

Dulce amor de mi vida

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)

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CPE-218

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Flute

Oboe 1

Oboe 2

Bassoon

Horns in F

Trombone
(or other bass
brass instrument)

1^o Violin

2^o Violin

Viola

Violoncello

Contrabass

1^o Soprano

2^o Soprano

3^o Soprano

Keyboard Reduction

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9

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

S. 1 mor de mi vi - da, Sa - cra-men - ta - do due - ño, a - man - te de los hom - bres, fi -

S. 2 mor de mi vi - da, Sa - cra-men - ta - do due - ño, a - man - te de los hom - bres, fi -

S. 3 mor de mi vi - da, Sa - cra-men - ta - do due - ño, a - man - te de los hom - bres, fi -

KB *p*

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15

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

ni - si-mo'en ex - tre - mo,'en ex - tre - - - mo, haz Se - ñor que'a tus
ni - si-mo'en ex - tre - mo,'en ex - tre - - - mo, haz Señor que'a tus
ni - si-mo'en ex - tre - mo,'en ex - tre - - - mo, haz Se -

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20 5

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

vo - ces co - - - rra - mos to - dos lle-nos, co - - -

S. 2

vo - ces co - - - rra - mos to - dos lle-nos, co - - -

S. 3

ñor que'a tus vo - ces co - rra - mos to - dos lle-nos, co - rra -

KB

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rra - mos to-dos lle - nos de'a mor y con-fi - an-za, de'a le - gri-a'y con - ten-to, de'a-

rra - mos to-dos lle - nos de'a mor y con-fi - an-za, de'a le - gri-a'y con - ten-to, de'a-

mos to-dos lle - nos de'a mor y con-fi - an-za, de'a le - gri-a'y con - ten-to, de'a-

KB

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31

7

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
mor y con-fi - an - za, de'a-le - gri'a'y con - ten-to, de'a - mor y con-fi - an - za, de'a-le-

S. 2
mor y con-fi - an - za, de'a-le - gri'a'y con - ten-to, de'a - mor y con-fi - an - za, de'a-le-

S. 3
mor y con-fi - an - za, de'a-le - gri'a'y con - ten-to, de'a - mor y con-fi - an - - za, de'a-le-

KB

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ESTRIBILLO (Refrain)**Allegro**

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
gri-a'y con - ten - to. Ve - nid a mi ce-na, hi - jos muy a - ma - dos; la

S. 2
gri-a'y con - ten - to. Ve - nid a mi ce-na, hi - jos muy a - ma - dos; la

S. 3
gri-a'y con - ten - to. Ve - nid a mi ce-na, hi - jos muy a - ma - dos; la

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
me-sa'es-tá pues-ta, to - do pre-pa - ra - do.

S. 2
me-sa'es-tá pues-ta, to - do pre-pa - ra - do.

S. 3
me-sa'es-tá pues-ta, to - do pre-pa - ra - do.

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

Ve - nid a mi ce-na, hi - jos muy a - ma - dos; la me-sa'es-tá

Ve - nid a mi ce-na, hi - jos muy a - ma - dos; la me-sa'es-tá

Ve - nid a mi ce-na, hi - jos muy a - ma - dos; la me-sa'es-tá

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

pues-ta, to - do pre-pa - ra-do, pre - - pa - ra-do, pre-pa - ra - - do.

pues-ta, to - do pre-pa - ra-do, pre - - pa - ra-do, pre-pa - ra - - do.

pues-ta, to - do pre-pa - ra-do, pre - - - pa - ra-do, pre-pa - ra - - do.

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70

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

Na - diese me'ex - cu-se, ni'en - fer-mo, ni sa-no, ni
Na - diese me'ex - cu-se, ni'en - fer-mo, ni sa-no, ni
Na - diese me'ex - cu-se, ni'en - fer-mo, ni sa-no, ni

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

po-bre, ni ri-co, que'a to-dos a guar-do. Yo soy quien con vi - - do,

S. 2

po-bre, ni ri-co, que'a to-dos a guar-do. Yo soy quien

S. 3

po-bre, ni ri-co, que'a to-dos a - guar-do. Yo soy quien

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

y quien ha - - - go'el gas - - - to, yo soy quién con -

S. 2

con - vi - - - do, y quien ha-go'el gas-to, yo soy quién

S. 3

con - vi - - - do, y quien ha-go'el gas-to, yo soy quién

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

- vi - - do, — y quien ha - go'el gas - - to, — y quien me doy

S. 2

— con - - vi - do, — y — quien ha - - go'el gas - to, — y quien me doy

S. 3

— con - - vi - do, — y — quien ha - - go'el gas - to, — y quien me doy

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

to - - do a to - do en pas - - to,
 to - - do a to - do en pas - - to,
 to - - do a to - do en pas - - to,

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110

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

a tempo

p

p

pp

pas - - - to. Ve-

pas - - - to. Ve-

pas - - - to. Ve-

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn. *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
nid a mi ce - na, hi - jos muy a - ma - dos; la me-sa'es-tá pues-ta, to do pre-pa -

S. 2
nid a mi ce - na, hi - jos muy a - ma - dos; la me-sa'es-tá pues-ta, to do pre-pa -

S. 3
nid a mi ce - na, hi - jos muy a - ma - dos; la me-sa'es-tá pues-ta, to do pre-pa -

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

ra - do.

Na - die se me'ex - cu-se, ni'en - fer-mo, ni sa - no, ni

ra - do.

Na - die se me'ex - cu-se, ni'en - fer-mo, ni sa - no, ni

ra - do.

Na - die se me'ex - cu-se, ni'en - fer-mo, ni sa - no, ni

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
po-bre, ni ri-co, que'a to-dos a - guar-do. Yo soy quien con - vi - do,

S. 2
po-bre, ni ri-co, que'a to-dos a - guar-do. Yo soy quien con - vi - do,

S. 3
po-bre, ni ri-co, que'a to-dos a - guar-do. Yo soy quien con - vi - do,

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

y quien ha-go'el gas - - to, y quien me doy to - - do

S. 2

y quién ha - - go'el gas-to, y quién me doy to - - do

S. 3

y quién ha - - go'el gas-to, y quién me doy to - - do

KB

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150

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

F Hns. *f*

Tbn.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

S. 1 *f*
a to - dos en pas - to, y quien me d oy to - - do a to -
dol.

S. 2 *f*
a to - dos en pas - to, y quien me d oy to - - do a to -
dol.

S. 3 *f*
a to - dos en pas - to, y quien me d oy to - - do a to -
dol.

KB *f*

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159

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
dos en pas - to,

S. 2
dos en pas - to,

S. 3
dos en pas - to,

NOTE: No castanets were mentioned in source manuscript; however, they are traditionally used at this point. Rhythm shown is editor's suggestion.

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

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199 Fine

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

S. 1

S. 2

S. 3

KB

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COPLAS (Verses)

Aire Bolero

211

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216

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1 *p*

Vln. 2

Vla.

Vc.

Cb.

S. 1
1. Ay que mi pe - cho sal - - - ta ¡Oh!buen Je - sús, ¡Oh!buen Je -
2. Mi al - ma se'en - a - je - - - na

S. 2

S. 3

KB

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220

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

sús, vien-do'en las con - si - de ran - - - - ras, do,

S. 2

sús,

S. 3

sús,

KB

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224

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

vien-do'en las
con - si - der

a - - - - - ran

ras el cor - de - ro
do'a mi Dios y

de Dios_ Se
ñor_ hos-tia sin
Sa - cra - men

S. 2

S. 3

KB

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228

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

man - cha, sin man - - - - - cha,
ta - do, Sa cra - men - ta - - do,

S. 2

S. 3

el cor - de-ro de Dios,
mi Dios y Se ñor,

KB

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237 D.S. al Fine

Fl.

Ob. 1

Ob. 2

Bsn.

F Hns.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
cha!
do!

S. 2

S. 3

KB

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Flute

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-21. The score is in common time, key signature is one flat. Dynamics include *dol.*, *f*, and measure numbers 9, 17, 19-21. Measure 1 starts with a grace note followed by eighth notes. Measures 2-4 show eighth-note patterns. Measures 5-8 continue the eighth-note patterns. Measures 9-17 show a more complex pattern with sixteenth-note figures. Measures 18-21 end with eighth-note patterns.

Musical score for the Introduction section, measures 22-23. The score continues in common time, key signature is one flat. Measure 22 shows eighth-note patterns. Measure 23 ends with a half note.

Musical score for the Introduction section, measures 34-35. The score changes to 3/8 time, key signature is one flat. Measure 34 starts with a forte dynamic (*f*). Measure 35 ends with a half note.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain section, measures 40-47. The score is in common time, key signature is one flat. Measure 40 starts with a forte dynamic (*f*). Measures 41-47 show eighth-note patterns.

Musical score for the Refrain section, measures 53-54. The score changes to 2/4 time, key signature is one flat. Measure 53 starts with a forte dynamic (*f*). Measure 54 ends with a half note.

Musical score for the Refrain section, measures 63-74. The score returns to common time, key signature is one flat. Measure 63 starts with a forte dynamic (*f*). Measures 64-74 show eighth-note patterns.

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2
79

89

[92-95]

102

111

[112-114]

a tempo

f

122

[128-132]

p

134

[138-141]

2

[146-147]

148

f

[154-155]

p

158

f

167

p

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3

178

188

[196-197]

198

p

[200-201]

[204-205] *f*

Fine

COPLAS (Verses)

Aire Bolero

211

p

[211-212]

[216-217]

218

f

223

[225-226]

[228-232]

2 5

234

f

238

D.S. al Fine

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Oboe 1

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Musical score for piano, page 10, system 23. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The dynamic marking 'p' is present at the beginning of the measure. The music features various note heads, stems, and rests, with some notes having grace marks and others having slurs. Measure 23 concludes with a fermata over the final note.

34

f

38

ESTRIBILLO (Refrain)

Allegro

Musical score for piano, page 10, measures 40-64. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a 3/8 time signature. Measure 40 begins with a whole note followed by a measure of eighth notes. Measures 41-42 show eighth-note patterns with grace notes. Measures 43-44 continue the eighth-note patterns. Measures 45-46 show eighth-note patterns with grace notes. Measures 47-48 show eighth-note patterns with grace notes. Measures 49-50 show eighth-note patterns with grace notes. Measures 51-52 show eighth-note patterns with grace notes. Measures 53-54 show eighth-note patterns with grace notes. Measures 55-56 show eighth-note patterns with grace notes. Measures 57-58 show eighth-note patterns with grace notes. Measures 59-60 show eighth-note patterns with grace notes. Measures 61-62 show eighth-note patterns with grace notes. Measures 63-64 show eighth-note patterns with grace notes.

86

3

{93–95}

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2

98

108

a tempo

117

126

f

[129-132]

4

p

138

4

[138-141]

f

152

p

f

164

p

175

f

>

>

>

>

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185

195

Fine

COPLAS (Verses)

211 *Aire Bolero*

6

[216-221]

222

2

9

[225-226] *[228-236]*

237

D.S. al Fine

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Oboe 2

Dulce amor de mi vida

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Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-22. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: 'dol.' (dolcissimo). Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest.

Musical score for the Introduction section, measures 23-32. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: 'p' (pianissimo). Measure 23: Rest. Measure 24: Rest. Measure 25: Rest. Measure 26: Rest. Measure 27: Rest. Measure 28: Rest. Measure 29: Rest. Measure 30: Rest. Measure 31: Rest. Measure 32: Rest.

Musical score for the Introduction section, measures 33-42. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: 'f' (fortissimo). Measure 33: Rest. Measure 34: Rest. Measure 35: Rest. Measure 36: Rest. Measure 37: Rest. Measure 38: Rest. Measure 39: Rest. Measure 40: Rest. Measure 41: Rest. Measure 42: Rest.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain section, measures 43-52. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: 'f' (fortissimo). Measure 43: Rest. Measure 44: Rest. Measure 45: Rest. Measure 46: Rest. Measure 47: Rest. Measure 48: Rest. Measure 49: Rest. Measure 50: Rest. Measure 51: Rest. Measure 52: Rest.

Musical score for the Refrain section, measures 53-62. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: 'f' (fortissimo). Measure 53: Rest. Measure 54: Rest. Measure 55: Rest. Measure 56: Rest. Measure 57: Rest. Measure 58: Rest. Measure 59: Rest. Measure 60: Rest. Measure 61: Rest. Measure 62: Rest.

Musical score for the Refrain section, measures 63-72. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: 'f' (fortissimo). Measure 63: Rest. Measure 64: Rest. Measure 65: Rest. Measure 66: Rest. Measure 67: Rest. Measure 68: Rest. Measure 69: Rest. Measure 70: Rest. Measure 71: Rest. Measure 72: Rest.

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Edited 2023 by Rebecca Rufin

2

123

17
[129–145]

146

161

174

186

[196–197] 2 [200–201] 2

202

[204–205] f

Fine

COPLAS (Verses)

211 Aire Bolero

6
[216–221] f

223

2 [225–226] 9 [228–236] f D.S. al Fine

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
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Bassoon

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

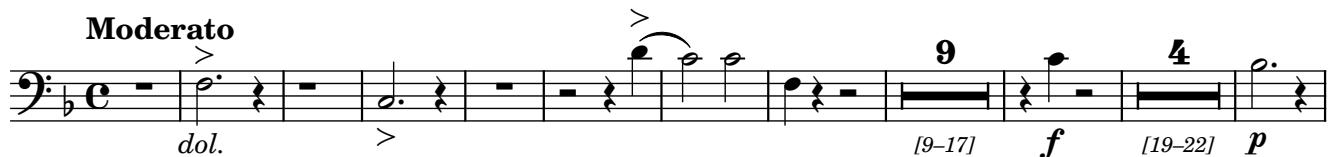
Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato



dol.

9

f

[19-22]

p

24



34



f

ESTRIBILLO (Refrain)

40 Allegro



8

[40-47]

f

12

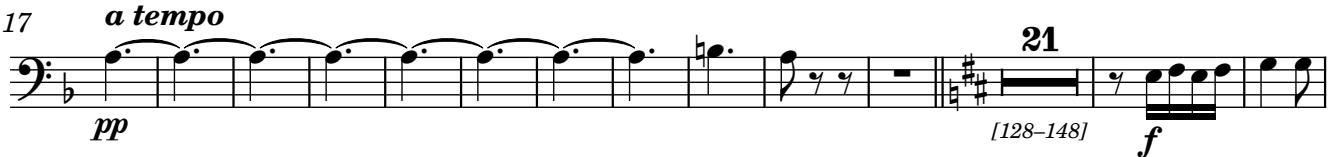
[53-64]

f

49

[68-116]

117 *a tempo*



pp

21

[128-148]

f

151



3

[154-156]

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2
167

8

[172-179]

COPLAS (Verses)

223

13

D.S. al Fine

[225-237]

Horns 1 & 2 (in F)

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Measures 1-20 of the musical score. The key signature is common time (C). The tempo is Moderato. The dynamics are dol. (dolcissimo), f (fortissimo), and p (pianissimo). Measure 1 starts with a dotted half note 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 show eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 show eighth-note patterns. Measure 22 shows a single eighth note.

Measures 21-31 of the musical score. The key signature changes to common time (C). The tempo is Moderato. The dynamics are p (pianissimo), f (fortissimo), and p (pianissimo). Measure 21 starts with a dotted half note followed by eighth notes. Measures 22-23 show eighth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show eighth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show eighth-note patterns.

Measures 32-34 of the musical score. The key signature changes to common time (C). The tempo is Moderato. The dynamics are f (fortissimo) and p (pianissimo). Measure 32 starts with a dotted half note followed by eighth notes. Measures 33-34 show eighth-note patterns.

ESTRIBILLO (Refrain)

Allegro

Measures 40-53 of the musical score. The key signature changes to common time (C). The tempo is Allegro. The dynamics are f (fortissimo) and p (pianissimo). Measure 40 starts with a dotted half note followed by eighth notes. Measures 41-42 show eighth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show eighth-note patterns.

Measures 54-76 of the musical score. The key signature changes to common time (C). The tempo is Allegro. The dynamics are f (fortissimo) and p (pianissimo). Measure 54 starts with a dotted half note followed by eighth notes. Measures 55-56 show eighth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show eighth-note patterns.

Measures 77-117 of the musical score. The key signature changes to common time (C). The tempo is Allegro. The dynamics are f (fortissimo) and p (pianissimo). Measure 77 starts with a dotted half note followed by eighth notes. Measures 78-79 show eighth-note patterns. Measures 80-81 show eighth-note patterns. Measures 82-83 show eighth-note patterns. Measures 84-85 show eighth-note patterns. Measures 86-87 show eighth-note patterns. Measures 88-89 show eighth-note patterns. Measures 90-91 show eighth-note patterns. Measures 92-93 show eighth-note patterns. Measures 94-95 show eighth-note patterns. Measures 96-97 show eighth-note patterns. Measures 98-99 show eighth-note patterns. Measures 100-101 show eighth-note patterns. Measures 102-103 show eighth-note patterns. Measures 104-105 show eighth-note patterns. Measures 106-107 show eighth-note patterns. Measures 108-109 show eighth-note patterns. Measures 110-111 show eighth-note patterns. Measures 112-113 show eighth-note patterns. Measures 114-115 show eighth-note patterns. Measures 116-117 show eighth-note patterns.

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2

141

4

[146-149] **f**

[154-157] **f**

162

p

176

f

188

3

[188-190]

6

[196-201]

2

[204-205]

p

206

f

Fine

COPLAS (Verses)

211 Aire Bolero

11

[216-226]

9

[228-236]

237

f

D.S. al Fine

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
Edited 2023 by Rebecca Rufin

Trombone (or other bass brass instrument)

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *dol.* (dolcissimo), *f* (fortissimo), *p* (pianissimo). Measure numbers: 9, 10, 11. Measure 9: Measures 1-8. Measure 10: Measures 9-17. Measure 11: Measures 18-22.

Musical score for measure 24. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *f* (fortissimo). Measure number: 24.

Musical score for measure 34. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *f* (fortissimo). Measure number: 34.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain section. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *f* (fortissimo), *pp* (pianississimo). Measure numbers: 8, 10. Measure 8: Measures 40-47. Measure 10: Measures 53-62.

Musical score for measure 67. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *a tempo*, *f* (fortissimo), *pp* (pianississimo). Measure numbers: 49, 50. Measure 49: Measures 68-116. Measure 50: Measures 117-118.

Musical score for measure 128. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *f* (fortissimo). Measure numbers: 21, 22, 23. Measure 21: Measures 128-148. Measure 22: Measures 154-156. Measure 23: Measures 157-158.

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2
162



192
10
[196-205] f
Fine

COPLAS (Verses)

211 Aire Bolero



225
13
[225-237]
D.S. al Fine

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
Edited 2023 by Rebecca Rufin

1º Violin

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

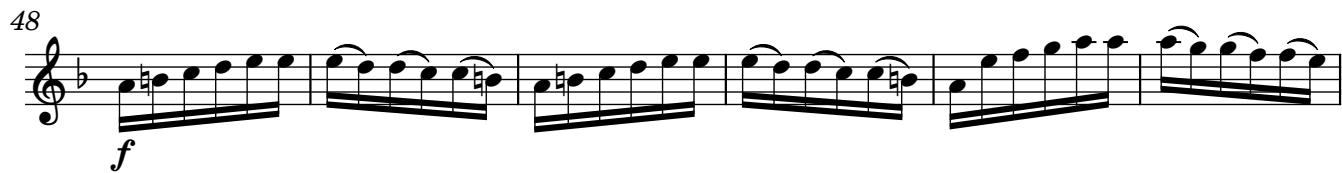
The musical score consists of six staves of 1º Violin music. Staff 1 (measures 1-6) begins with a dynamic of *dol.* and a tempo of **Moderato**. Staff 2 (measure 7) begins with a dynamic of *p*. Staff 3 (measure 14) begins with a dynamic of *f*. Staff 4 (measure 19) begins with a dynamic of *p*. Staff 5 (measure 25) begins with a dynamic of *p*. Staff 6 (measure 31) begins with a dynamic of *f*. Measure 37 concludes with a change to **3/8** time.

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2

ESTRIBILLO (Refrain)

Allegro



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
Edited 2023 by Rebecca Rufin

117 *a tempo*

126

134

144

155

165

173

178

187

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
Edited 2023 by Rebecca Rufin

COPLAS (Verses)

211 Aire Bolero

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one flat, indicating B-flat major. The bottom staff uses a bass clef and a key signature of one sharp, indicating E major. Measure 11 begins with a half note in the bass staff followed by a whole note in the treble staff. Measures 12 and 13 continue with eighth-note patterns in both staves, with measure 13 concluding with a half note in the bass staff.

214

225

p

A musical score page featuring two staves. The top staff uses a treble clef and includes a key signature of one flat. The bottom staff uses a bass clef and includes a key signature of one sharp. The music consists of various note values and rests, with some notes having stems pointing up and others down. Measures are separated by vertical bar lines, and a repeat sign with a brace is visible in the middle of the page.

A musical score page for piano, page 10, system 233. The score consists of a single treble clef staff with eight measures. Measure 1 starts with a quarter note followed by three eighth-note rests. Measures 2 and 3 begin with eighth notes, each followed by three eighth-note rests. Measures 4 and 5 start with eighth notes, each followed by three eighth-note rests. Measures 6 and 7 begin with eighth notes, each followed by three eighth-note rests. Measure 8 ends with a half note. The music is in common time, with a key signature of one flat. There are several dynamic markings, including crescendos (indicated by a line with arrows) and decrescendos (indicated by a line with dots). The page number '10' is located in the upper right corner of the page.

Musical score for orchestra, page 237, ending. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic information with vertical bar lines and Roman numerals. The dynamic marking *f* is present on the bottom staff.

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2º Violin

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

A musical score for the first system of the Introduction. It consists of two staves of music in common time, key signature of one flat. The tempo is marked 'Moderato' and dynamics are indicated as 'dol.' (dolcissimo). The music features eighth and sixteenth note patterns with various slurs and grace notes.

A musical score for measure 8 of the Introduction. The key signature changes to no sharps or flats. Dynamics include 'p' (pianissimo) and 'f' (fortissimo). The music continues with eighth and sixteenth note patterns.

A musical score for measure 15 of the Introduction. The key signature changes to one sharp. Dynamics include 'p' (pianissimo) and 'f' (fortissimo). The music features eighth and sixteenth note patterns with a mix of quarter and eighth note rests.

A musical score for measure 23 of the Introduction. The key signature changes to one sharp. The music consists of eighth and sixteenth note patterns with a mix of quarter and eighth note rests.

A musical score for measure 29 of the Introduction. The key signature changes to one sharp. Dynamics include 'f' (fortissimo). The music features eighth and sixteenth note patterns with a mix of quarter and eighth note rests.

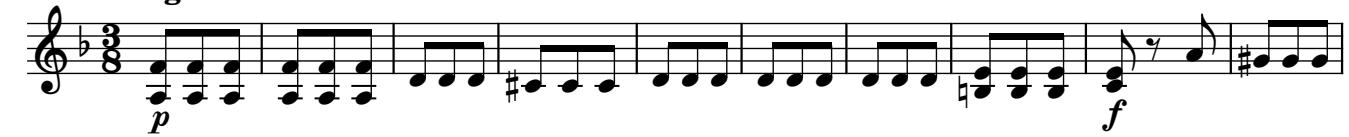
A musical score for measure 36 of the Introduction. The key signature changes to one sharp. The music concludes with a final cadence in common time, ending on a half note. The score includes a measure of silence followed by a repeat sign and a change to 3/8 time.

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2

ESTRIBILLO (Refrain)

40 Allegro



50



59



68



77



85



90



97



106



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
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113 *a tempo*

123

131

140

149

159

169

176

183

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
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4

192

202

Fine

COPLAS (Verses)

211 Aire Bolero

217

223

229

235

D.S. al Fine

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
Edited 2023 by Rebecca Rufin

Viola

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-12. The score is in common time, key signature of B-flat major (two flats). The instrumentation is for viola. The dynamics are marked *dol.* (dolcissimo) and *p* (pianissimo). Measure 1 starts with a single note followed by a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns. Measure 12 ends with a single note followed by a sixteenth-note pattern.

Musical score for the Introduction section, measures 13-22. The score continues in common time, key signature of B-flat major. Measure 13 begins with a single note followed by a sixteenth-note pattern. Measures 14-15 show eighth-note patterns. Measures 16-17 show sixteenth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 show sixteenth-note patterns. Measure 22 ends with a single note followed by a sixteenth-note pattern.

Musical score for the Introduction section, measures 23-32. The score continues in common time, key signature of B-flat major. Measure 23 begins with a single note followed by a sixteenth-note pattern. Measures 24-25 show eighth-note patterns. Measures 26-27 show sixteenth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show sixteenth-note patterns. Measure 32 ends with a single note followed by a sixteenth-note pattern.

Musical score for the Introduction section, measures 33-42. The score continues in common time, key signature of B-flat major. Measure 33 begins with a single note followed by a sixteenth-note pattern. Measures 34-35 show eighth-note patterns. Measures 36-37 show sixteenth-note patterns. Measures 38-39 show eighth-note patterns. Measures 40-41 show sixteenth-note patterns. Measure 42 ends with a single note followed by a sixteenth-note pattern.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain section, measures 40-49. The score changes to a 3/8 time signature, key signature of B-flat major. The instrumentation is for viola. The dynamics are marked *p* (pianissimo) and *f* (fortissimo). Measure 40 begins with a single note followed by a sixteenth-note pattern. Measures 41-42 show eighth-note patterns. Measures 43-44 show sixteenth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show sixteenth-note patterns. Measure 49 ends with a single note followed by a sixteenth-note pattern.

Musical score for the Refrain section, measures 50-59. The score continues in 3/8 time, key signature of B-flat major. The instrumentation is for viola. The dynamics are marked *p* (pianissimo). Measure 50 begins with a single note followed by a sixteenth-note pattern. Measures 51-52 show eighth-note patterns. Measures 53-54 show sixteenth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show sixteenth-note patterns. Measure 59 ends with a single note followed by a sixteenth-note pattern.

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
Edited 2023 by Rebecca Rufin

2

60

74

p

89

101

111

a tempo

p

121

f

p

130

p

144

f

p

156

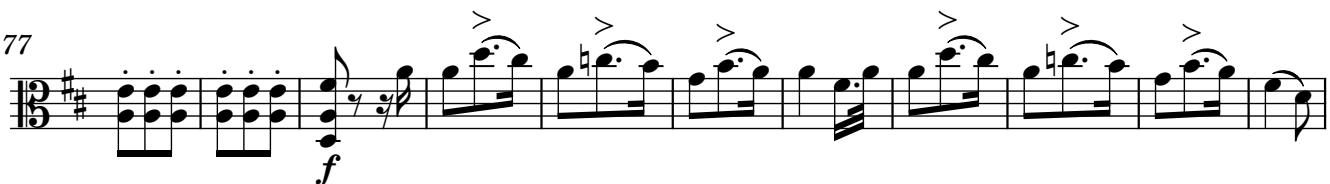
f

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166



177



188



200



COPLAS (Verses)

211 Aire Bolero



217



223



229



234



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
Edited 2023 by Rebecca Rufin

Violoncello

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction, measures 1-12. The score is for cello in bass clef, common time, key signature of one flat. The tempo is Moderato. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with sixteenth-note patterns. Measure 8 has a dynamic *p*. Measures 9-10 show eighth-note patterns. Measure 11 has a dynamic *dol.* Measures 12-13 show eighth-note patterns.

Musical score for the Introduction, measures 13-18. The score continues in the same style with eighth-note patterns. Measure 13 starts with a dotted half note. Measures 14-15 show eighth-note patterns. Measures 16-17 show eighth-note patterns. Measure 18 has a dynamic *f*.

Musical score for the Introduction, measures 22-27. The score continues with eighth-note patterns. Measure 22 starts with a dotted half note. Measures 23-24 show eighth-note patterns. Measures 25-26 show eighth-note patterns. Measure 27 has a dynamic *p*.

Musical score for the Introduction, measures 32-37. The score continues with eighth-note patterns. Measure 32 starts with a dotted half note. Measures 33-34 show eighth-note patterns. Measures 35-36 show eighth-note patterns. Measure 37 ends with a dynamic *f*.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain, measures 40-45. The score is in 3/8 time. The tempo is Allegro. The score consists of eighth-note patterns. Measure 40 starts with a dynamic *p*. Measure 45 ends with a dynamic *f*.

Musical score for the Refrain, measures 52-57. The score continues in 3/8 time. The tempo is Allegro. The score consists of eighth-note patterns. Measure 52 starts with a dynamic *p*.

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2

63



77



93



109



123



134



149



162



176



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191



204

Fine



COPLAS (Verses)

211 Aire Bolero



217



225



230



237

D.S. al Fine



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
Edited 2023 by Rebecca Rufin

Contrabass

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-12. The score is for Contrabass in C minor. The tempo is Moderato. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-3 show eighth-note patterns. Measure 4 has a melodic line with grace notes. Measures 5-6 continue the eighth-note patterns. Measure 7 has a sixteenth-note pattern. Measures 8-9 show eighth-note patterns. Measure 10 has a melodic line with grace notes. Measures 11-12 end with eighth-note patterns.

Musical score for the Introduction section, measures 13-21. The score is for Contrabass in C minor. The tempo is Moderato. Measure 13 starts with a dotted half note followed by eighth notes. Measures 14-15 show eighth-note patterns. Measure 16 has a melodic line with grace notes. Measures 17-18 continue the eighth-note patterns. Measure 19 has a melodic line with grace notes. Measures 20-21 end with eighth-note patterns.

Musical score for the Introduction section, measures 22-30. The score is for Contrabass in C minor. The tempo is Moderato. Measure 22 starts with a dotted half note followed by eighth notes. Measures 23-24 show eighth-note patterns. Measure 25 has a melodic line with grace notes. Measures 26-27 continue the eighth-note patterns. Measure 28 has a melodic line with grace notes. Measures 29-30 end with eighth-note patterns.

Musical score for the Introduction section, measures 31-39. The score is for Contrabass in C minor. The tempo is Moderato. Measure 31 starts with a dotted half note followed by eighth notes. Measures 32-33 show eighth-note patterns. Measure 34 has a melodic line with grace notes. Measures 35-36 continue the eighth-note patterns. Measure 37 has a melodic line with grace notes. Measures 38-39 end with eighth-note patterns.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain section, measures 40-48. The score is for Contrabass in G major (indicated by a 'G' in the key signature). The tempo is Allegro. Measure 40 starts with a dotted half note followed by eighth notes. Measures 41-42 show eighth-note patterns. Measure 43 has a melodic line with grace notes. Measures 44-45 continue the eighth-note patterns. Measure 46 has a melodic line with grace notes. Measures 47-48 end with eighth-note patterns.

Musical score for the Refrain section, measures 49-57. The score is for Contrabass in G major (indicated by a 'G' in the key signature). The tempo is Allegro. Measure 49 starts with a dotted half note followed by eighth notes. Measures 50-51 show eighth-note patterns. Measure 52 has a melodic line with grace notes. Measures 53-54 continue the eighth-note patterns. Measure 55 has a melodic line with grace notes. Measures 56-57 end with eighth-note patterns.

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2

63



77



93



109



123



135



150



164



177



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
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191



204

Fine

**COPLAS (Verses)**

211 Aire Bolero



217



225



230



237

D.S. al Fine



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
Edited 2023 by Rebecca Rufin

Castanets

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

39

{1-39}

ESTRIBILLO (Refrain)

40 Allegro

77

a tempo

11

34

[40-116] [117-127] [128-161]

162

NOTE: No castanets were mentioned in source manuscript; however, they are traditionally used at this point. Rhythm shown is editor's suggestion.

175

188

201

Fine

COPLAS (Verses)

211 Aire Bolero

3

4

29

D.S. al Fine

{211-239}

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Vocal parts with castanets & KB reduction

Dulce amor de mi vida

*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: *Seise Costume – Cathedral of Sevilla*; Photo by Anual - Trabajo propio, CC BY-SA 4.0,
<https://commons.wikimedia.org/w/index.php?curid=47416812>

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

Keyboard Reduction

The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time. The key signature is C minor (one flat). The dynamic is 'dol.'. The music features eighth-note chords and sustained notes with grace notes.

8

S. 1 Dul-ce'a - mor_ de mi vi - da, Sa - cra-men-ta - do due - ño, a -

S. 2 Dul-ce'a - mor de mi vi - da, Sa - cra-men-ta - do due - ño, a -

S. 3 Dul-ce'a - mor de mi vi - da, Sa - cra-men-ta - do due - ño, a -

This section shows three vocal parts (S. 1, S. 2, S. 3) and a keyboard part (KB). The vocal parts sing in unison. The keyboard part provides harmonic support with sustained notes and grace notes.

KB

This section shows the keyboard part (KB) continuing the harmonic progression with sustained notes and grace notes.

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13

S. 1 man-te de los hom-bres, fi - ni - si-mo'en ex - tre - mo,' en ex - tre - - - -

S. 2 man-te de los hom-bres, fi - ni - si-mo'en ex - tre-mo,' en ex - tre - - - -

S. 3 man-te de los hom-bres, fi - ni - si-mo'en ex - tre - mo,' en ex - tre - - - -

KB

18

S. 1 mo, haz Se - ñor que'a tus vo - ces co - - rra - mos to-dos

S. 2 mo, haz Se - ñor que'a tus vo - ces co - - rra - mos to-dos

S. 3 mo, haz Se - ñor que'a tus vo - ces co - rra - mos to-dos

KB

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22

S. 1
lle-nos,
co - - - rra - mos to-dos
lle - - nos de'a-

S. 2
lle-nos,
co - - - rra - mos to-dos
lle - - nos de'a-

S. 3
lle-nos,
co - - - rra - mos to-dos
lle - - nos de'a-

KB

27

S. 1
mor y con-fi - an - za, de'a - le - gri - a'y con - ten - to, de'a - mor y con-fi -

S. 2
mor y con-fi - an - za, de'a - le - gri - a'y con - ten - to, de'a - mor y con-fi -

S. 3
mor y con-fi - an - za, de'a - le - gri - a'y con - ten - to, de'a - mor y con-fi -

KB

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32

S. 1 an - za, de'a-le - gri-a'y con - ten-to, de'a - mor y con-fi - an - za, de'a-le-

S. 2 an - za, de'a-le - gri-a'y con - ten-to, de'a - mor y con-fi - an - za, de'a-le-

S. 3 an - za, de'a-le - gri-a'y con - ten-to, de'a - mor y con-fi - an - za, de'a-le-

KB

37

S. 1 gri - a'y con - ten - - - - to.

S. 2 gri - a'y con - ten - - - - to.

S. 3 gri - a'y con - ten - - - - to.

KB

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6 % ESTRIBILLO (Refrain)

40

Allegro

S. 1 Ve - nid a mi ce-na, hi - jos muy a - ma - dos;la me-sa'es-tá pues-ta, to-

S. 2 Ve - nid a mi ce-na, hi - jos muy a - ma - dos;la me-sa'es-tá pues-ta, to-

S. 3 Ve - nid a mi ce-na, hi - jos muy a - ma - dos;la me-sa'es-tá pues-ta, to-

KB

47

S. 1 do pre-pa - ra - do.

S. 2 do pre-pa - ra - do.

S. 3 do pre-pa - ra - do.

KB

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54

S. 1 Ve - nid a mi ce-na, hi - jos muy a - ma - dos;la me-sa'es-tá

S. 2 Ve - nid a mi ce-na, hi - jos muy a - ma - dos;la me-sa'es-tá

S. 3 Ve - nid a mi ce-na, hi - jos muy a - ma - dos;la me-sa'es-tá

KB { *p*

61

S. 1 pue-sa, to - do pre-pa - ra - do, pre - - pa - ra - do, pre-pa - ra - - do.

S. 2 pue-sa, to - do pre-pa - ra - do, pre - - - pa - ra - do, pre-pa - ra - - do.

S. 3 pue-sa, to - do pre-pa - ra - do, pre - - - pa - ra - do, pre-pa - ra - - do.

KB { *f* *p*

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68

S. 1
S. 2
S. 3
KB

Na - die se me' ex -
Na - die se me' ex -
Na - die se me' ex -

77

S. 1
S. 2
S. 3
KB

cu-se, ni'en fer-mo, ni sa-no, ni po-bre, ni ri-co, que'a to-dos a - guar - do.
cu-se, ni'en fer-mo, ni sa-no, ni po-bre, ni ri-co, que'a to-dos a - guar - do.
cu-se, ni'en fer-mo, ni sa-no, ni po-bre, ni ri-co, que'a to-dos a - guar - do.

84

S. 1
S. 2
S. 3
KB

Yo soy quién con - vi - - do, y quién ha - -
Yo soy quién con - vi - - do,
Yo soy quién con - vi - - do,

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90

S. 1
- - - go'el gas - - - to, yo soy quien con - - vi - do,

S. 2
y quien ha-go'el gas - to, yo soy quien con - - vi - do,

S. 3
y quien ha-go'el gas - to, yo soy quien con - - vi - do,

KB

96

S. 1
y quién ha-go'el gas - - - to, y quién me doy to - -

S. 2
y quién ha - - go'el gas - to, y quién me doy to - -

S. 3
y quién ha - - go'el gas - to, y quién me doy to - -

KB

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103

S. 1 do a to - do en pas - to,

S. 2 do a to - do en pas - to,

S. 3 do a to - do en pas - to,

KB

111 *a tempo*

S. 1 to.

S. 2 to.

S. 3 to.

KB

KB

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119

S. 1 nid a mi ce - na, hi - jos muy a - ma - dos;la me-sa'es-tá pues-ta, to-

S. 2 nid a mi ce - na, hi - jos muy a - ma - dos;la me-sa'es-tá pues-ta, to-

S. 3 nid a mi ce - na, hi - jos muy a - ma - dos;la me-sa'es-tá pues-ta, to-

KB

125

S. 1 do pre-pa - ra-do. Na - die se me' ex - cu-se, ni'en-

S. 2 do pre-pa - ra-do. Na - die se me' ex - cu-se, ni'en-

S. 3 do pre-pa - ra-do. Na - die se me' ex - cu-se, ni'en-

KB

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132

S. 1 fer-mo, ni sa - no, ni po-bre, ni ri - co, que'a to-dos a - guar - do. Yo soy

S. 2 fer-mo, ni sa - no, ni po-bre, ni ri - co, que'a to-dos a - guar - do. Yo —

S. 3 fer-mo, ni sa - no, ni po-bre, ni ri - co, que'a to-dos a - guar - do. Yo —

KB

139

S. 1 — quien con - - vi - - do, y quien ha-go'el gas - - to,

S. 2 soy quien con - - vi - do, y — quien ha - - go'el gas - to,

S. 3 soy quien con - - - vi - do, y — quien ha - - go'el gas - to,

KB

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146

S. 1 y quien me doy to - - do *f* a to - dos en pas - to,
S. 2 y quien me doy to - - do a to - dos en pas - to,
S. 3 y quien me doy to - - do a to - dos en pas - to,
KB

154

S. 1 y quien me doy to - - do a to - dos en pas - to, *dol.*
S. 2 y quien me doy to - - do a to - dos en pas - to, *dol.*
S. 3 y quien me doy to - - do a to - dos en pas - to, *dol.*
KB

162

KB

NOTE: No castanets were mentioned in source manuscript; however, they are traditionally used at this point. Rhythm shown is editor's suggestion.

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14

172

KB

179

KB

189

KB

199

KB

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COPLAS (Verses)

15

Aire Bolero

211

KB

215

S. 1

S. 2

S. 3

KB

219

S. 1

S. 2

S. 3

KB

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222

S. 1 ras,
 do,
 vien-do'en las
 con - si - der -

KB { f

225

S. 1 a - - - - - ras el cor - de - ro de Dios_ hos - tia sin
ran - - - - - do'a mi Dios_ y Se - ñor_ Sa - cra - men -

KB { p

228

S. 1 man - cha,____ sin man - - - - - cha,
ta - do,____ Sa - cra - - men - - - ta - - - do,

KB {

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231

S. 1 el cor - de - ro de mi Dios_ y Se - Dios, ñor, ¡Oh! buen Je -

S. 2

S. 3

KB

234

S. 1 sús, ¡Oh! buen Je - sús, hos - tia sin Sa - cra-men - man - - - - ta - - - -

S. 2 sús, ¡Oh! buen Je - sús,

S. 3 sús, ¡Oh! buen Je - sús,

KB

237

D.S. al Fine

S. 1 cha! do!

KB

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-10;
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Piano

Dulce amor de mi vida

Villancico y Baile de los Seises en la Catedral de Sevilla

Sweet Love of My Life (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics (in part) by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1834

INTRODUCCIÓN (Introduction)

Moderato

dol.

6

12

17

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2

22

Measures 22-23: Treble staff shows chords G-B-D-G and G-B-D-G. Bass staff shows B-E-G-B.

27

Measures 27-28: Treble staff shows chords G-B-D-G and G-B-D-G. Bass staff shows B-E-G-B. Dynamics: piano (p) and forte (f).

32

Measures 32-33: Treble staff shows chords G-B-D-G and G-B-D-G. Bass staff shows B-E-G-B. Dynamics: forte (f) and double forte (ff).

ESTRIBILLO (Refrain)

$\frac{2}{3}$ Allegro

38

Measures 38-39: Treble staff shows chords G-B-D-G and G-B-D-G. Bass staff shows B-E-G-B. Measure 39 starts in 3/8 time.

47

Measures 47-48: Treble staff shows chords G-B-D-G and G-B-D-G. Bass staff shows B-E-G-B. Dynamics: forte (f) and double forte (ff).

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Musical score page 1, measures 53-58. The score consists of two staves: treble and bass. Measure 53 starts with eighth-note pairs in the treble staff, followed by eighth-note chords in the bass staff. Measure 54 features eighth-note chords in both staves. Measures 55-58 show eighth-note chords in the bass staff, with measure 58 concluding with a dynamic *p*.

Musical score page 1, measures 61-66. The treble staff contains eighth-note chords with grace notes and slurs. The bass staff has eighth-note chords. Measure 62 includes a dynamic *f*. Measures 63-66 continue the pattern of eighth-note chords in both staves.

Musical score page 1, measures 69-74. The treble staff shows eighth-note chords with grace notes. The bass staff consists of eighth-note chords. Measures 70-74 maintain this harmonic pattern.

Musical score page 1, measures 78-83. The treble staff features eighth-note chords with grace notes. The bass staff has eighth-note chords. Measures 80-83 include a dynamic *p*.

Musical score page 1, measures 86-91. The treble staff contains eighth-note chords with grace notes. The bass staff has eighth-note chords. Measures 88-91 conclude the page.

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4

91

98

106

113

a tempo

120

f

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127

135

144

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6

170

177

184

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COPLAS (Verses)

7

Aire Bolero

The musical score consists of five staves of music for two voices (treble and bass) and basso continuo. The key signature is one flat, and the time signature is common time (indicated by '3'). The score includes dynamic markings such as *p* (piano), *f* (forte), and *p* (piano). Measure numbers 211, 214, 218, 221, and 224 are indicated at the beginning of each staff. Measure 211 starts with a forte dynamic. Measure 214 features a piano dynamic. Measure 218 shows a melodic line with grace notes. Measure 221 includes dynamic changes from forte to piano. Measure 224 begins with a forte dynamic.

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8

228

231

234

237

f

D.S. al Fine

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