - le en pe-
tú siem - pre'a - bra - sa - - do de'a-mor al hom - bre, y'el hom - bre pa - ra

S. 3

tra sa - cra - men - - ta - - do, nos e - je - cu - ta'a tra - - er - - le en pe-
tú siem - pre'a - bra - - sa - - do de'a-mor al hom - bre, y'el hom - bre pa - ra

KB

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174

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

cho'y bra - zo se - lla - do.
con - ti - go'es-té'he - la - do.

El a - mor que
Buen Je - sús, no'es

Je - su -
to - le -

S. 2

cho'y bra - zo se - lla - do.
con - ti - go'es-té'he - la - do.

El a - mor que Je - su -
Buen Je-sús, no es to - le -

S. 3

cho'y bra - zo se - lla - do.
con - ti - go'es-té'he - la - do.

El a - mor que Je - su -
Buen Je-sús, no'es to - le -

KB

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179

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

cris - - - to nos mues - tra sa - - - - cra - men ta - - - do, nos e -
ra - - - ble que'es - tés tú siem - - - - pre'a - bra sa - - - do de'a - mor

S. 2

cris - to nos mues - tra sa - cra - men ta - do, nos e -
ra - ble que'es - tés tú siem - pre'a - bra sa - do de'a - mor

S. 3

cris - to nos mues - tra sa - cra - men - ta - do, nos e -
ra - ble que'es - tés tú siem - pre'a - bra - sa - do de'a - mor

KB

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182

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

je - - cu - ta'a tra - - - er - - - le en pe - cho'y bra - - zo se - -
al hom - bre, y'el hom - - bre, pa - ra con - - ti - - go'es - té'he - -

S. 2

je - - cu - ta'a tra - - - er - - - le en pe - cho'y bra - - zo se - -
al hom - bre, y'el hom - - bre, pa - ra con - - ti - - go'es - té'he - -

S. 3

je - - cu - ta'a tra - - - er - - - le en pe - cho'y bra - - zo se - -
al hom - bre, y'el hom - - bre, pa - ra con - - ti - - go'es - té'he - -

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185 D.S. al Fine

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

lla - - - do,
la - - - do,

se - - lla - - - do.
he - - la - - - do.

lla - - - do,
la - - - do,

se - - lla - - - do.
he - - la - - - do.

lla - - - do,
la - - - do,

se - - lla - - - do.
he - - la - - - do.

D.S. al Fine

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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*NOTE: This alternative section is as presented in the general score (except for addition of the trombone part not included therein). It differs from and is two measures longer than the individual parts version. Since the Editor is uncertain of the composer's final intent, both versions are provided.

A ossia*
(Allegretto)

Fl. f

Ob. 1 f

Ob. 2 f

Bsn. f

F Hn. 1 f

F Hn. 2 f

Tbn. f

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

Cb. ff f

S. 1 y co - - - mo'a su Dios de rin - - - de la su -

S. 2 y co - - - mo'a su Dios de rin - - - de la su -

S. 3 y co - - - mo'a su Dios de rin - - - de la su -

KB f

NOTE: The trombone was included with the individual parts, but not the general score. The editor has written this ossia passage to maintain continuity, reflecting the general pattern of the trombone particella.

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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8

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
pre - ma'a - do - ra - ción,
y co - - - - -

S. 2
pre - ma'a - do - - - ra - ción,
y co - - - - -

S. 3
pre - ma'a - do - - - ra - ción,
y co - - - - -

KB

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Edited 2023 by Rebecca Rufin

8

Fl.

Ob. 1

Ob. 2

Bsn.

F Hn. 1

F Hn. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

mo'a su Dios de rin - - de la su - pre - ma'a - do - ración.

S. 2

mo'a su Dios de rin - - de la su - pre - ma'a - do - ración.

S. 3

mo'a su Dios de rin - - de la su - pre - ma'a - do - ración.,

KB

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Flute

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-10. The score is in 2/4 time, key signature is B-flat major (two flats). The instrumentation is flute. Dynamics: dol. Measure 11 starts with a forte dynamic (f).

Musical score for the Introduction section, measures 11-20. Measure 11 continues with a forte dynamic (f). Measure 18-20 is indicated with a bracket.

Musical score for the Introduction section, measures 22-30. Measure 22 has a dynamic marking (p) and a tempo instruction "a tempo". Measure 24-30 is indicated with a bracket.

Musical score for the Introduction section, measures 36-43. Measure 36 starts with a dynamic (f).

ESTRIBILLO (Refrain)

Musical score for the Refrain section, measures 44-53. Measure 44 starts with a dynamic (f). Measure 47-49 is indicated with a bracket.

Musical score for the Refrain section, measures 54-60. Measure 54 starts with a dynamic (f). Measure 55-57 is indicated with a bracket.

Musical score for the Refrain section, measures 61-67. Measure 61 starts with a dynamic (f).

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2
67

[69-71] **3** **ff** [76-77] **2**

78

dol. **f** [82-83] **dol.**

86

f **dol.**

A*

*NOTE: See Ossia section at end of score

93

f

B

99

f

[104-108] **5**

109

f **ff**

117

f **ff** **f**

125

f

130

ff

136

dol.

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142 8

148 8

154 8

159 8

COPLAS (Verses)

Allegretto

163

D.S. al Fine

A ossia*

8

B ossia

8

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
Edited 2023 by Rebecca Rufin

Oboe 1

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

Musical score for Oboe 1, Introduction section. The score consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is Andantino, and the dynamic is dol. The second staff continues the musical line. Measure numbers 9 and 18 are indicated.

Continuation of the musical score for Oboe 1, starting at measure 9. The score shows a continuation of the melodic line with eighth-note patterns and sixteenth-note figures. The dynamic changes to *f* (fortissimo) in measure 18.

Further continuation of the musical score for Oboe 1, starting at measure 18. The score shows a continuation of the melodic line with eighth-note patterns and sixteenth-note figures. Measure numbers [18-20] and [24-30] are indicated. The dynamic changes to *p* (pianissimo) in measure 24.

Final part of the musical score for Oboe 1, starting at measure 36. The score shows a continuation of the melodic line with eighth-note patterns and sixteenth-note figures.

ESTRIBILLO (Refrain)

Allegretto

Musical score for Oboe 1, Refrain section. The score consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is Allegretto, and the dynamic is *f*. The second staff continues the musical line. Measure numbers 44 and [47-49] are indicated.

Continuation of the musical score for Oboe 1, starting at measure 53. The score shows a continuation of the melodic line with eighth-note patterns and sixteenth-note figures. Measure numbers [55-57] are indicated.

Final part of the musical score for Oboe 1, starting at measure 61. The score shows a continuation of the melodic line with eighth-note patterns and sixteenth-note figures. The dynamic changes to *f* (fortissimo) in measure 61.

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2

69 **3** *[69-71]* **ff** *[76-77]* **2** *dol.*

79 *f* *[82-83]* **dol.**

86 *f* *dol.*

91 *f*

A*

*NOTE: See Ossia section at end of score

96 **B**

104 **5** *[104-108]* **f**

115 *ff* *f* *ff* *f*

125 *f*

129

133 *dol.*

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138

143

150

158

COPLAS (Verses)

Allegretto

163

177

A ossia*

B ossia

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Oboe 2

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

Musical score for Oboe 2, Introduction section, measures 1-8. The score is in 2/4 time, key signature is B-flat major (two flats). Dynamics: *dol.* (measures 1-2), *f* (measures 3-8). Measure 1: Two eighth-note pairs. Measure 2: A sixteenth-note pattern followed by two eighth notes. Measure 3: A sixteenth-note pattern followed by two eighth notes. Measure 4: A sixteenth-note pattern followed by two eighth notes. Measure 5: A sixteenth-note pattern followed by two eighth notes. Measure 6: A sixteenth-note pattern followed by two eighth notes. Measure 7: A sixteenth-note pattern followed by two eighth notes. Measure 8: A sixteenth-note pattern followed by two eighth notes.

Musical score for Oboe 2, Introduction section, measures 9-17. The score is in 2/4 time, key signature is B-flat major (two flats). Measure 9: Sixteenth-note patterns. Measure 10: Sixteenth-note patterns. Measure 11: Sixteenth-note patterns. Measure 12: Sixteenth-note patterns. Measure 13: Sixteenth-note patterns. Measure 14: Sixteenth-note patterns. Measure 15: Sixteenth-note patterns. Measure 16: Sixteenth-note patterns. Measure 17: Sixteenth-note patterns.

Musical score for Oboe 2, Introduction section, measures 18-24. The score is in 2/4 time, key signature is B-flat major (two flats). Measure 18: Sixteenth-note patterns. Measure 19: Sixteenth-note patterns. Measure 20: Sixteenth-note patterns. Measure 21: Sixteenth-note patterns. Measure 22: Sixteenth-note patterns. Measure 23: Sixteenth-note patterns. Measure 24: Sixteenth-note patterns. Measure 25: Sixteenth-note patterns.

Musical score for Oboe 2, Introduction section, measures 31-37. The score is in 2/4 time, key signature is B-flat major (two flats). Measure 31: Sixteenth-note patterns. Measure 32: Sixteenth-note patterns. Measure 33: Sixteenth-note patterns. Measure 34: Sixteenth-note patterns. Measure 35: Sixteenth-note patterns. Measure 36: Sixteenth-note patterns. Measure 37: Sixteenth-note patterns.

Musical score for Oboe 2, Introduction section, measures 42-48. The score is in 2/4 time, key signature changes to G major (one sharp). Measure 42: Sixteenth-note patterns. Measure 43: Sixteenth-note patterns. Measure 44: Sixteenth-note patterns. Measure 45: Sixteenth-note patterns. Measure 46: Sixteenth-note patterns. Measure 47: Sixteenth-note patterns. Measure 48: Sixteenth-note patterns.

ESTRIBILLO (Refrain)

Allegretto

Musical score for Oboe 2, ESTRIBILLO section, measures 47-55. The score is in 6/8 time, key signature is G major (one sharp). Measure 47: Sixteenth-note patterns. Measure 48: Sixteenth-note patterns. Measure 49: Sixteenth-note patterns. Measure 50: Sixteenth-note patterns. Measure 51: Sixteenth-note patterns. Measure 52: Sixteenth-note patterns. Measure 53: Sixteenth-note patterns. Measure 54: Sixteenth-note patterns. Measure 55: Sixteenth-note patterns.

Musical score for Oboe 2, ESTRIBILLO section, measures 58-66. The score is in 6/8 time, key signature is G major (one sharp). Measure 58: Sixteenth-note patterns. Measure 59: Sixteenth-note patterns. Measure 60: Sixteenth-note patterns. Measure 61: Sixteenth-note patterns. Measure 62: Sixteenth-note patterns. Measure 63: Sixteenth-note patterns. Measure 64: Sixteenth-note patterns. Measure 65: Sixteenth-note patterns. Measure 66: Sixteenth-note patterns.

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2

63

73

81

A*

95 *NOTE: See Ossia section at end of score

102 B

113

120

127

131

135

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140

145

152

158

COPLAS (Verses)

163 Allegretto

24

D.S. al Fine

[164-187]

A ossia*

B ossia

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Bassoon

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-10. The score is for bassoon in bass clef, 2/4 time, and common time. It features a series of eighth-note patterns with grace notes and dynamic markings like *dol.* and *f*. Measure 10 ends with a key change to 3.

Musical score for the Introduction section, measures 11-20. The score continues with eighth-note patterns and grace notes. Measure 20 ends with a dynamic *f* and a key change to 3.

Musical score for the Introduction section, measures 21-30. The score includes a dynamic *p* and a tempo marking *a tempo*. Measure 30 ends with a key change to 7.

Musical score for the Introduction section, measures 31-40. The score continues with eighth-note patterns and grace notes.

ESTRIBILLO (Refrain)

Allegretto

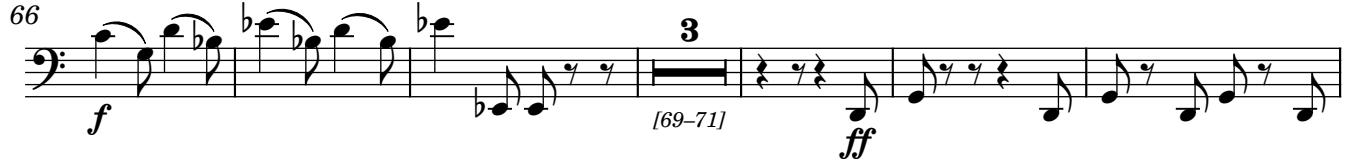
Musical score for the Refrain section, measures 41-50. The score is in 8/8 time and features eighth-note patterns with grace notes. Measure 50 ends with a dynamic *f*.

Musical score for the Refrain section, measures 51-60. The score continues with eighth-note patterns and grace notes. Measure 57 ends with a dynamic *f*.

Musical score for the Refrain section, measures 61-70. The score continues with eighth-note patterns and grace notes.

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2

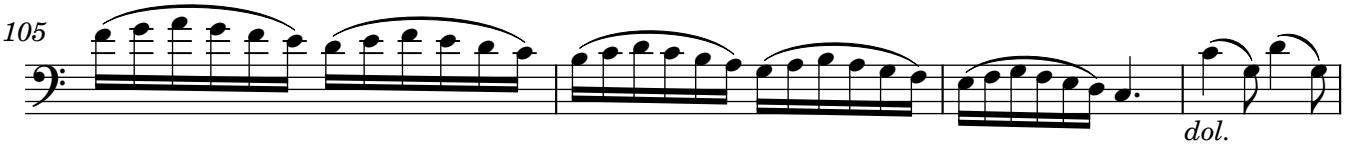
66 

75 

84 
A*

95 *NOTE: See Ossia section at end of score 

101 
B

105 

109 

117 

125 

132 

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139

Musical score for system 139. The bass clef is used. The first measure starts with a dynamic *f*. The second measure begins with *dol.* The third measure ends with a fermata and a *dol.* The fourth measure ends with *f*.

144

Musical score for system 144. The bass clef is used. The measure starts with a dynamic *f*. The measure ends with *dol.*

151

Musical score for system 151. The bass clef is used. The measure starts with a dynamic *f*.

159

Fine

Musical score for system 159. The bass clef is used. The measure ends with a double bar line and a key signature change to $\#$, indicating the end of the piece (Fine).

COPLAS (Verses)

163 Allegretto

24

D.S. al Fine

Musical score for system 163. The bass clef is used. The measure starts with a dynamic *f*. The measure ends with a double bar line and a key signature change to $\#$, with the instruction [164-187] below it.

A ossia*

Musical score for A ossia. The bass clef is used. The measure starts with a dynamic *f*.

B ossia

Musical score for B ossia. The bass clef is used. The measure starts with a dynamic *f*.

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1º Horn in F

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section. Key signature: B-flat major (two flats). Time signature: 2/4. Dynamics: *dol.*, *f*. Measure numbers: 17, 28-30. Measure 17: Measures 18-21. Measure 28: Measures 29-30. Measure 30: Measures 12-13. Measure 31: Measures 15-16. Measure 32: Measures 17-21. Measure 33: Measures 22-26. Measure 34: Measures 27-30. Measure 35: Measures 31-34. Measure 36: Measures 35-38. Measure 37: Measures 39-42. Measure 38: Measures 43-46. Measure 39: Measures 47-50. Measure 40: Measures 51-54. Measure 41: Measures 55-58. Measure 42: Measures 59-62. Measure 43: Measures 63-66. Measure 44: Measures 67-70. Measure 45: Measures 71-74. Measure 46: Measures 75-78. Measure 47: Measures 79-82. Measure 48: Measures 83-86. Measure 49: Measures 87-90. Measure 50: Measures 91-94. Measure 51: Measures 95-98. Measure 52: Measures 99-102. Measure 53: Measures 103-106. Measure 54: Measures 107-110. Measure 55: Measures 111-114. Measure 56: Measures 115-118. Measure 57: Measures 119-122. Measure 58: Measures 123-126. Measure 59: Measures 127-130. Measure 60: Measures 131-134. Measure 61: Measures 135-138. Measure 62: Measures 139-142. Measure 63: Measures 143-146. Measure 64: Measures 147-150. Measure 65: Measures 151-154. Measure 66: Measures 155-158. Measure 67: Measures 159-162. Measure 68: Measures 163-166. Measure 69: Measures 167-170. Measure 70: Measures 171-174. Measure 71: Measures 175-178. Measure 72: Measures 179-182. Measure 73: Measures 183-186. Measure 74: Measures 187-190. Measure 75: Measures 191-194. Measure 76: Measures 195-198. Measure 77: Measures 199-202. Measure 78: Measures 203-206. Measure 79: Measures 207-210. Measure 80: Measures 211-214. Measure 81: Measures 215-218. Measure 82: Measures 219-222. Measure 83: Measures 223-226. Measure 84: Measures 227-230. Measure 85: Measures 231-234. Measure 86: Measures 235-238. Measure 87: Measures 239-242. Measure 88: Measures 243-246. Measure 89: Measures 247-250. Measure 90: Measures 251-254. Measure 91: Measures 255-258. Measure 92: Measures 259-262. Measure 93: Measures 263-266. Measure 94: Measures 267-270. Measure 95: Measures 271-274. Measure 96: Measures 275-278. Measure 97: Measures 279-282. Measure 98: Measures 283-286. Measure 99: Measures 287-290. Measure 100: Measures 291-294. Measure 101: Measures 295-298. Measure 102: Measures 299-302. Measure 103: Measures 303-306. Measure 104: Measures 307-310. Measure 105: Measures 311-314. Measure 106: Measures 315-318. Measure 107: Measures 319-322. Measure 108: Measures 323-326. Measure 109: Measures 327-330. Measure 110: Measures 331-334. Measure 111: Measures 335-338. Measure 112: Measures 339-342. Measure 113: Measures 343-346. Measure 114: Measures 347-350. Measure 115: Measures 351-354. Measure 116: Measures 355-358. Measure 117: Measures 359-362. Measure 118: Measures 363-366. Measure 119: Measures 367-370. Measure 120: Measures 371-374. Measure 121: Measures 375-378. Measure 122: Measures 379-382. Measure 123: Measures 383-386. Measure 124: Measures 387-390. Measure 125: Measures 391-394. Measure 126: Measures 395-398. Measure 127: Measures 399-402. Measure 128: Measures 403-406. Measure 129: Measures 407-410. Measure 130: Measures 411-414. Measure 131: Measures 415-418. Measure 132: Measures 419-422. Measure 133: Measures 423-426. Measure 134: Measures 427-430. Measure 135: Measures 431-434. Measure 136: Measures 435-438. Measure 137: Measures 439-442. Measure 138: Measures 443-446. Measure 139: Measures 447-450. Measure 140: Measures 451-454. Measure 141: Measures 455-458. Measure 142: Measures 459-462. Measure 143: Measures 463-466. Measure 144: Measures 467-470. Measure 145: Measures 471-474. Measure 146: Measures 475-478. Measure 147: Measures 479-482. Measure 148: Measures 483-486. Measure 149: Measures 487-490. Measure 150: Measures 491-494. Measure 151: Measures 495-498. Measure 152: Measures 499-502. Measure 153: Measures 503-506. Measure 154: Measures 507-510. Measure 155: Measures 511-514. Measure 156: Measures 515-518. Measure 157: Measures 519-522. Measure 158: Measures 523-526. Measure 159: Measures 527-530. Measure 160: Measures 531-534. Measure 161: Measures 535-538. Measure 162: Measures 539-542. Measure 163: Measures 543-546. Measure 164: Measures 547-550. Measure 165: Measures 551-554. Measure 166: Measures 555-558. Measure 167: Measures 559-562. Measure 168: Measures 563-566. Measure 169: Measures 567-570. Measure 170: Measures 571-574. Measure 171: Measures 575-578. Measure 172: Measures 579-582. Measure 173: Measures 583-586. Measure 174: Measures 587-590. Measure 175: Measures 591-594. Measure 176: Measures 595-598. Measure 177: Measures 599-602. Measure 178: Measures 603-606. Measure 179: Measures 607-610. Measure 180: Measures 611-614. Measure 181: Measures 615-618. Measure 182: Measures 619-622. Measure 183: Measures 623-626. Measure 184: Measures 627-630. Measure 185: Measures 631-634. Measure 186: Measures 635-638. Measure 187: Measures 639-642. Measure 188: Measures 643-646. Measure 189: Measures 647-650. Measure 190: Measures 651-654. Measure 191: Measures 655-658. Measure 192: Measures 659-662. Measure 193: Measures 663-666. Measure 194: Measures 667-670. Measure 195: Measures 671-674. Measure 196: Measures 675-678. Measure 197: Measures 679-682. Measure 198: Measures 683-686. Measure 199: Measures 687-690. Measure 200: Measures 691-694. Measure 201: Measures 695-698. Measure 202: Measures 699-702. Measure 203: Measures 703-706. Measure 204: Measures 707-710. Measure 205: Measures 711-714. Measure 206: Measures 715-718. Measure 207: Measures 719-722. Measure 208: Measures 723-726. Measure 209: Measures 727-730. Measure 210: Measures 731-734. Measure 211: Measures 735-738. Measure 212: Measures 739-742. Measure 213: Measures 743-746. Measure 214: Measures 747-750. Measure 215: Measures 751-754. Measure 216: Measures 755-758. Measure 217: Measures 759-762. Measure 218: Measures 763-766. Measure 219: Measures 767-770. Measure 220: Measures 771-774. Measure 221: Measures 775-778. Measure 222: Measures 779-782. Measure 223: Measures 783-786. Measure 224: Measures 787-790. Measure 225: Measures 791-794. Measure 226: Measures 795-798. Measure 227: Measures 799-802. Measure 228: Measures 803-806. Measure 229: Measures 807-810. Measure 230: Measures 811-814. Measure 231: Measures 815-818. Measure 232: Measures 819-822. Measure 233: Measures 823-826. Measure 234: Measures 827-830. Measure 235: Measures 831-834. Measure 236: Measures 835-838. Measure 237: Measures 839-842. Measure 238: Measures 843-846. Measure 239: Measures 847-850. Measure 240: Measures 851-854. Measure 241: Measures 855-858. Measure 242: Measures 859-862. Measure 243: Measures 863-866. Measure 244: Measures 867-870. Measure 245: Measures 871-874. Measure 246: Measures 875-878. Measure 247: Measures 879-882. Measure 248: Measures 883-886. Measure 249: Measures 887-890. Measure 250: Measures 891-894. Measure 251: Measures 895-898. Measure 252: Measures 899-902. Measure 253: Measures 903-906. Measure 254: Measures 907-910. Measure 255: Measures 911-914. Measure 256: Measures 915-918. Measure 257: Measures 919-922. Measure 258: Measures 923-926. Measure 259: Measures 927-930. Measure 260: Measures 931-934. Measure 261: Measures 935-938. Measure 262: Measures 939-942. Measure 263: Measures 943-946. Measure 264: Measures 947-950. Measure 265: Measures 951-954. Measure 266: Measures 955-958. Measure 267: Measures 959-962. Measure 268: Measures 963-966. Measure 269: Measures 967-970. Measure 270: Measures 971-974. Measure 271: Measures 975-978. Measure 272: Measures 979-982. Measure 273: Measures 983-986. Measure 274: Measures 987-990. Measure 275: Measures 991-994. Measure 276: Measures 995-998. Measure 277: Measures 999-1002. Measure 278: Measures 1003-1006. Measure 279: Measures 1007-1010. Measure 280: Measures 1011-1014. Measure 281: Measures 1015-1018. Measure 282: Measures 1019-1022. Measure 283: Measures 1023-1026. Measure 284: Measures 1027-1030. Measure 285: Measures 1031-1034. Measure 286: Measures 1035-1038. Measure 287: Measures 1039-1042. Measure 288: Measures 1043-1046. Measure 289: Measures 1047-1050. Measure 290: Measures 1051-1054. Measure 291: Measures 1055-1058. Measure 292: Measures 1059-1062. Measure 293: Measures 1063-1066. Measure 294: Measures 1067-1070. Measure 295: Measures 1071-1074. Measure 296: Measures 1075-1078. Measure 297: Measures 1079-1082. Measure 298: Measures 1083-1086. Measure 299: Measures 1087-1090. Measure 300: Measures 1091-1094. Measure 301: Measures 1095-1098. Measure 302: Measures 1099-1102. Measure 303: Measures 1103-1106. Measure 304: Measures 1107-1110. Measure 305: Measures 1111-1114. Measure 306: Measures 1115-1118. Measure 307: Measures 1119-1122. Measure 308: Measures 1123-1126. Measure 309: Measures 1127-1130. Measure 310: Measures 1131-1134. Measure 311: Measures 1135-1138. Measure 312: Measures 1139-1142. Measure 313: Measures 1143-1146. Measure 314: Measures 1147-1150. Measure 315: Measures 1151-1154. Measure 316: Measures 1155-1158. Measure 317: Measures 1159-1162. Measure 318: Measures 1163-1166. Measure 319: Measures 1167-1170. Measure 320: Measures 1171-1174. Measure 321: Measures 1175-1178. Measure 322: Measures 1179-1182. Measure 323: Measures 1183-1186. Measure 324: Measures 1187-1190. Measure 325: Measures 1191-1194. Measure 326: Measures 1195-1198. Measure 327: Measures 1199-1202. Measure 328: Measures 1203-1206. Measure 329: Measures 1207-1210. Measure 330: Measures 1211-1214. Measure 331: Measures 1215-1218. Measure 332: Measures 1219-1222. Measure 333: Measures 1223-1226. Measure 334: Measures 1227-1230. Measure 335: Measures 1231-1234. Measure 336: Measures 1235-1238. Measure 337: Measures 1239-1242. Measure 338: Measures 1243-1246. Measure 339: Measures 1247-1250. Measure 340: Measures 1251-1254. Measure 341: Measures 1255-1258. Measure 342: Measures 1259-1262. Measure 343: Measures 1263-1266. Measure 344: Measures 1267-1270. Measure 345: Measures 1271-1274. Measure 346: Measures 1275-1278. Measure 347: Measures 1279-1282. Measure 348: Measures 1283-1286. Measure 349: Measures 1287-1290. Measure 350: Measures 1291-1294. Measure 351: Measures 1295-1298. Measure 352: Measures 1299-1302. Measure 353: Measures 1303-1306. Measure 354: Measures 1307-1310. Measure 355: Measures 1311-1314. Measure 356: Measures 1315-1318. Measure 357: Measures 1319-1322. Measure 358: Measures 1323-1326. Measure 359: Measures 1327-1330. Measure 360: Measures 1331-1334. Measure 361: Measures 1335-1338. Measure 362: Measures 1339-1342. Measure 363: Measures 1343-1346. Measure 364: Measures 1347-1350. Measure 365: Measures 1351-1354. Measure 366: Measures 1355-1358. Measure 367: Measures 1359-1362. Measure 368: Measures 1363-1366. Measure 369: Measures 1367-1370. Measure 370: Measures 1371-1374. Measure 371: Measures 1375-1378. Measure 372: Measures 1379-1382. Measure 373: Measures 1383-1386. Measure 374: Measures 1387-1390. Measure 375: Measures 1391-1394. Measure 376: Measures 1395-1398. Measure 377: Measures 1399-1402. Measure 378: Measures 1403-1406. Measure 379: Measures 1407-1410. Measure 380: Measures 1411-1414. Measure 381: Measures 1415-1418. Measure 382: Measures 1419-1422. Measure 383: Measures 1423-1426. Measure 384: Measures 1427-1430. Measure 385: Measures 1431-1434. Measure 386: Measures 1435-1438. Measure 387: Measures 1439-1442. Measure 388: Measures 1443-1446. Measure 389: Measures 1447-1450. Measure 390: Measures 1451-1454. Measure 391: Measures 1455-1458. Measure 392: Measures 1459-1462. Measure 393: Measures 1463-1466. Measure 394: Measures 1467-1470. Measure 395: Measures 1471-1474. Measure 396: Measures 1475-1478. Measure 397: Measures 1479-1482. Measure 398: Measures 1483-1486. Measure 399: Measures 1487-1490. Measure 400: Measures 1491-1494. Measure 401: Measures 1495-1498. Measure 402: Measures 1499-1502. Measure 403: Measures 1503-1506. Measure 404: Measures 1507-1510. Measure 405: Measures 1511-1514. Measure 406: Measures 1515-1518. Measure 407: Measures 1519-1522. Measure 408: Measures 1523-1526. Measure 409: Measures 1527-1530. Measure 410: Measures 1531-1534. Measure 411: Measures 1535-1538. Measure 412: Measures 1539-1542. Measure 413: Measures 1543-1546. Measure 414: Measures 1547-1550. Measure 415: Measures 1551-1554. Measure 416: Measures 1555-1558. Measure 417: Measures 1559-1562. Measure 418: Measures 1563-1566. Measure 419: Measures 1567-1570. Measure 420: Measures 1571-1574. Measure 421: Measures 1575-1578. Measure 422: Measures 1579-1582. Measure 423: Measures 1583-1586. Measure 424: Measures 1587-1590. Measure 425: Measures 1591-1594. Measure 426: Measures 1595-1598. Measure 427: Measures 1599-1602. Measure 428: Measures 1603-1606. Measure 429: Measures 1607-1610. Measure 430: Measures 1611-1614. Measure 431: Measures 1615-1618. Measure 432: Measures 1619-1622. Measure 433: Measures 1623-1626. Measure 434: Measures 1627-1630. Measure 435: Measures 1631-1634. Measure 436: Measures 1635-1638. Measure 437: Measures 1639-1642. Measure 438: Measures 1643-1646. Measure 439: Measures 1647-1650. Measure 440: Measures 1651-1654. Measure 441: Measures 1655-1658. Measure 442: Measures 1659-1662. Measure 443: Measures 1663-1666. Measure 444: Measures 1667-1670. Measure 445: Measures 1671-1674. Measure 446: Measures 1675-1678. Measure 447: Measures 1679-1682. Measure 448: Measures 1683-1686. Measure 449: Measures 1687-1690. Measure 450: Measures 1691-1694. Measure 451: Measures 1695-1698. Measure 452: Measures 1699-1702. Measure 453: Measures 1703-1706. Measure 454: Measures 1707-1710. Measure 455: Measures 1711-1714. Measure 456: Measures 1715-1718. Measure 457: Measures 1719-1722. Measure 458: Measures 1723-1726. Measure 459: Measures 1727-1730. Measure 460: Measures 1731-1734. Measure 461: Measures 1735-1738. Measure 462: Measures 1739-1742. Measure 463: Measures 1743-1746. Measure 464: Measures 1747-1750. Measure 465: Measures 1751-1754. Measure 466: Measures 1755-1758. Measure 467: Measures 1759-1762. Measure 468: Measures 1763-1766. Measure 469: Measures 1767-1770. Measure 470: Measures 1771-1774. Measure 471: Measures 1775-1778. Measure 472: Measures 1779-1782. Measure 473: Measures 1783-1786. Measure 474: Measures 1787-1790. Measure 475: Measures 1791-1794. Measure 476: Measures 1795-1798. Measure 477: Measures 1799-1802. Measure 478: Measures 1803-1806. Measure 479: Measures 1807-1810. Measure 480: Measures 1811-1814. Measure 481: Measures 1815-1818. Measure 482: Measures 1819-1822. Measure 483: Measures 1823-1826. Measure 484: Measures 1827-1830. Measure 485: Measures 1831-1834. Measure 486: Measures 1835-1838. Measure 487: Measures 1839-1842. Measure 488: Measures 1843-1846. Measure 489: Measures 1847-1850. Measure 490: Measures 1851-1854. Measure 491: Measures 1855-1858. Measure 492: Measures 1859-1862. Measure 493: Measures 1863-1866. Measure 494: Measures 1867-1870. Measure 495: Measures 1871-1874. Measure 496: Measures 1875-1878. Measure 497: Measures 1879-1882. Measure 498: Measures 1883-1886. Measure 499: Measures 1887-1890. Measure 500: Measures 1891-1894. Measure 501: Measures 1895-1898. Measure 502: Measures 1899-1902. Measure 503: Measures 1903-1906. Measure 504: Measures 1907-1910. Measure 505: Measures 1911-1914. Measure 506: Measures 1915-1918. Measure 507: Measures 1919-1922. Measure 508: Measures 1923-1926. Measure 509: Measures 1927-1930. Measure 510: Measures 1931-1934. Measure 511: Measures 1935-1938. Measure 512: Measures 1939-1942. Measure 513: Measures 1943-1946. Measure 514: Measures 1947-1950. Measure 515: Measures 1951-1954. Measure 516: Measures 1955-1958. Measure 517: Measures 1959-1962. Measure 518: Measures 1963-1966. Measure 519: Measures 1967-1970. Measure 520: Measures 1971-1974. Measure 521: Measures 1975-1978. Measure 522: Measures 1979-1982. Measure 523: Measures 1983-1986. Measure 524: Measures 1987-1990. Measure 525: Measures 1991-1994. Measure 526: Measures 1995-1998. Measure 527: Measures 1999-2002. Measure 528: Measures 2003-2006. Measure 529: Measures 2007-2010. Measure 530: Measures 2011-2014. Measure 531: Measures 2015-2018. Measure 532: Measures 2019-2022. Measure 533: Measures 2023-2026. Measure 534: Measures 2027-2030. Measure 535: Measures 2031-2034. Measure 536: Measures 2035-2038. Measure 537: Measures 2039-2042. Measure 538: Measures 2043-2046. Measure 539: Measures 2047-2050. Measure 540: Measures 2051-2054. Measure 541: Measures 2055-2058. Measure 542: Measures 2059-2062. Measure 543: Measures 2063-2066. Measure 544: Measures 2067-2070. Measure 545: Measures 2071-2074. Measure 546: Measures 2075-2078. Measure 547: Measures 2079-2082. Measure 548: Measures 2083-2086. Measure 549: Measures 2087-2090. Measure 550: Measures 2091-2094. Measure 551: Measures 2095-2098. Measure 552: Measures 2099-2102. Measure 553: Measures 2103-2106. Measure 554: Measures 2107-2110. Measure 555: Measures 2111-2114. Measure 556: Measures 2115-2118. Measure 557: Measures 2119-2122. Measure 558: Measures 2123-2126. Measure 559: Measures 2127-2130. Measure 560: Measures 2131-2134. Measure 561: Measures 2135-2138. Measure 562: Measures 2139-2142. Measure 563: Measures 2143-2146. Measure 564: Measures 2147-2150. Measure 565: Measures 2151-2154. Measure 566: Measures 2155-2158. Measure 567: Measures 2159-2162. Measure 568: Measures 2163-2166. Measure 569: Measures 2167-2170. Measure 570: Measures 2171-2174. Measure 571: Measures 2175-2178. Measure 572: Measures 2179-2182. Measure 573: Measures 2183-2186. Measure 574: Measures 2187-2190. Measure 575: Measures 2191-2194. Measure 576: Measures 2195-2198. Measure 577: Measures 2199-2202. Measure 578: Measures 2203-2206. Measure 579: Measures 2207-2210. Measure 580: Measures 2211-2214. Measure 581: Measures 2215-2218. Measure 582: Measures 2219-2222. Measure 583: Measures 2223-2226. Measure 584: Measures 2227-2230. Measure 585: Measures 2231-2234. Measure 586: Measures 2235-2238. Measure 587: Measures 2239-2242. Measure 588: Measures 2243-2246. Measure 589: Measures 2247-2250. Measure 590: Measures 2251-2254. Measure 591: Measures 2255-2258. Measure 592: Measures 2259-2262. Measure 593: Measures 2263-2266. Measure 594: Measures 2267-2270. Measure 595: Measures 2271-2274. Measure 596: Measures 2275-2278. Measure 597: Measures 2279-2282. Measure 598: Measures 2283-2286. Measure 599: Measures 2287-2290. Measure 600: Measures 2291-2294. Measure 601: Measures 2295-2298. Measure 602: Measures 2299-2302. Measure 603: Measures 2303-2306. Measure 604: Measures 2307-2310. Measure 605: Measures 2311-2314. Measure 606: Measures 2315-2318. Measure 607: Measures 2319-2322. Measure 608: Measures 2323-2326. Measure 609: Measures 2327-2330. Measure 610: Measures 2331-2334. Measure 611: Measures 2335-2338. Measure 612: Measures 2339-2342. Measure 613: Measures 2343-2346. Measure 614: Measures 2347-2350. Measure 615: Measures 2351-2354. Measure 616: Measures 2355-2358. Measure 617: Measures 2359-2362. Measure 618: Measures 2363-2366. Measure 619: Measures 2367-2370. Measure 620: Measures 2371-2374. Measure 621: Measures 2375-2378. Measure 622: Measures 2379-2382. Measure 623: Measures 2383-2386. Measure 624: Measures 2387-2390. Measure 625: Measures 2391-2394. Measure 626: Measures 2395-2398. Measure 627: Measures 2399-2402. Measure 628: Measures 2403-2406. Measure 629: Measures 2407-2410. Measure 630: Measures 2411-2414. Measure 631: Measures 2415-2418. Measure 632: Measures 2419-2422. Measure 633: Measures 2423-2426. Measure 634: Measures 2427-2430. Measure 635: Measures 2431-2434. Measure 636: Measures 2435-2438. Measure 637: Measures 2439-2442. Measure 638: Measures 2443-2446. Measure 639: Measures 2447-2450. Measure 640: Measures 2451-2454. Measure 641: Measures 2455-2458. Measure 642: Measures 2459-2462. Measure 643: Measures 2463-2466. Measure 644: Measures 2467-2470. Measure 645: Measures 2471-2474. Measure 646: Measures 2475-2478. Measure 647: Measures 2479-2482. Measure 648: Measures 2483-2486. Measure 649: Measures 2487-2490. Measure 650: Measures 2491-2494. Measure 651: Measures 2495-2498. Measure 652: Measures 2499-2502. Measure 653: Measures 2503-2506. Measure 654: Measures 2507-2510. Measure 655: Measures 2511-2514. Measure 656: Measures 2515-2518. Measure 657: Measures 2519-2522.

2 **A***

96 *NOTE: See Ossia section at end of score

B

107



118



128



136



142



152



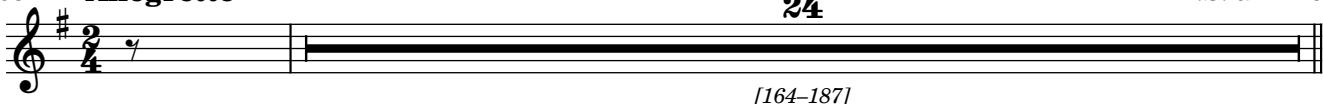
Fine

COPLAS (Verses)

163 Allegretto

24

D.S. al Fine



[164-187]

A ossia***B ossia**

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
Edited 2023 by Rebecca Rufin

2° Horn in F

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

A musical score for piano, page 10, system 36. The key signature is one flat, and the time signature is common time. The music consists of two staves. The top staff starts with a quarter note followed by a half note, both with a sharp sign over them. The bottom staff starts with a half note, followed by a quarter note with a sharp sign over it, and then a dotted half note.

ESTRIBILLO (Refrain)

A musical score for a string quartet, featuring ten staves of music. The key signature is one sharp (F# major), and the time signature is common time (indicated by a '4'). The first staff shows a melodic line starting with eighth notes. The second staff begins with a dotted half note followed by eighth notes. The third staff starts with a dotted half note. The fourth staff begins with a dotted half note. The fifth staff starts with a dotted half note. The sixth staff begins with a dotted half note. The seventh staff starts with a dotted half note. The eighth staff begins with a dotted half note. The ninth staff starts with a dotted half note. The tenth staff starts with a dotted half note.

A musical score for piano, page 10, system 57. The key signature is one sharp (F# major). The music consists of two staves. The top staff shows a continuous eighth-note pattern with several grace notes indicated by short vertical strokes. The bottom staff shows a series of eighth-note pairs followed by sixteenth-note patterns. Measure numbers 57 and 58 are visible at the top left.

66

f

3

[69-71]

ff

4

[76-79]

Musical score for piano, page 80, measures 82-94. The score consists of two staves. The left staff uses a treble clef and a key signature of one sharp. The right staff uses a bass clef and a key signature of one sharp. Measure 82 starts with a half note followed by a fermata. Measure 83 begins with a eighth note followed by a fermata. Measures 84-85 show a sustained note. Measure 86 starts with a half note followed by a fermata. Measure 87 begins with a eighth note followed by a fermata. Measures 88-94 show a sustained note. The dynamic marking *f* is present in measures 82, 86, and 88. Measure 82 is bracketed with the text [82-85]. Measures 88-94 are bracketed with the text [88-94]. Measure 84 is labeled with the number 4 above the staff. Measure 94 is labeled with the number 7 above the staff.

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2

A*

*NOTE: See Ossia section at end of score

95

B

105

dol.

117

f ff f >

127

>

135

dol.

141

f dol.

151

Fine

COPLAS (Verses)

Allegretto

24

D.S. al Fine

[164–187]

A ossia*

B ossia

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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Trombone (or other bass brass instrument)

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino **31** **14** **6**
8

[2-32] [33-46]

ESTRIBILLO (Refrain)
Allegretto

A musical score page showing a bassoon part. The key signature has one sharp. The time signature is 6/8. The bassoon starts with a dotted half note followed by six eighth-note pairs. The notes are grouped by vertical bar lines.

67

3

[69-71]

ff

4

[76-79]

f

98

f

Musical score for piano, page 103, section B. The score consists of two staves. The left staff uses a bass clef and features a series of eighth-note patterns: a single note, followed by a pair of notes, then a group of three notes, and finally a group of four notes. The right staff uses a treble clef and shows a continuous sequence of eighth-note pairs. The music is set against a background of vertical bar lines and horizontal beams connecting the notes.

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2
107

118

129

137

143

148

157

COPLAS (Verses)

163 Allegretto **24** D.S. al Fine

[164-187]

NOTE: The trombone was included with the individual parts, but not the general score. The editor has written this ossia passage to maintain continuity, reflecting the general pattern of the trombone particella.

A ossia*

B ossia

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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1º Violin

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino
dol.

ESTRIBILLO (Refrain)

Allegretto

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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2

57

64

71

78

85

91

A*

*NOTE: See Ossia section at end of score

95

98

101

B

104

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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108

115

124

129

134

138

142

146

151

156

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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COPLAS (Verses)

161 Fine Allegretto

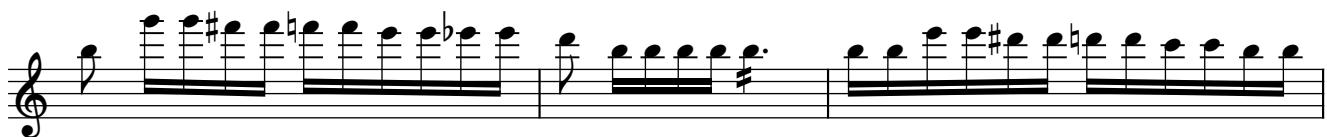


170



179

D.S. al Fine

**A ossia*****B ossia**

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
Edited 2023 by Rebecca Rufin

2º Violin

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

The musical score consists of six staves of music for the 2nd Violin. Staff 1 (measures 1-9) starts with a 'dol.' dynamic and a rhythmic pattern of eighth and sixteenth notes. Staff 2 (measures 10-18) begins with a forte dynamic (f) and includes a piano dynamic (p). Staff 3 (measures 19-27) shows a continuous eighth-note pattern. Staff 4 (measures 28-36) continues the eighth-note pattern. Staff 5 (measures 37-45) features a dynamic marking 'a tempo' and a piano dynamic (p). Staff 6 (measures 46-54) concludes the piece in 6/8 time.

§ ESTRIBILLO (Refrain)

47 Allegretto

The musical score for the refrain begins at measure 47 in 6/8 time. It consists of a single staff of music featuring eighth-note patterns and grace notes.

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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2

55

61

68

75

82

88

93

A*

96 *NOTE: See Ossia section at end of score

103

107

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Edited 2023 by Rebecca Rufin

114

124

130

135

139

143

150

158 Fine

COPLAS (Verses)

163 Allegretto

dol.

173

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
Edited 2023 by Rebecca Rufin

4
184

D.S. al Fine

A ossia*

f

B ossia

f

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Viola

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-11. The score is for Viola in common time (indicated by a '2' over a '4'). The key signature is B-flat major (two flats). The dynamics are 'dol.' (dolcissimo) and 'f' (fortissimo). The music consists of eighth-note patterns with slurs and grace notes.

Musical score for the Introduction section, measures 12-21. The score continues in common time with a key signature of B-flat major. The dynamic is 'p' (pianissimo). The music features eighth-note patterns with slurs and grace notes.

Musical score for the Introduction section, measures 22-31. The score continues in common time with a key signature of B-flat major. The dynamic is 'p' (pianissimo). The music features eighth-note patterns with slurs and grace notes.

Musical score for the Introduction section, measures 32-41. The score continues in common time with a key signature of B-flat major. The dynamic is 'p' (pianissimo). The music features eighth-note patterns with slurs and grace notes. The instruction 'a tempo' is written above the staff.

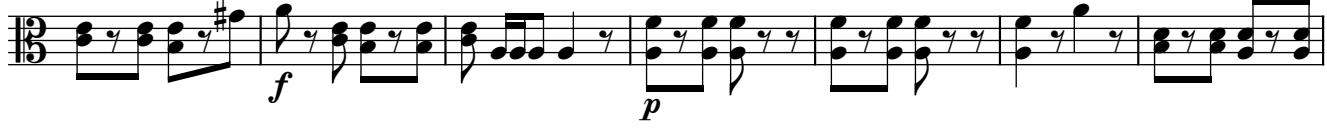
Musical score for the Introduction section, measures 42-51. The score continues in common time with a key signature of B-flat major. The dynamic is 'p' (pianissimo). The music features eighth-note patterns with slurs and grace notes.

ESTRIBILLO (Refrain)

Musical score for the Refrain section, measures 45-54. The score begins with a treble clef and common time, indicated by a '2' over a '4'. The dynamic is 'Allegretto'. The key signature changes to G major (no sharps or flats). The music consists of eighth-note patterns with slurs and grace notes.

Musical score for the Refrain section, measures 55-64. The score continues in common time with a key signature of G major. The dynamic is 'p' (pianissimo). The music consists of eighth-note patterns with slurs and grace notes.

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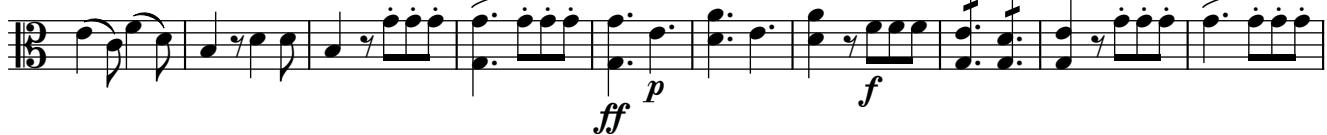


A*

*NOTE: See Ossia section at end of score



B



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Edited 2023 by Rebecca Rufin

133



137



141



145



151



158



Fine

COPLAS (Verses)

163 Allegretto



174



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
Edited 2023 by Rebecca Rufin

4

184

A ossia*

B ossia

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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Violoncello

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-13. The score is for cello in 2/4 time, key signature of two flats. The music consists of eighth-note patterns with grace notes and dynamic markings *dol.*, *f*, and *p*.

Musical score for the Introduction section, measures 14-23. The score continues in 2/4 time with eighth-note patterns. Measure 14 starts with a grace note. Measures 15-16 show a transition with eighth-note pairs. Measures 17-23 continue the rhythmic pattern with varying dynamics.

Musical score for the Introduction section, measures 24-33. The score transitions to a faster tempo, indicated by *a tempo*. Measures 24-27 show eighth-note pairs. Measures 28-30 introduce sixteenth-note patterns. Measures 31-33 continue the sixteenth-note patterns with dynamic changes.

Musical score for the Introduction section, measures 34-43. The score continues in 2/4 time with sixteenth-note patterns. Measures 34-37 show eighth-note pairs. Measures 38-41 introduce sixteenth-note patterns. Measures 42-43 conclude the section with eighth-note pairs.

§ ESTRIBILLO (Refrain)

47 Allegretto

Musical score for the Refrain section, measures 44-53. The score is in 6/8 time, key signature of one flat. It features eighth-note patterns with grace notes and dynamic markings *p* and *f*.

Musical score for the Refrain section, measures 54-63. The score continues in 6/8 time with eighth-note patterns. Measures 54-57 show eighth-note pairs. Measures 58-61 introduce sixteenth-note patterns. Measures 62-63 conclude the section with eighth-note pairs.

Musical score for the Refrain section, measures 64-73. The score continues in 6/8 time with eighth-note patterns. Measures 64-67 show eighth-note pairs. Measures 68-71 introduce sixteenth-note patterns. Measures 72-73 conclude the section with eighth-note pairs.

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
Edited 2023 by Rebecca Rufin

76



84



91

**A***

96 *NOTE: See Ossia section at end of score

**B**

100



104



108



118



127



136



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-9;
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142

Musical score for measure 142. The bass clef is used. The first two measures show eighth-note patterns with dynamic *dol.*. The third measure starts with a sharp sign, followed by eighth-note patterns with dynamic *f*. The fourth measure ends with a sharp sign.

147

Musical score for measure 147. The bass clef is used. The pattern consists of eighth notes followed by sixteenth-note pairs, with dynamic *dol.*

154

Musical score for measure 154. The bass clef is used. The pattern consists of eighth notes followed by sixteenth-note pairs, with dynamic *f*. The measure ends with two slurs and a dynamic >.

COPLAS (Verses)

161

Fine Allegretto

Musical score for measure 161. The bass clef is used. The tempo is *Allegretto*. The pattern consists of eighth notes followed by sixteenth-note pairs, with dynamics *p*, *rif*, *rf*, and *p*.

171

Musical score for measure 171. The bass clef is used. The pattern consists of eighth notes followed by sixteenth-note pairs, with dynamics *f*, *p*, and *p*.

182

D.S. al Fine

Musical score for measure 182. The bass clef is used. The pattern consists of eighth notes followed by sixteenth-note pairs, with dynamic *f*. The measure ends with a fermata and a repeat sign, leading to *D.S. al Fine*.

A ossia*

Musical score for *A ossia*. The bass clef is used. The pattern consists of eighth notes followed by sixteenth-note pairs, with dynamic *f*.

B ossia

Musical score for *B ossia*. The bass clef is used. The pattern consists of eighth notes followed by sixteenth-note pairs.

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Contrabass

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-13. The score is for Contrabass (Bassoon) in 2/4 time, key signature of three flats. The music consists of eighth-note patterns with grace notes and dynamic markings *dol.*, *f*, and *p*. Measure 13 ends with a fermata over the bassoon part.

Musical score for the Introduction section, measures 14-17. The score continues in 2/4 time with eighth-note patterns. Measure 17 ends with a fermata over the bassoon part.

Musical score for the Introduction section, measures 25-28. The score continues in 2/4 time with eighth-note patterns. Measure 28 ends with a fermata over the bassoon part.

Musical score for the Refrain section, measures 37-40. The score changes to 6/8 time, key signature of one flat. The bassoon plays eighth-note patterns with grace notes and measure endings.

ESTRIBILLO (Refrain)

Allegretto

Musical score for the Refrain section, measures 47-50. The score is in 6/8 time with eighth-note patterns. Measure 50 ends with a fermata over the bassoon part.

Musical score for the Refrain section, measures 58-61. The score is in 6/8 time with eighth-note patterns. Measure 61 ends with a fermata over the bassoon part.

Musical score for the Refrain section, measures 68-71. The score is in 6/8 time with eighth-note patterns. Measure 71 ends with a fermata over the bassoon part.

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Edited 2023 by Rebecca Rufin

2
76

84

91

A*

96 *NOTE: See Ossia section at end of score

100

104

108

119

129

137

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143



148



156

Fine



COPLAS (Verses)

163 Allegretto



173



183

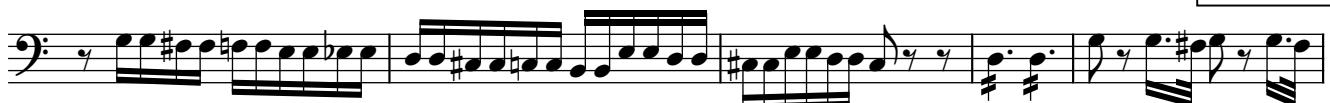
D.S. al Fine



A ossia*



B ossia



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Castanets

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

31

14

16

[2-32]

[33-46]

§ ESTRIBILLO (Refrain)

47 Allegretto

49

[47-95]

06

96*NOTE: See Ossia section at end of score

1

23

[96-102]

[103–125]

126

A musical staff consisting of five horizontal lines and four spaces. It features a key signature of two sharps (F# and C#) and a common time signature (indicated by a 'C'). The staff begins with a sharp sign (F#) at the top of the first line. A continuous eighth-note pattern is played across the entire staff, starting with a note on the first line, followed by a note on the second space, a note on the second line, a note on the third space, a note on the third line, a note on the fourth space, a note on the fourth line, and a note on the fifth space, which then loops back to the first line.

NOTE: Eslava did not indicate a specific rhythm for the castanets. The rhythm shown here is simply the editor's suggestion.

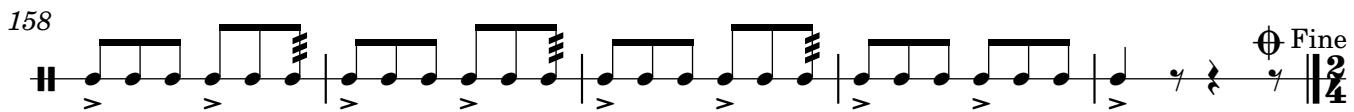
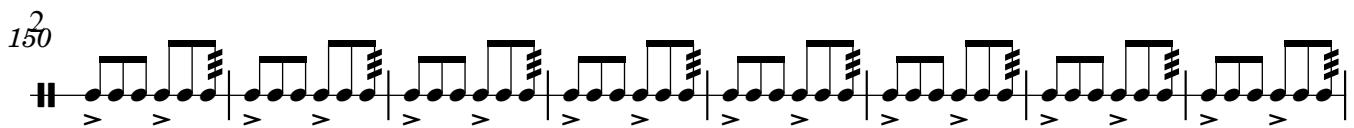
134

A musical score for page 34 featuring a single staff of music. The staff begins with a sharp sign (F#) as a key signature indicator. The time signature is common time (indicated by a 'C'). The music consists of a continuous sequence of sixteenth-note patterns. The first measure contains two groups of three eighth notes each, followed by a single eighth note with a sharp sign. The second measure contains two groups of three eighth notes each, followed by a single eighth note with a sharp sign. The third measure contains two groups of three eighth notes each, followed by a single eighth note with a sharp sign. The fourth measure contains two groups of three eighth notes each, followed by a single eighth note with a sharp sign. The fifth measure contains two groups of three eighth notes each, followed by a single eighth note with a sharp sign. The sixth measure contains two groups of three eighth notes each, followed by a single eighth note with a sharp sign.

142

A musical staff consisting of five horizontal lines and four spaces. It features a key signature of one sharp sign. The first note is an eighth note with a vertical stem pointing up and a sharp sign. This is followed by a series of eighth notes with vertical stems pointing down. A vertical bar line divides the staff into measures. After the bar line, there is another series of eighth notes with vertical stems pointing up. This pattern of eighth notes with alternating stem directions continues across the entire staff.

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Edited 2023 by Rebecca Rufin



COPLAS (Verses)

163 **Allegretto**

24

D.S. al Fine

[164-187]

A ossia*

(Allegretto)

B ossia

6

8

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Vocal Parts with Castanets & Keyboard Reduction

Ay! ay! ay! que desfallezco

**Villancico y Baile de los Seises
en la Catedral de Sevilla**

Hilarión Eslava



**For Upper Voices with Chamber Orchestra
(with keyboard reduction by Rebecca Rufin)**

ART: "Sevilla. Los Seises de la Catedral"
Postcard by Tomás Sanz [ca. 1917]. Public domain.

CPE-216

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Andantino

Keyboard
Reduction

dol.



8

S. 1

S. 2

S. 3

KB

Ay! ay! ay! que des-fa - llez-co,
Ay! ay! ay! que des-fa - llez-co,
Ay! ay! ay! que des-fa - llez-co,

14

S. 1

S. 2

S. 3

KB

á la con - si - de - ra - ción del a - mor in-com-prehen -
á la con - si - de - ra - ción del a - mor in-com-prehen -
á la con - si - de - ra - ción del a - mor in-com-prehen -

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19

S. 1 si-ble, que me tie-ne mi Pas-tor!

S. 2 si-ble, que me tie-ne mi Pas-tor!

S. 3 si-ble, que me tie-ne mi Pas-tor! >

KB

24

S. 1 trar - se en mis en tra - - -ñas y'ha - cer - nos u - no'a los -

S. 2 Quie-re'en-trar-se'en mis en tra -ñas, y'ha - cer - nos u - no'a los -

S. 3 Quie-re'en-trar-se'en mis en - tra -ñas, y'ha - cer - nos u - no'a los -

KB

27

S. 1 dos; Trans-for-mán - do - me'en si mis - mo, tro -

S. 2 dos; Trans - - - for mán - do - - me en si mis - mo tro - -

S. 3 dos; Trans-for - mán - do - me'en si mis - mo, tro - -

KB

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30

S. 1 cán - do - me de'hom - bre'en Dios. Quie-re'en-

S. 2 cán - do - me de'hom - bre'en Dios. Quie-re'en-

S. 3 cán - do - me de'hom-bre'en Dios. Quie-re'en-

KB

34

S. 1 trar - se'en mis en tra-ñas, y'ha-cer - nos u - no'a los dos;—

S. 2 trar - se'en mis en tra-ñas, y'ha-cer - nos u - no'a los dos;—

S. 3 trar-se'en mis en tra-ñas, y'ha-cer - nos u - no'a los dos;

KB

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39

S. 1 Trans-for - mán - do-me'en si mis-mo, tro-cán - - do-me de'hom - bre en

S. 2 Trans-for - mán - do me'en si mis-mo tro-cán - - do-me de'hom - bre en

S. 3 Trans-for - mán - do-me'en si mis-mo, tro-cán - - do-me de'hom - bre en

KB

43

S. 1 Dios, en Dios, en Dios,

S. 2 Dios, en Dios, en Dios,

S. 3 Dios, en Dios, en Dios,

KB

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6 § ESTRIBILLO (Refrain)

47 Allegretto

f

S. 1 Hostia vi - va'in - ma - cu - la - da, de'in-es-

S. 2 Hostia vi - va'in - ma - cu - la - da, de'in-es-

S. 3 Hostia vi - va'in - ma - cu - la - da, de'in-es-

KB

52

S. 1 ti - ma - ble va - lor, pre - cio del mun - do'y a - si - lo de'es - ta pe -

S. 2 ti - ma - ble va - lor, pre - cio del mun - do'y a - si - lo de'es - ta pe -

S. 3 ti - ma - ble va - lor, pre - cio del mun - do'y a - si - lo de'es - ta pe -

KB

57

S. 1 re - gri - na - ción, de'es - ta pe - re - - - gri - na -

S. 2 re - gri - na - ción, de'es - ta pe - re - - - gri - na -

S. 3 re - gri - na - ción, de'es - ta pe - re - - - gri - na -

KB

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62

S. 1 ción. Hos-tia vi - va'in - ma - cu - la - da, de'in-es - ti - ma - ble va-

S. 2 ción. Hos-tia vi - va'in - ma - cu - la - da, de'in-es - ti - ma - ble va-

S. 3 ción. Hos-tia vi - va'in - ma - cu - la - da, de'in-es - ti - ma - ble va-

KB

67

S. 1 lor, va - - lor, pre - cio del mun - do a - si - lo de'es-ta

S. 2 lor, va - - lor, pre - cio del mun - do'y a - si - lo de'es-ta

S. 3 lor, va - - - lor, pre - cio del mun - do'y a - si - lo de'es-ta

KB

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71

S. 1 pe - re-gri - na - ción, pe - re-gri-na - ción, pe - re-gri-na - ción,

S. 2 pe - re - gri-na - ción, pe - re-gri-na - ción, pe - re-gri-na - ción.

S. 3 pe - re - gri-na - ción, pe - re-gri-na - ción, pe - re-gri-na - ción.

KB

76 *dol.*

S. 1 Mi - - - ra que so - - mos tu pue - blo, que cuen - ta con tu fa - vor,

S. 2 *dol.* Mi - - - ra que so - - mos tu pue - blo, que cuen - ta con tu fa - vor,

S. 3 *dol.* Mi - - - ra que so - - mos tu pue - blo, que cuen - ta con tu fa - vor,

KB

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Edited 2023 by Rebecca Rufin

81

S. 1 y co-mo'á su Dios te rin - - de la su-

S. 2 y co-mo'á su Dios te rin - - de la su-

S. 3 y co-mo'á su Dios te rin - - de la su-

KB dol.

85

S. 1 pre-ma'a - do-ra - - ción, mi - - - - ra que

S. 2 pre-ma'a - do-ra - - ción, mi - - - - ra que

S. 3 pre-ma'a - do-ra - - ción, mi - - - - ra que

KB *f* *dol.*

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89

S. 1 so - - - mos tu pue - - - - blo,

S. 2 so - - - mos tu pue - - - - blo,

S. 3 so - - - mos tu pue - - - - blo,

KB *f* dol. *f*

92

S. 1 que cuen - ta con tu fa - - - -

S. 2 que cuen - ta con tu fa - - - -

S. 3 que cuen - ta con tu fa - - - -

KB *dol.* *f* *dol.*

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A**f**NOTE: See Ossia section at end of score

95

S. 1 vor, y co - mo'á su Dios te rin - de la

S. 2 vor, y co - mo'á su Dios te rin - de la

S. 3 vor, y co - mo'á su Dios te rin - de la

KB

98

S. 1 su - pre-ma'a - do - ra - ción, y co - mo'á su

S. 2 su - pre-ma'a - do - ra - ción, y co - mo'á su

S. 3 su - pre-ma'a - do - ra - ción, y co - mo'á su

KB

B

101

S. 1 Dios te rin - de la su - pre-ma'a - do - ra - ción,

S. 2 Dios te rin - de la su - pre-ma'a - do - ra - ción,

S. 3 Dios te rin - de la su - pre-ma'a - do - ra - ción,

KB

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104

107

S. 1 Mi-ra que so-mos tu pue-blo, que cuen - ta con tu fa -

S. 2 Mi-ra que so-mos tu pue-blo, que cuen - ta con tu fa -

S. 3 Mi-ra que so-mos tu pue-blo, que cuen - ta con tu fa -

112

S. 1 vor, y co mo'á su Dios te rin - - - de la su - f

S. 2 vor, y co mo'á su Dios te rin - - - de la su - f

S. 3 vor, y co - mo'á su Dios te rin - - - - de la su -

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118

S. 1 pre-ma'a-do - ra - ción, y co mo'á su - Dios te rin - - - de la su -

S. 2 pre-ma'a-do - ra - ción, y co mo'á su - Dios te rin - - - de la su -

S. 3 pre-ma'a-do - ra - ción, y co mo'á su - Dios te rin - - - de la su -

KB

124

Castanuelas hasta ♩ (Castanets until ♩)

S. 1 pre-ma'a-do - ra - ción.

S. 2 pre-ma'a-do - ra - ción.

S. 3 pre-ma'a-do - ra - ción.

Castanuelas hasta ♩ (Castanets until ♩)

Castanuelas hasta ♩ (Castanets until ♩)

Castanuelas hasta ♩ (Castanets until ♩)

NOTE: Eslava did not indicate a specific rhythm for the castanets. The rhythm shown here is simply the editor's suggestion.

KB

129

KB

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14 133

137

140

143

146

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150

KB

154

KB

158

KB

Fine

COPLAS (Verses)

163 Allegretto

S. 1

S. 2

S. 3

KB

dol.

rf

p

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169

S. 1 cris - to nos mues - tra sa - cra - men - ta - do, nos e - je - cu - ta'a tra -
ra - ble que'es - tés tú siem-pre'a - bra - sa - do de'a-mor al hom-bre, y'el

S. 2 cris - to nos mues - tra sa - cra - men - ta - do, nos e - je - cu - ta'a tra -
ra - ble que'es - tés tú siem-pre'a - bra - sa - do de'a-mor al hom-bre, y'el

S. 3 cris - to nos mues - tra sa - cra - men - ta - do, nos e - je - cu - ta'a tra -
ra - ble que'es - tés tú siem-pre'a - bra - sa - do de'a-mor al hom-bre, y'el

KB

173

S. 1 er - le en pe - cho'y bra - zo se - lla - do. El a -
hom - bre pa - ra con - ti - go'es-té'he la - do. Buen Je -

S. 2 er - le en pe - cho'y bra - zo se - lla - do.
hom - bre pa - ra con - ti - go'es-té'he la - do.

S. 3 er - le en pe - cho'y bra - zo se - lla - do.
hom - bre pa - ra con - ti - go'es-té'he la - do.

KB

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178

S. 1 mor sús, que no'es Je - - su to - - le cris - - - - to nos mues-
ra - - - - ble que'es - tés

S. 2 El a-mor que Je - - su - cris - to p
Buen Je-sús, no'es to - - le - ra - ble

S. 3 El a-mor que Je - - su - cris - to p
Buen Je-sús, no'es to - - le - ra - ble

KB p

180

S. 1 tra tú sa - - - - - cra - men ta - - - do, nos e - je - cu - ta'a tra -
siem - - - - - pre'a - bra sa - - - do de'a - mor al hom - bre, y'el

S. 2 nos mues - tra sa - cra - men ta - do, nos e - je - cu - ta'a tra -
que'es - tés tú siem - pre'a - bra sa - do de'a - mor al hom - bre, y'el

S. 3 nos mues - tra sa - cra - men - ta - do, nos e - je - cu - ta'a tra -
que'es - tés tú siem - pre'a - bra - sa - do de'a - mor al hom - bre, y'el

KB

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Edited 2023 by Rebecca Rufin

183

S. 1 er - le en pe cho'y bra - zo se - lla - do, se lla - do.
hom - bre, pa - ra con - ti - go'es-té'he la - do, he la - do.

S. 2 er - le en pe cho'y bra - zo se - lla - do, se lla - do.
hom - bre, pa - ra con - ti - go'es-té'he la - do, he la - do.

S. 3 er - le en pe cho'y bra - zo se - lla - do, se lla - do.
hom - bre, pa - ra con - ti - go'es-té'he la - do, he la - do.

D.S. al Fine

KB

A ossia*

(Allegretto)

ff

S. 1 y co - - - - mo'a su Dios de rin - - - de la su -

ff

S. 2 y co - - - - mo'a su Dios de rin - - - de la su -

ff

S. 3 y co - - - - mo'a su Dios de rin - - - de la su -

KB

f

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S. 1 pre - ma'a - do - ra - ción, y co - - - - -

S. 2 pre - ma'a - do - - ra - ción, y co - - - - -

S. 3 pre - ma'a - do - - ra - ción, y co - - - - -

KB

S. 1 mo'a su Dios de rin - - - de la su - pre - ma'a - do - ra -

S. 2 mo'a su Dios de rin - - - de la su - pre - ma'a - do - - ra -

S. 3 mo'a su Dios de rin - - - de la su - pre - ma'a - do - - ra -

KB

B ossia

S. 1 ción.

S. 2 ción.

S. 3 ción.,

KB

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Keyboard Reduction

Ay! ay! ay! que desfallezco

Villancico y Baile de los Seises en la Catedral de Sevilla

Ay! ay! ay! I am Fainting (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

The score consists of five systems of musical notation for keyboard. The first system starts with a treble clef, a key signature of two flats, and a 2/4 time signature. It includes dynamic markings 'dol.' and 'f'. The second system begins at measure 8, featuring a mix of chords and sixteenth-note patterns. The third system starts at measure 14, continuing the sixteenth-note patterns. The fourth system begins at measure 20, showing more complex harmonic movement. The fifth system begins at measure 25, with a treble clef and a key signature of one flat.

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2
30

35

41

ESTRIBILLO (Refrain)
46 Allegretto

52

58

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63

68

73

79

84

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4
89

f

dol.

f

92

dol.

f

dol.

p

A*

*NOTE: See Ossia section at end of score

95

f

f

97

100

B

102

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105

109

114

121

127

131

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6

135

139

142

145

148

152

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156

159

Fine

COPLAS (Verses)

Allegretto

163

dol.

rf

rf

p

171

178

p

185

f

D.S. al Fine

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A ossia*

(Allegretto)

Musical score for section A ossia, page 8. The score consists of two staves. The top staff is in treble clef and 6/8 time, with dynamic f. The bottom staff is in bass clef and 6/8 time. The music features eighth-note patterns with various accidentals.

Continuation of musical score for section A ossia, page 8. The score continues from the previous page, showing more measures of the same style and key signature.

Continuation of musical score for section A ossia, page 8. The score continues from the previous page, showing more measures of the same style and key signature.

Musical score for section B ossia, page 8. The score consists of two staves. The top staff is in treble clef and 6/8 time, with dynamic f. The bottom staff is in bass clef and 6/8 time. The music features eighth-note patterns with various accidentals.

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