

**Salve ¡oh Virgen! más pura**

*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: Photo by La Asociación El Seise en Sevilla

CPE-165

# Salve ¡oh Virgen! más pura

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

Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)

Hilarión Eslava, 1832

### INTRODUCCIÓN (Introduction)

*Andantino*

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8

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

KB

Salve joh

14 *a tempo*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

KB

Vir - gen! más pu - ra'y más be - - - lla, que la'au - ro - ra'y que'el as - tro del dí - - - a; Hi ja,

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18

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
S. 1  
Ma - dre'y es - po - sa'joh Ma - ri - a! y la puer - ta de Dios o - rien - tal. *p* Sal - ve'joh  
S. 2  
S. 3  
KB  
Sal - ve'joh Vir - gen!  
Sal - ve'joh Vir - gen!

22

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
S. 1  
Vir - gen! más pu - ra'y más be - lla, que la'au - ro - ra'y que'el as - tro del  
S. 2  
Sal - ve'joh Vir - gen! pu - ra'y be - lla, Sal - ve'joh Vir - gen!  
S. 3  
Sal - ve'joh Vir - gen! pu - ra'y be - lla, Sal - ve'joh Vir - gen!  
KB

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25

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
dí - a Hi - ja, Ma - dre'y es - po - sa'joh Ma - rí - a! y la puer - ta de Dios o - rien - tal, y la

S. 2  
pu - ra'y be - lla, sal - - - - ve, sal - ve, sal -

S. 3  
pu - ra'y be - lla, sal - - - - ve, sal - ve, sal -

KB

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30

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
puer - ta de Dios o - rien - tal.

S. 2  
ve.

S. 3  
ve.

KB

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# ESTRIBILLO (Refrain)

**Allegretto**

34

**Fl.**

**Ob. 1**

**Ob. 2**

**A Hn.**

**Tbn.**

**Vln. 1**

**Vln. 2**

**Vla.**

**Vc.**

**Cb.**

**S. 1**

**S. 2**

**S. 3**

**KB**

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39

Fl. *r**f*

Ob. 1 *r**f*

Ob. 2 *r**f*

A Hn. *r**f*

Tbn. *r**f*

Vln. 1 *r**f*

Vln. 2 *r**f*

Vla. *r**f*

Vc. *r**f*

Cb. *r**f*

S. 1  
gi - - da, com-pa - ñe-ros can-tad, y de'Es - pa-ña Pa - tro-na re - al,

S. 2  
gi - - da, com-pa - ñe-ros can-tad, y de'Es - pa-ña Pa - tro-na re - al,

S. 3  
gi - - da, com-pa - ñe-ros can-tad, y de'Es - pa-ña Pa - tro-na re - al,

KB *r**f*

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44 9

Fl.

Ob. 1

Ob. 2

A Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

a la Ma - dre de Dios, a la Ma - dre de Dios es - co -

A la Ma - dre de Dios, a la Ma - dre de Dios es - co -

A la Ma - dre de Dios, a la Ma - dre de Dios es - co -

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48

Fl. *rf*

Ob. 1 *rf*

Ob. 2 *rf*

A Hn. *rf*

Tbn. *rf*

Vln. 1 *rf*

Vln. 2 *rf*

Vla. *rf*

Vc. *rf*

Cb. *rf*

S. 1  
gi - - - da, com-pa - ñe-ros can-tad, y de'Es - pa-ña Pa - tro-na re - al,

S. 2  
gi - - - da, com-pa - ñe-ros can-tad, y de'Es - pa-ña Pa - tro-na re - al,

S. 3  
gi - - - da, com-pa - ñe-ros can-tad, y de'Es - pa-ña Pa - tro-na re - al,

KB *rf*

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53

Fl.

Ob. 1

Ob. 2

A Hn.

Vln. 1 dol. 3 3 p dol.

Vln. 2 p

Vla. p

Vc. p

Cb. p

S. 1 can - tad,

S. 2 Com-pa - ñe-ros can-tad, con - ce - bi-da

S. 3 Com-pa - ñe-ros can-tad, con - ce - bi-da

KB dol. 3 3 dol.

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58

Fl.

Ob. 1

Ob. 2

A Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

*p*

*dol.*

*can - tad,*

*sin pe - ca-do o-ri - gi - nal,*

*sin pe - ca-do o-ri - gi - nal,*

*dol.*

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63

Fl.

Ob. 1

Ob. 2

A Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

*sin pe - ca-do o-ri - gi - nal,* can - tad, can - tad, can-tad, can -  
*sin pe - ca-do o-ri - gi - nal,* can - tad, can - tad, can-tad, can -  
*sin pe - ca-do o-ri - gi - nal,* can - tad, can - tad, can-tad, can -

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*a tempo*

Fl.

Ob. 1

Ob. 2

A Hn.

Vln. 1 *dol.* *rf*

Vln. 2 *p* *rf*

Vla. *p*

Vc.

Cb. *p*

S. 1 *tad.* *A la*

S. 2 *tad.* *A la*

S. 3 *tad.* *A la*

KB *dol.* *rf*

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74 8

Fl.

Ob. 1

Ob. 2

A Hn.

Vln. 1 *rf*

Vln. 2 *rf*

Vla.

Vc.

Cb.

S. 1 Ma-dre de Dios es - co - gi - da, y de'Es - pa - ña pa - tro - na re - al, com - pa -

S. 2 Ma-dre de Dios es - co - gi - da, y de'Es - pa - ña pa - tro - na re - al, com - pa -

S. 3 Ma-dre de Dios es - co - gi - da, y de'Es - pa - ña pa - tro - na re - al, com - pa -

KB *rf*

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78

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

A Hn.

Tbn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

S. 1  
ñe - ros can - tad, con - ce - bi - da sin pe - ca - do o - ri - gi - nal, com - pa - ñe - ros can - tad, con - ce -

S. 2  
ñe - ros can - tad, con - ce - bi - da sin pe - ca - do o - ri - gi - nal, com - pa - ñe - ros can - tad, con - ce -

S. 3  
ñe - ros can - tad, con - ce - bi - da sin pe - ca - do o - ri - gi - nal, com - pa - ñe - ros can - tad, con - ce -

KB *f*

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83

Fl.

Ob. 1

Ob. 2

A Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
bi - da sin pe - ca-do o-ri - gi - nal.

S. 2  
bi - da sin pe - ca-do o-ri - gi - nal.

S. 3  
bi - da sin pe - ca-do o-ri - gi - nal.

KB

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89

*NOTE: Castanets are not mentioned in the general score or parts, but are traditional for this genre. The rhythm shown here is simply the editor's suggestion, and may be omitted or revised in performance.*

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95

Fl.

Ob. 1

Ob. 2

A Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

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101

Fl. *f* *p* *f*

Ob. 1 *f* *p* *f*

Ob. 2 *f* *p* *f*

A Hn. *f* *p* *f*

Tbn. *f* *f*

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

Cst. > > > > > > > >

KB *f* *p* *f*

**Fine** 6/8

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**COPLAS (Verses)****Allegretto, un poco despacio**

106

*dol.*

*p*

*p*

*p*

*dol.*

112

*p*

*p*

*dol.*

1. Nor - te fi - jo'en el mar pro - ce -  
2. Pues de'Es - pa - ña sois Ma - dre pia -

*p*

*dol.*

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116

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

KB

lo - so, nos li - ber - tas del du - ro nau - fra - gio, Ar - ca san - ta, que fuis - te pre -  
do - sa, de la'i - gle-sia'a - bo-ga - da cons - tan - te, No nos nie - gues tu'au - xi - lio'un in -

120

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

sa - - - - gio de sa lud y de vi - da'al mor - tal. Por-que'a  
stan - - - - te, al-cán za - nos la gra - cia fi - nal. Tus vir -  
Por-que'a  
Tus vir -  
Por-que'a  
Tus vir -  
Por-que'a  
Tus vir -

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123

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

ti ni'el sil - bi-do'es-pan  
tu - des cual mí - ti - ca

to - so del so -  
ro - sa, que se'ex -

ber - bio'a-qui-lón se re - sis - te, ni del  
ha - la'en ám - ba - res di - vi - nos, nos en -

dol.

ti ni'el sil - bi-do'es-pan  
tu - des cual mí - ti - ca

to - so del so -  
ro - sa, que se'ex -

ber - bio'a-qui-lón se re - sis - te,  
ha - la'en ám - ba - res di - vi - nos,

ti ni'el sil - bi-do'es-pan - to - so del so - ber - bio'a-qui-lón se re - sis - te,  
tu - des cual mí - ti - ca ro - sa, que se'ex - ha - la'en ám - ba - res di - vi - nos,

KB

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127

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
Co - ci - - to'im-pu - ro'ac - re - sis - - - te ni'un mo men - - to su mun - - do rau-  
se - ñan los rec - tos ca - mi - - - nos, nos pro me - - ten la glo - - ria'e-ter-

S. 2  
ni'un mo men - - to su mun - - do rau-  
nos pro me - - ten la glo - - ria'e-ter-

S. 3  
ni'un mo men - - tol su mun - - do rau-  
nos pro me - - ten la glo - - ria'e-ter-

KB

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130 D.S. al Fine

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1  
dal.  
nal.

S. 2  
dal.  
nal.

S. 3  
dal.  
nal.

KB

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## Flute

# Salve ¡oh Virgen! más pura

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

## *Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)*

Hilarión Eslava, 1832

# **INTRODUCCIÓN (Introduction)**

## Andantino

A musical score for piano, page 3, featuring two staves. The top staff uses a treble clef and a 2/4 time signature, with dynamic markings 'dol.' and 'p'. The bottom staff uses a bass clef and a 2/4 time signature. Measures 3 and 4 are shown, separated by a repeat sign with a '3' below it.

A musical score for piano, page 7, featuring ten staves of music. The score includes various dynamics like forte and piano, and performance instructions such as 'riten.' and 'accel.'. Measures 1-10 show a variety of rhythmic patterns and harmonic changes.

*a tempo*

17

[14-30]

3

**p**

8

## **ESTRIBILLO (Refrain)**

Musical score for page 34, Allegretto section. The score consists of two staves. The top staff shows a treble clef, a key signature of three sharps, and a time signature of 6/8. The tempo is Allegretto. The bottom staff shows a bass clef and a time signature of 8/8. The dynamic is *f*. The music features eighth-note patterns with grace notes and slurs. The dynamic changes to *rf* at the end of the measure.

Musical score for piano, page 10, system 39. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music includes various note heads, stems, and rests, with dynamic markings like *r**f* and a fermata over a note.

44

rf      rf

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2

48

54

60

67

74

80

85

89

94

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97

101

Fine

6

## COPLAS (Verses)

**Allegretto, un poco despacio**

106

111

116

123

4

[123-126]

131

D.S. al Fine

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## Oboe 1

# Salve ¡oh Virgen! más pura

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

## *Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)*

Hilarión Eslava, 1832

## **INTRODUCCIÓN (Introduction)**

A musical score page showing measures 12 through 33. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by '2') and has a key signature of one sharp (G#). Measure 12 starts with a half note followed by a whole note. Measures 13-15 are entirely blank. Measure 16 begins with a half note followed by a whole note. Measures 17-20 are entirely blank. Measure 21 begins with a half note followed by a whole note. Measures 22-23 are entirely blank. Measure 24 begins with a half note followed by a whole note. Measures 25-26 are entirely blank. Measure 27 begins with a half note followed by a whole note. Measures 28-29 are entirely blank. Measure 30 begins with a half note followed by a whole note. Measures 31-33 are entirely blank.

## **ESTRIBILLO (Refrain)**

**34 Allegretto**

The musical score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is A major (three sharps), and the time signature is 6/8. The dynamic is *f*. The melody begins with a rest followed by eighth-note pairs. The left hand provides harmonic support with sustained notes and eighth-note chords. The dynamic changes to *rf* (rhythmically free) for the right hand's eighth-note patterns.

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2

67 *a tempo*

74

80

88

94

100 Fine

## COPLAS (Verses)

106 **Allegretto, un poco despacio**

**26**

D.S. al Fine

[107-132]

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## Oboe 2

# Salve ¡oh Virgen! más pura

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

*Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)*

Hilarión Eslava, 1832

## **INTRODUCCIÓN (Introduction)**

Musical score for measures 12 through 33. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The second staff starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. Measure 12 begins with a single eighth note followed by a bar line. Measure 13 consists entirely of a single eighth note. Measure 14 begins with a single eighth note followed by a bar line. Measures 15 through 20 are indicated by a bracket under the first staff, with measure 15 starting with a single eighth note followed by a bar line. Measures 21 through 33 are indicated by a bracket under the second staff, with measure 21 starting with a single eighth note followed by a bar line.

## **ESTRIBILLO (Refrain)**

**34 Allegretto**

61 Allegretto

*f*

*rf* *rf* *rf*

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2

67 *a tempo*

75

82

90

96

102 **Fine**

## COPLAS (Verses)

106 **Allegretto, un poco despacio**

**26**

D.S. al Fine

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2

66

*a tempo*

73

81

*p*

*f*

89

*f*

*p*

96

*f*

*p*

*p*

103

*f*

**Fine**

**26**

D.S. al Fine

## COPLAS (Verses)

106      **Allegretto, un poco despacio**

**26**

D.S. al Fine

*[107-132]*

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# Trombone (or other bass brass instrument)

## Salve ¡oh Virgen! más pura

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

Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)

Hilarión Eslava, 1832

#### INTRODUCCIÓN (Introduction)

Andantino

12

*a tempo*

20

Musical score for the Introduction section. It consists of three measures of music for a bass instrument. The first measure is in 2/4 time, the second in 12/8 time, and the third in 20/8 time. The key signature changes from one measure to the next. Measure 1 starts with a bass note followed by a rest. Measure 2 has a bass note followed by a eighth note. Measure 3 has a bass note followed by a sixteenth note.

#### ESTRIBILLO (Refrain)

Allegretto

4

Musical score for the Refrain section. It consists of four measures of music for a bass instrument. The time signature is 6/8. The key signature is F major (one sharp). The first measure has a bass note followed by a rest. The second measure has a bass note followed by a eighth note. The third measure has a bass note followed by a sixteenth note. The fourth measure has a bass note followed by a eighth note.

Musical score for the Refrain section, continuation. It consists of four measures of music for a bass instrument. The time signature is 6/8. The key signature is F major (one sharp). The first measure has a bass note followed by a rest. The second measure has a bass note followed by a eighth note. The third measure has a bass note followed by a sixteenth note. The fourth measure has a bass note followed by a eighth note.

Musical score for the Refrain section, continuation. It consists of four measures of music for a bass instrument. The time signature is 12/8. The key signature is F major (one sharp). The first measure has a bass note followed by a rest. The second measure has a bass note followed by a eighth note. The third measure has a bass note followed by a sixteenth note. The fourth measure has a bass note followed by a eighth note.

Musical score for the Refrain section, continuation. It consists of four measures of music for a bass instrument. The time signature is 12/8. The key signature is F major (one sharp). The first measure has a bass note followed by a rest. The second measure has a bass note followed by a eighth note. The third measure has a bass note followed by a sixteenth note. The fourth measure has a bass note followed by a eighth note.

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2  
69 *a tempo*  
9

[69-77] *f*

82

2  
[86-87] *f*

90 2

[90-91] *f* *f*

99

**Fine**

## COPLAS (Verses)

106 **Allegretto, un poco despacio**

**26**

D.S. al Fine

**26**

[107-132]

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# 1º Violin

## Salve ¡oh Virgen! más pura

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Hilarión Eslava, 1832

#### INTRODUCCIÓN (Introduction)

Andantino

#### ESTRIBILLO (Refrain)

Allegretto

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2

45

50

55

59

63

68

a tempo

dol.

rf

f

73

78

85

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-12;  
Edited 2023 by Rebecca Rufin

90

96

102

Fine

## COPLAS (Verses)

106 Allegretto, un poco despacio

113

119

126

130

D.S. al Fine

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-12;  
Edited 2023 by Rebecca Rufin

## 2º Violin

# Salve ¡oh Virgen! más pura

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

Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)

Hilarión Eslava, 1832

### INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-9. The score is in 2/4 time, treble clef, and key signature of one sharp. Dynamics include *p* and *a tempo*. The music consists of eighth and sixteenth note patterns.

Musical score for the Introduction section, measures 10-18. The score is in 2/4 time, treble clef, and key signature of one sharp. Dynamics include *a tempo*. The music continues with eighth and sixteenth note patterns.

Musical score for the Introduction section, measures 19-27. The score is in 2/4 time, treble clef, and key signature of one sharp. The music concludes with a melodic line ending on a half note.

Musical score for the Refrain section, measures 28-36. The score changes to 3/4 time, treble clef, and key signature of two sharps. Dynamics include *p*, *f*, and *rf*. The music features a rhythmic pattern of eighth and sixteenth notes.

### ESTRIBILLO (Refrain)

Allegretto

Musical score for the Refrain section, measures 37-45. The score is in 6/8 time, treble clef, and key signature of two sharps. Dynamics include *p*, *f*, and *rf*. The music consists of eighth and sixteenth note patterns.

Musical score for the Refrain section, measures 46-54. The score is in 6/8 time, treble clef, and key signature of two sharps. Dynamics include *rf*. The music concludes with a melodic line ending on a half note.

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Edited 2023 by Rebecca Rufin

2

44

48

54

59

65

71

76

82

89

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-12;  
Edited 2023 by Rebecca Rufin

94

99

Fine

6

8

## COPLAS (Verses)

106 Allegretto, un poco despacio

113

120

128

D.S. al Fine

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**Viola**

# **Salve ¡oh Virgen! más pura**

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

*Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)*

Hilarión Eslava, 1832

### **INTRODUCCIÓN (Introduction)**

**Andantino**

Musical score for the Introduction, measures 1-10. The score is in 3/4 time, common key signature. It consists of two staves. The first staff starts with a dynamic *p*. The second staff begins at measure 11.

Musical score for the Introduction, measures 11-20. Measure 11 starts with a dynamic *a tempo*. Measures 12-20 continue the pattern established in the first section.

Musical score for the Introduction, measures 21-30. Measures 21-30 continue the rhythmic pattern of the previous sections.

Musical score for the Introduction, measures 31-40. Measures 31-40 continue the rhythmic pattern of the previous sections.

### **ESTRIBILLO (Refrain)**

**Allegretto**

Musical score for the Refrain, measures 34-43. The score is in 6/8 time, common key signature. It features eighth-note patterns and dynamics *p*, *f*, and *rf*.

Musical score for the Refrain, measures 39-48. Measures 39-48 continue the eighth-note patterns and dynamics established in the previous section.

Musical score for the Refrain, measures 45-54. Measures 45-54 continue the eighth-note patterns and dynamics established in the previous section.

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2

50

56

63

69 *a tempo*

75

80

85

90

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Edited 2023 by Rebecca Rufin

95

100

Fine

## COPLAS (Verses)

106 Allegretto, un poco despacio

113

120

127

D.S. al Fine

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Edited 2023 by Rebecca Rufin

# Violoncello

## Salve ¡oh Virgen! más pura

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

*Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)*  
Hilarión Eslava, 1832

#### INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction, measures 1-9. The score is for Violoncello (Cello) in 2/4 time. The key signature changes from A major (no sharps or flats) to D major (one sharp). The dynamics are marked with *p* (piano).

Musical score for the Introduction, measures 10-18. The score continues in 2/4 time with a key signature of one sharp. Measure 10 begins with a dynamic *a tempo*. Measures 11-18 show a repetitive pattern of eighth-note pairs.

Musical score for the Introduction, measures 19-27. The score continues in 2/4 time with a key signature of one sharp. Measures 19-27 show a repetitive pattern of eighth-note pairs.

Musical score for the Introduction, measures 28-36. The score continues in 2/4 time with a key signature of one sharp. Measures 28-36 show a repetitive pattern of eighth-note pairs.

#### ESTRIBILLO (Refrain)

Allegretto

Musical score for the Refrain, measures 37-45. The score is in 6/8 time with a key signature of two sharps. The dynamic *p* is marked at the beginning, followed by *f* (forte) and *rf* (ritenando forte) markings.

Musical score for the Refrain, measures 46-54. The score continues in 6/8 time with a key signature of two sharps. The dynamic *p* is marked at the end of the measure.

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2

46

53

59

66

72

78

85

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92



100

**Fine****COPLAS (Verses)**106 **Allegretto, un poco despacio**

114



122



129

D.S. al Fine



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# Contrabass

## Salve ¡oh Virgen! más pura

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

Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)

Hilarión Eslava, 1832

#### INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-10. The score is for Contrabass in 2/4 time. The key signature changes from A major (no sharps or flats) to D major (one sharp). The tempo is Andantino. Measure 1 starts with a dynamic *p*. Measures 2-10 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs.

Musical score for the Introduction section, measures 11-20. The score continues in 2/4 time with the key signature of D major. The tempo is *a tempo*. Measures 11-20 show a continuation of the eighth-note and sixteenth-note patterns established in the previous measures.

Musical score for the Introduction section, measures 21-30. The score continues in 2/4 time with the key signature of D major. Measures 21-30 show a continuation of the eighth-note and sixteenth-note patterns established in the previous measures.

Musical score for the Introduction section, measures 31-40. The score continues in 2/4 time with the key signature of D major. Measures 31-40 show a continuation of the eighth-note and sixteenth-note patterns established in the previous measures.

#### ESTRIBILLO (Refrain)

Allegretto

Musical score for the Refrain section, measures 41-50. The score is for Contrabass in 6/8 time. The key signature changes to G major (one sharp). The tempo is Allegretto. Measures 41-50 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs, with dynamics *p*, *f*, and *rf*.

Musical score for the Refrain section, measures 51-60. The score continues in 6/8 time with the key signature of G major. Measures 51-60 show a continuation of the eighth-note and sixteenth-note patterns established in the previous measures.

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Edited 2023 by Rebecca Rufin

2

46



53



59



66



72



78



84

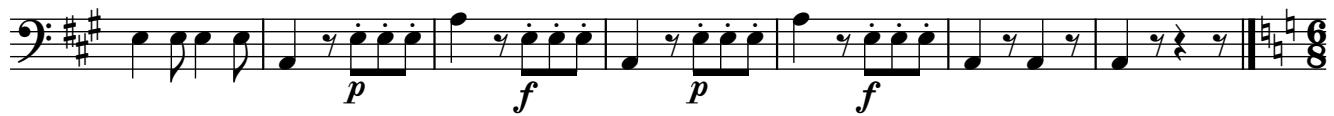


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91



99

**Fine**

## COPLAS (Verses)

106 **Allegretto, un poco despacio**

114



122



129

D.S. al Fine



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# Castanets

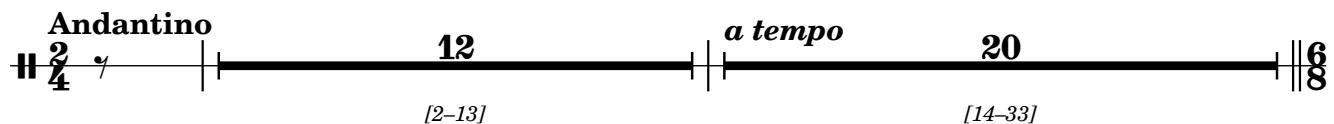
## Salve ¡oh Virgen! más pura

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

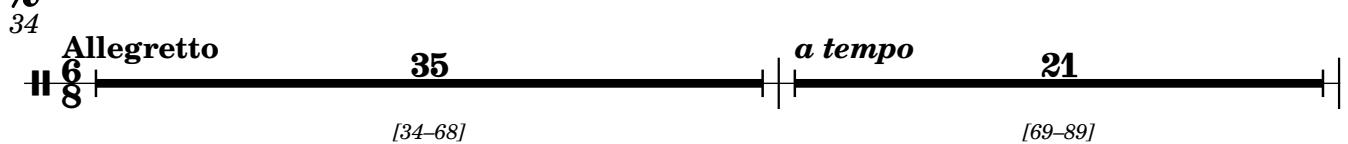
Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)

Hilarión Eslava, 1832

#### INTRODUCCIÓN (Introduction)



#### ESTRIBILLO (Refrain)



90

NOTE: Castanets are not mentioned in the general score or parts, but are traditional for this genre. The rhythm shown here is simply the editor's suggestion, and may be omitted or revised in performance.

95

100

Fine

6

#### COPLAS (Verses)

106 Allegretto, un poco despacio

26

D.S. al Fine

[107-132]

6

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**Vocal Parts with Castanets & Keyboard Reduction**

# Salve ¡oh Virgen! más pura

*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: Photo by La Asociación El Seise en Sevilla

CPE-165

# Salve ¡oh Virgen! más pura

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

*Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)*

Hilarión Eslava, 1832

### INTRODUCCIÓN (Introduction)

Andantino

1º Soprano

2º Soprano

3º Soprano

Castanets

Keyboard Reduction

*dol.*

*p*

KB

12

*a tempo*

S. 1

KB

Sal-ve'¡oh Vir - gen! más pu - ra'y más be - - - lla, que la'au-

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Edited 2023 by Rebecca Rufin

16

S. 1  
KB

ro - ra'y que'el as - tro del dí - - - a; Hi - ja, Ma - dre'y es-po - sa'joh Ma - rí - - a! y la

20

S. 1  
S. 2  
S. 3  
KB

puer - ta de Dios o-rien - tal.  
p  
Sal-ve'joh Vir - gen!  
p  
Sal-ve'joh Vir - gen!

Sal-ve'joh Vir - gen!  
Sal-ve'joh Vir - gen!

23

S. 1  
S. 2  
S. 3  
KB

be - lla,  
que la'au - ro - ra'y que'el as - tro del dí - a  
Hi - ja,  
pu - ra'y be - lla,  
Sal-ve'joh Vir - gen!  
pu - ra'y be - lla,

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Edited 2023 by Rebecca Rufin

26

S. 1  
Ma - dre'y es-po - sa'joh Ma - rí - a! y la puer-ta de Dios o-rien - tal,- y la

S. 2  
sal - - - ve,  
sal - ve,

S. 3  
sal - - - ve,  
sal - ve,  
sal - - - - - - - ve, sal - -

KB

30

S. 1  
puer-ta de Dios o - rien - tal.

S. 2  
ve.

S. 3  
ve.

KB

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## **ESTRIBILLO (Refrain)**

5

**S. 1**

**Allegretto**

**f**

**S. 2**

**f**

**S. 3**

**f**

A la Ma - dre de Dios, a la

A la Ma - dre de Dios, a la

A la Ma - dre de Dios, a la

Musical score for Keyboard (KB) in G major, 6/8 time. The score consists of two staves: Treble and Bass. The Treble staff begins with a dynamic *p* and consists of eighth-note chords. The Bass staff consists of eighth-note chords. The key signature changes to F# major (one sharp) at the end of the measure.

38

S. 1      Ma-dre de Dios es - co gi - - - da, com-pa - ñe - ros can-tad, y de'Es-

S. 2      Ma-dre de Dios es - co gi - - - da, com-pa - ñe - ros can-tad, y de'Es-

S. 3      Ma-dre de Dios es - co gi - - - da, com-pa - ñe - ros can-tad, y de'Es-

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41

S. 1 pa-ña Pa - tro-na re - al, a\_la Ma - dre de

S. 2 pa-ña Pa - tro-na re - al, A\_la Ma - dre de

S. 3 pa-ña Pa - tro-na re - al, A\_la Ma - dre de

KB

46

S. 1 Dios, a\_la Ma - dre de Dios es - co - gi - - - da, com-pa-

S. 2 Dios, a\_la Ma - dre de Dios es - co - gi - - - da, com-pa-

S. 3 Dios, a\_la Ma - dre de Dios es - co - gi - - - da, com-pa-

KB

49

S. 1 ñe - ros can-tad, y de'Es - pa-ña Pa - tro-na re - al,

S. 2 ñe - ros can-tad, y de'Es - pa-ña Pa - tro-na re - al,

S. 3 ñe - ros can-tad, y de'Es - pa-ña Pa - tro-na re - al,

KB

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Edited 2023 by Rebecca Rufin

53

S. 2

S. 3

KB

*dol.*

*p*

Com - pa -

Com - pa -

56

S. 1

S. 2

S. 3

can - tad,

ñe-ros can-tad, con - ce - bi-da

sin pe -

ñe-ros can-tad, con - ce - bi-da

sin pe -

KB

*dol.*

*p*

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60

S. 1 can - tad,

S. 2 ca-do ori - - gi - nal,

S. 3 ca-do ori - - gi - nal,

KB dol.

64

S. 1 ca-do ori - - gi - nal, can - tad, can - tad, can - tad, can -

S. 2 ca-do ori - - gi - nal, can - tad, can - tad, can - tad, can -

S. 3 ca-do ori - - gi - nal, can - tad, can - tad, can - tad, can -

KB rf f

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69 *a tempo*

S. 1 *tad.* A la

S. 2 *tad.* A la

S. 3 *tad.* A la

KB { *dol.* *rf*

74

S. 1 Ma-dre de Dios es - co - gi - da, y de'Es - pa-ña pa-tro-na re - al, com-pa-

S. 2 Ma-dre de Dios es - co - gi - da, y de'Es - pa-ña pa-tro-na re - al, com-pa-

S. 3 Ma-dre de Dios es - co - gi - da, y de'Es - pa-ña pa-tro-na re - al, com-pa-

KB { *rf*

78

S. 1 ñe - ros can-tad, con - ce - bi - da sin pe - ca-do o - ri - gi - nal, com-pa-

S. 2 ñe - ros can-tad, con - ce - bi - da sin pe - ca-do o - ri - gi - nal, com-pa-

S. 3 ñe - ros can-tad, con - ce - bi - da sin pe - ca-do o - ri - gi - nal, com-pa-

KB { *f*

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Edited 2023 by Rebecca Rufin

82

S. 1  
ñe - ros can-tad, con - ce - bi - da sin pe - ca-do o - ri - gi - nal.

S. 2  
ñe - ros can-tad, con - ce - bi - da sin pe - ca-do o - ri - gi - nal.

S. 3  
ñe - ros can-tad, con - ce - bi - da sin pe - ca-do o - ri - gi - nal.

KB

86

KB

90

Cst.

*NOTE: Castanets are not mentioned in the general score or parts, but are traditional for this genre. The rhythm shown here is simply the editor's suggestion, and may be omitted or revised in performance.*

KB

95

Cst.

KB

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**COPLAS (Verses)****Allegretto, un poco despacio**

106

111

1. Nor - te  
2. Pues de'Es-

115

fi - jo'en el mar pro - ce - lo - - so, nos li - ber - tas del du - ro nau -  
pa - ña sois Ma - dre pia - do - sa, de la'i - gle-sia'a - bo-ga - da cons -

118

fra - gio, Ar - ca san - ta, que fuis - te pre - - sa - - - gio de sa -  
tan - te, No nos nie - gues tu'au - xi - lio'un in - stan - - - te, al-cán -

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Edited 2023 by Rebecca Rufin

121

S. 1      lud y de vi - da' al mor - tal.      Por-que'a ti ni'el sil - bi - do'es-pan -  
za - nos la gra - cia fi - nal.      Tus vir - tu - - des cual mí - ti - ca

S. 2      - - - - -      Por-que'a ti ni'el sil - bi - do'es-pan -  
                          Tus vir - tu - - des cual mí - ti - ca

S. 3      - - - - -      Por-que'a ti ni'el sil - bi - do'es-pan -  
                          Tus vir - tu - - des cual mí - ti - ca

KB      { G clef, 4/4 time, bassoon part

124

S. 1      to - so del so - ber - - bio'a - qui-lón se re - sis - - te, ni del  
ro - sa, que se'ex ha - - la'en ám - ba - res di - vi - - nos, nos en -

S. 2      to - so del so - ber - - bio'a - qui-lón se re - sis - - te,  
ro - sa, que se'ex ha - - la'en ám - ba - res di - vi - - nos,

S. 3      to - so del so - ber - - bio'a - qui-lón se re - sis - - te,  
ro - sa, que se'ex ha - - la'en ám - ba - res di - - vi - - nos,

KB      { G clef, 4/4 time, bassoon part

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127

S. 1

Co - ci - to'im-pu-ro'ac-re - sis - - te ni'un mo men - to su mun - do rau-  
se - ñan los rec - tos ca - mi - - nos, nos pro me - ten la glo - ria'e-ter-

S. 2

ni'un mo men - to su mun - do rau-  
nos pro me - ten la glo - ria'e-ter-

S. 3

ni'un mo - men - tol su mun - do rau-  
nos pro - me - ten la glo - ria'e-ter-

KB

130

S. 1

dal.  
nal.

S. 2

dal.  
nal.

S. 3

dal.  
nal.

D.S. al Fine

KB

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# Keyboard Reduction

## Salve ¡oh Virgen! más pura

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

Hail, Oh Virgin! More Pure (Song and Dance of the Seises in the Cathedral of Seville)

Hilarión Eslava, 1832

#### INTRODUCCIÓN (Introduction)

Andantino

dol.

p

3

5

9

13

a tempo

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-12;  
Edited 2023 by Rebecca Rufin

2  
20

The treble staff consists of four measures. Measure 20 starts with a half note followed by eighth-note pairs. Measures 21-24 feature eighth-note pairs and sixteenth-note patterns. The bass staff provides harmonic support with eighth-note pairs.

25

The treble staff shows eighth-note pairs and sixteenth-note patterns. The bass staff follows a similar pattern of eighth-note pairs.

31

The treble staff includes a dynamic marking 'p' over a sixteenth-note cluster. The bass staff continues its eighth-note pattern.

**ESTRIBILLO (Refrain)**  
**Allegretto**

34

The treble staff starts with a dynamic 'p'. The bass staff provides harmonic support with eighth-note pairs.

38

The treble staff includes dynamic markings 'rf' (ritenue forte) over eighth-note pairs. The bass staff follows a similar eighth-note pattern.

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42

Musical score page 42. Treble and bass staves. Key signature: two sharps. Measure 42 starts with a forte dynamic. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs. Measure 43 begins with a piano dynamic, featuring eighth-note pairs in both staves.

46

Musical score page 46. Treble and bass staves. Key signature: two sharps. Measure 46 starts with a piano dynamic. The treble staff features eighth-note pairs. The bass staff has eighth-note pairs. Measures 47 and 48 continue with similar patterns, with measure 48 ending with a forte dynamic.

50

Musical score page 50. Treble and bass staves. Key signature: two sharps. Measures 50-52 show eighth-note pairs in the treble staff and eighth-note pairs in the bass staff. Measure 53 begins with a piano dynamic and a dolce dynamic. The treble staff has eighth-note pairs. The bass staff has eighth-note pairs.

54

Musical score page 54. Treble and bass staves. Key signature: two sharps. Measures 54-56 show eighth-note pairs in the treble staff and eighth-note pairs in the bass staff. Measure 57 begins with a piano dynamic.

57

Musical score page 57. Treble and bass staves. Key signature: two sharps. Measures 57-60 show eighth-note pairs in the treble staff and eighth-note pairs in the bass staff. Measure 61 begins with a piano dynamic.

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4

60

*dol.*

63

*rf*   *rf*   *f*

67

*a tempo*

*dol.*

*p*   *rf*

71

74

*rf*

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-12;  
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78

82

86

89

93

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Musical score for piano, page 6, measure 97. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). The measure begins with a forte dynamic. The right hand plays a series of eighth-note chords, primarily consisting of G major (B-D-G) and A major (C-E-A), with some B major (D-F#-B) and C major (E-G-C) chords. The left hand provides harmonic support with sustained notes and eighth-note chords. Measure 97 concludes with a piano dynamic.

101

Fine

6

## COPLAS (Verses)

**106 Allegretto, un poco despacio**

Musical score for piano, page 10, measures 106-107. The score consists of two staves. The top staff is in treble clef, 6/8 time, dynamic *dol.*, and shows a melodic line with various note values and accidentals. The bottom staff is in bass clef, 8/8 time, and shows harmonic support with chords. Measure 106 ends with a fermata over the bass note. Measure 107 begins with a bass note followed by a series of eighth-note chords.

A musical score for piano, page 110. The top staff features a melodic line with various note heads and stems, including a grace note (g), a dotted half note, and a sixteenth-note pattern. The bottom staff shows harmonic bass notes and chords.

A musical score for piano, page 113. The top staff shows the treble clef, a common time signature, and a key signature of one sharp. The bottom staff shows the bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (G, B) and (D, F#). Bass staff has eighth notes (E, G, B, D). Measure 2: Treble staff has eighth-note pairs (C, E) and (A, C). Bass staff has eighth-note pairs (B, D) and (G, B). Measure 3: Treble staff has eighth-note pairs (F, A) and (D, F#). Bass staff has eighth-note pairs (A, C) and (F, A). Measure 4: Treble staff has eighth-note pairs (B, D) and (G, B). Bass staff has eighth-note pairs (D, F#) and (B, D). Measure 5: Treble staff has eighth-note pairs (E, G) and (C, E). Bass staff has eighth-note pairs (G, B) and (E, G). Measure 6: Treble staff has eighth-note pairs (A, C) and (F, A). Bass staff has eighth-note pairs (C, E) and (A, C).

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117

121

126

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D.S. al Fine

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