

Hoy el Amor Divino

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: Seises at the Catedral de Sevilla; unknown source

CPE-219

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino

Flute

Oboe 1

Oboe 2

Bassoon

Horn in C

Trombone

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano 1

Soprano 2

Soprano 3

Castanets

Grand Piano

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5 8

This musical score page contains eight staves of music. The top staff is for the Flute (Fl.), followed by the C. Horn (C Hn.). Below these are four staves for bowed strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello/Bassoon (Vc./Cb.). The bottom two staves are for the Bassoon (Bsn.) and the Piano (Pno.). The piano staff includes a basso continuo line with dots below the staff. Measure 5 begins with a melodic line in the flute and a harmonic line in the piano. Measure 8 continues this pattern. Dynamics include *p* (piano) and *f* (forte). Measure 8 ends with a melodic line in the flute and a harmonic line in the piano.

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9

Fl. f

Ob. 1 f

Ob. 2 f

Bsn. f

C Hn. f

Tbn. f

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

Cb. f

S. 1

S. 2

S. 3

Pno. f

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128 *a piacere*

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

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a tempo

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

Hoy el A-mor Di - vi - - - no ha - ce de'a-mor a -

S. 2

Hoy el A-mor Di - vi - - - no ha - ce de'a-mor a -

S. 3

Hoy el A-mor Di - vi - - - no ha - ce de'a-mor a -

Pno.

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18_g

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

lar - - - de,
y'ex - tá - ti - co dis-cu - rre,

lar - - - de,
dis-cu - rre,

lar - - - de,
dis-cu - rre, ex -

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

dis-cu - rre, por pla - zas, y por ca - lles, tra - gan-do'in gra - - - ti -

dis-cu - rre, por pla - zas, y por ca - lles, tra - gan-do'in gra - - - ti -

tá - ti-co dis-cu - rre, por pla - zas, y por ca - lles, tra - gan-do'in gra - - - ti -

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Fl. f

Ob. 1 f

Ob. 2 f

Bsn. f

C Hn. f

Tbn. f

Vln. 1 f p

Vln. 2 f p

Vla. f p

Vc. f p

Cb. f p

S. 1 dol. tu-des. En bus - - - - ca de los hom - - - bres va'e-

S. 2 p tu-des. En bus - - ca de los hom - - - bres

S. 3 p tu-des. En bus - - ca de los hom - - - bres

Pno. f p

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
- - se_ Dios_ an - he - - lan - - - te, por-que ar - - da'el mun - - do

S. 2
va'e - - - se Dios an - he - lan - - - te, por - - que ar - da'el mun - do

S. 3
va'e - - - se Dios an - he - lan - - - te, por - - que ar - da'el mun - do

Pno.

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

a piacere

to - - - do en el fue-go que tra - - -

a piacere

a piacere

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Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
e.

S. 2
e.

S. 3
e.

Pno.

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ESTRIBILLO (Refrain)

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35 Allegretto

Tbn. *dol.*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

S. 1

S. 2

S. 3

Pno. *p*

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42⁸

Fl.

Ob. 1

Ob. 2

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

The musical score consists of ten staves of music for a symphony orchestra and three solo voices. The vocal parts are labeled Soprano 1, Soprano 2, and Soprano 3, each with three measures of lyrics: '¡Ay!', '¡Ay, Je-sús mí-o!', and '¡Ay!'. The piano part provides harmonic support with sustained chords. The instrumentation includes Flute, Trombone, Oboes, Violins, Cello, Bassoon, and three Solo Voices. The piano part is written in a treble and bass staff, indicating a specific harmonic progression.

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48^g

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

Tu'a - mor me'in - fla-me,
pues has sa - - li-do pa-ra'in-fla - mar-me.
Tu'a - mor me'in - fla-me,
pa - - ra'in - - fla - mar-me.
Tu'a - mor me'in - fla-me,
pa - - ra'in - - fla - mar-me.

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Ob. 1

Ob. 2

C Hn.

Vln. 1

Vln. 2

Vla.

Vc. *p*

Cb. *p*

S. 1

S. 2

S. 3

Pno.

dol.

dol.

dol.

dol.

Ay, _____ Je-sús mí - o! Tu'a - - - - mor me'in - fla-me, pues

Ay, _____ Je-sús mí - o! Tu'a - - - - mor me'in - fla-me, pues

Ay, _____ Je-sús mí - o! Tu'a - - - - mor me'in - fla-me, pues

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64⁸

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

— has sa - li - do pa - - - - ra'in-fla - mar - me, pa - - ra'in - fla - mar -

— has sa - li - do pa - - - - ra'in-fla - mar - me, pa - - ra'in - fla - mar -

— has sa - li - do pa - - - - ra'in-fla - mar - me, pa - - ra'in - fla - mar -

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73^s

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

me.
Ven, ven, ven, a-mor mí-o, ven, ven,

me.
Ven, ven, ven, a-mor mí-o, ven, ven,

me.
Ven, ven, ven, a-mor mí-o, ven, ven,

ten.
ten.
ten.
ten.
ten.
ten.
ten.

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83^g

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

ven, y no tardes, ven, ven, ven, co-mo sue-les, a con-so - - lar -

ven, y no tardes, ven, ven, ven, co-mo sue-les, a con-so - - lar -

ven, y no tardes, ven, ven, ven, co-mo sue-les, a con-so - - lar -

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92^g

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
me; ven, co-mo sue - - les, a con - so - lar - me.

S. 2
me; ven, co-mo sue - - les, a con - so - lar - me.

S. 3
me; ven, co-mo sue - - les, a con - so - lar - me.

Pno.

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

¡Ay, Jesús mí-o! Tu'a - mor me'in -

¡Ay, Jesús mí-o! Tu'a - mor me'in -

¡Ay, Jesús mí-o! Tu'a - mor me'in -

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

flame, ¡Ay! ¡Ay! ¡Ay, Je-sús mí-o! ¡Ay! ¡Ay!

flame, ¡Ay! ¡Ay! ¡Ay, Je-sús mí-o! ¡Ay! ¡Ay!

flame, ¡Ay! ¡Ay! ¡Ay, Je-sús mí-o! ¡Ay! ¡Ay!

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

Tu'a - mor me'in - fla-me, pues has sa - - li-do pa-ra'in-fla - - mar-me;

Tu'a - mor me'in - fla-me, pues has sa - - li-do pa-ra'in-fla - - mar-me;

Tu'a - mor me'in - fla-me, pues has sa - - li-do pa-ra'in-fla - - mar-me;

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Ob. 1

Ob. 2

C Hn.

Vln. 1 *dol.*

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

pues has sa - - - li-do pa - - - ra'in-fla - - mar - -

pues has sa - - - - li-do pa - - - ra'in-fla - mar - -

pues has sa - - - - li-do pa - - - ra'in-fla - mar - -

dol.

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

me.
Ven, ven, ven, a - mor mí - o, ven, ven,

me.
Ven, ven, ven, a - mor mí - o, ven, ven,

me.
Ven, ven, ven, a - mor mí - o, ven, ven,

ten.
ten.

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139

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

ven, y no tar-des, ven, ven, ven, co-mo sue-les, a con-so -
ven, y no tar-des, ven, ven, ven, co-mo sue-les, a con-so -
ven, y no tar-des, ven, ven, ven, co-mo sue-les, a con-so -

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* Composer wrote F³ for this pattern, as in previous measure. Editor changed it to F[#] to avoid dissonance with Violin 1 and voices.
This note applies to subsequent measures with same pattern.

27

147

The musical score consists of ten staves of music. From top to bottom: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Clarinet in C (C Hn.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), Double Bass (Cb.). Below these are three soprano voices (S. 1, S. 2, S. 3) and a piano (Pno.). The piano staff has two systems of music. The vocal parts sing in homophony. The piano accompaniment features sustained chords with rhythmic patterns. Measure 147 begins with a forte dynamic. The vocal entries occur in measure 148. The piano accompaniment continues throughout. There are several instances of "See note" markings, particularly over the piano staves.

*See note

Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

lar - - - me; ven, co - mo sue - - - les, a con - so -

S. 2

lar - - - me; ven, co - mo sue - - - les, a con - so -

S. 3

lar - - - me; ven, co - mo sue - - - les, a con - so -

Pno.

*See note

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

*See note

lar - - me; ven, co - mo sue - - - les, a____ con - so -

lar - - - me; ven, co - mo sue - - - les, a____ con - so -

lar - - - me; ven, co - mo sue - - - les, a____ con - so -

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
lar - - - me;

S. 2
lar - - - me;

S. 3
lar - - - me;

Cst.

Pno.

Castanuelas hasta ♩ (Castanets until ♩)

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

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Cst.

Pno.

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Cst.

Pno.

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Cst.

Pno.

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Fl.

Ob. 1

Ob. 2

Bsn.

C Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Cst.

Pno.

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Fine

Fl. f

Ob. 1 f

Ob. 2 f

Bsn. f

C Hn. f

Tbn. f

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

Cb. f

S. 1

S. 2

S. 3

Cst. f

Pno. f

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COPLAS (Verses)

35

209 **Allegretto**

Fl. c *dol.*

Ob. 1 c *p*

Vln. 1 c *dol.*

Vln. 2 c *p*

Vla. c *p*

Vc. c *p*

Cb. c *p*

S. 1 c - - - - -

S. 2 c - - - - -

S. 3 c - - - - -

Pno. c *dol.*

tr

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Fl. *f*

Ob. 1 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

S. 1 *dol.*
1. Hoy cen - te-llean - - do'in - - - cen - dios de'a -
2. Tan - to'ha su - bi - - do de pun - to, tan -

S. 2 *dol.*
1. Hoy cen - te-llean - - do'in - - - cen - dios de'a -
2. Tan - to'ha su - bi - - do de pun - to, tan -

S. 3 *dol.*
1. Hoy cen - te-llean - - do'in - - - cen - dios de'a -
2. Tan - to'ha su - bi - - do de pun - to, tan -

Pno. *f*

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Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

mor ha-cia to-das par - tes, hoy cen - te-lean - do'in - - cen - dios de'a -
to'ha sa - li - - - do de mar-gen, tan - to'ha su - bi - do de pun - to, tan -

S. 2

mor ha-cia to-das par - tes, hoy cen - te-lean - do'in - - cen - dios de'a -
to'ha sa - li - - - do de mar-gen, tan - to'ha su - bi - do de pun - to, tan -

S. 3

mor ha-cia to-das par - tes, hoy cen - te-lean - do'in - - cen - dios de'a -
to'ha sa - li - - - do de mar-gen, tan - to'ha su - bi - do de pun - to, tan -

Pno.

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Fl.

Ob. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

mor ha - cia____ to - das par - - tes,
to'ha sa - li - - - do de mar - gen,

S. 2

mor ha - cia____ to - das par - - tes,
to'ha sa - li - - - do de mar - gen,

S. 3

mor ha - cia____ to - das par - - tes,
to'ha sa - li - - - do de mar - gen,

Pno.

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Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

den - tro de'u-na blan - ca nu - - be el Sol de Jus-ti-cia sa - - le,
tu'a - mor, que mas no le que - da que'ha - cer, ni pue-de, ni sa - - be,

S. 2

den - tro de'u-na blan - ca nu - - be el Sol de Jus-ti-cia sa - - le,
tu'a - mor, que mas no le que - da que'ha - cer, ni pue-de, ni sa - - be,

S. 3

den - tro de'u-na blan - ca nu - - be el Sol de Jus-ti-cia sa - - le,
tu'a - mor, que mas no le que - da que'ha - cer, ni pue-de, ni sa - - be,

Pno.

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D.S. al Fine

Fl.

Ob. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Pno.

231

den - tro de'u-na blan - ca nu - - be el sol de Jus-ti - cia sa - le.
tu'a - mor, que mas no le que - - da que'ha - cer, ni pue-de, ni sa - be.

den - tro de'u-na blan - ca nu - - be el sol de Jus-ti - cia sa - le.
tu'a - mor, que mas no le que - - da que'ha - cer, ni pue-de, ni sa - be.

den - tro de'u-na blan - ca nu - - be el sol de Jus-ti - cia sa - le.
tu'a - mor, que mas no le que - - da que'ha - cer, ni pue-de, ni sa - be.

D.S. al Fine

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

Flute

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-3. The score is in 6/8 time, treble clef, and key signature of one sharp. The tempo is Andantino. Measure 1: Rest. Measure 2: *dol.* Measure 3: Continuation of the melodic line. Measure 4: Continuation of the melodic line.

Musical score for the Introduction section, measures 8-11. The score is in 6/8 time, treble clef, and key signature of one sharp. The tempo is Andantino. Measure 8: Continuation of the melodic line. Measure 9: Dynamics: *f*. Measure 10: Continuation of the melodic line. Measure 11: Dynamics: *p*.

Musical score for the Introduction section, measures 12-15. The score is in 12/8 time, treble clef, and key signature of one sharp. The tempo is *a piacere*. Measure 12: Continuation of the melodic line. Measure 13: Continuation of the melodic line. Measure 14: Continuation of the melodic line. Measure 15: Continuation of the melodic line.

Musical score for the Introduction section, measures 16-19. The score is in 12/8 time, treble clef, and key signature of one sharp. The tempo is *a tempo*. Measure 16: Continuation of the melodic line. Measure 17: Dynamics: *f*. Measure 18: Continuation of the melodic line. Measure 19: Continuation of the melodic line.

Musical score for the Introduction section, measures 20-23. The score is in 12/8 time, treble clef, and key signature of one sharp. The tempo is *a tempo*. Measure 20: Continuation of the melodic line. Measure 21: Dynamics: *p*. Measure 22: Continuation of the melodic line. Measure 23: Continuation of the melodic line.

Musical score for the Introduction section, measures 24-27. The score is in 12/8 time, treble clef, and key signature of one sharp. The tempo is *a tempo*. Measure 24: Continuation of the melodic line. Measure 25: Continuation of the melodic line. Measure 26: Continuation of the melodic line. Measure 27: Continuation of the melodic line.

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Edited 2023 by Rebecca Rufin

2
ESTRIBILLO (Refrain)

Allegretto

35⁸ 2 2

54¹⁶ 3 4

83 4

97 109

118 11

138

149

163

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
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173

182

193

202

COPLAS (Verses)

209 **Allegretto**
dol.

216

233

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

Oboe 1

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino

The musical score for Oboe 1 begins with an introduction in 6/8 time, marked 'dol.' (dolcissimo). The key signature changes from G major to F# minor at measure 10. The score consists of five staves of music, each ending with a repeat sign and a two-measure ending bracket. Measure 10 starts with a dynamic 'mp' (mezzo-piano). Measures 15 and 24 continue the introduction, leading into the Refrain section.

ESTRIBILLO (Refrain)

Allegretto

The Refrain section begins at measure 35 in 3/8 time, marked 'f' (fortissimo). The key signature changes between G major, F# minor, and D major. The score includes measures 35 through 63, with endings for measures 43, 47, 51, 61, and 76. Measure 64 starts with a dynamic 'f' (fortissimo) and ends with a dynamic '3' (forte).

The final measures of the Refrain section begin at measure 77, continuing in 3/8 time with a dynamic '3' (forte). The score concludes with a series of eighth-note patterns.

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

2

88

100

112

121

136

* Composer wrote F[♯] for this pattern, as in previous measure. Editor changed it to F[♯] to avoid dissonance with Violin 1 and voices.
This note applies to subsequent measures with same pattern.

146

156

166

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

176

ff

186

4

[187-190]

f

p

200

cres.

f

Fine

C

COPLAS (Verses)

209

Allegretto

p

214

f

[217-223]

p

[227-230]

4

231

D.S. al Fine

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

Oboe 2

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino

The musical score for Oboe 2 begins with an introduction in 6/8 time, marked 'dol.' (dolcissimo). The key signature changes from G major to F# minor at measure 10, indicated by a sharp sign. Measure 14 starts with a dynamic 'a tempo' and a forte dynamic 'f'. Measure 22 shows a change in time signature between 2/4, 4/4, 9/8, 6/8, and 3/8. The score includes various dynamics such as 'mp', 'p', 'f', and 'dol.'

ESTRIBILLO (Refrain)

Allegretto

The Refrain section begins at measure 35 in 3/8 time, marked 'f'. It features a repeating pattern of eighth-note chords. Measures 65 and 80 show more complex melodic lines. The score includes dynamics like 'f', 'dol.', and a dynamic marking '3' over three measures.

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Edited 2023 by Rebecca Rufin

2

92

[93-96] [105-111] [114-115]

116

[118-121] p [130-132] f

136

148

162

p ff

174

ff

185

[187-190] f [195-199] p cres.

202

f

Fine

COPLAS (Verses)

209 Allegretto

26

D.S. al Fine

[209-234]

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

Bassoon

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-10. The score is for bassoon in G clef, 6/8 time. Dynamics: *p*, *f*. Measure 1: Bassoon plays eighth-note pairs. Measure 2: Bassoon plays eighth-note pairs. Measure 3: Bassoon plays eighth-note pairs. Measure 4: Bassoon plays eighth-note pairs. Measure 5: Bassoon plays eighth-note pairs. Measure 6: Bassoon plays eighth-note pairs. Measure 7: Bassoon plays eighth-note pairs. Measure 8: Bassoon plays eighth-note pairs. Measure 9: Bassoon plays eighth-note pairs. Measure 10: Bassoon plays eighth-note pairs.

11

Musical score for the Introduction section, measures 11-13. The score is for bassoon in G clef, 6/8 time. Dynamics: *mp*. Measure 11: Bassoon plays eighth-note pairs. Measure 12: Bassoon plays eighth-note pairs. Measure 13: Bassoon plays eighth-note pairs.

14 *a tempo*

Musical score for the Introduction section, measures 14-16. The score is for bassoon in G clef, 6/8 time. Dynamics: *f*, *p*. Measure 14: Bassoon plays eighth-note pairs. Measure 15: Bassoon plays eighth-note pairs. Measure 16: Bassoon plays eighth-note pairs.

24

Musical score for the Introduction section, measures 24-26. The score is for bassoon in G clef, 6/8 time. Dynamics: *f*, *f*. Measure 24: Bassoon plays eighth-note pairs. Measure 25: Bassoon plays eighth-note pairs. Measure 26: Bassoon plays eighth-note pairs.

§

ESTRIBILLO (Refrain)

Allegretto

Musical score for the Refrain section, measures 35-37. The score is for bassoon in G clef, 3/8 time. Dynamics: *f*. Measure 35: Bassoon plays eighth-note pairs. Measure 36: Bassoon plays eighth-note pairs. Measure 37: Bassoon plays eighth-note pairs.

78

Musical score for the Refrain section, measures 78-80. The score is for bassoon in G clef, 3/8 time. Dynamics: *f*. Measure 78: Bassoon plays eighth-note pairs. Measure 79: Bassoon plays eighth-note pairs. Measure 80: Bassoon plays eighth-note pairs.

89

Musical score for the Refrain section, measures 89-91. The score is for bassoon in G clef, 3/8 time. Dynamics: *f*. Measure 89: Bassoon plays eighth-note pairs. Measure 90: Bassoon plays eighth-note pairs. Measure 91: Bassoon plays eighth-note pairs.

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Edited 2023 by Rebecca Rufin

2

103

[105–111] [114–115] [118–119] [122–132]

111

133

f

145

159

p

170

180

ff

[187–190]

4

f

195

4

cres.

[195–198]

Fine

C

D.S. al Fine

Allegretto

26

D.S. al Fine

COPLAS (Verses)

209

Allegretto

26

D.S. al Fine

C

#

C

{209–234}

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

Horns in C

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

The musical score for the Introduction section consists of six staves of music. Staff 1 starts with a dynamic *dol.* and a tempo marking *Andantino*. Staff 2 begins with a dynamic *p*. Staff 3 starts with a dynamic *f*. Staff 4 starts with a dynamic *a tempo*. Staff 5 starts with a dynamic *p*. Staff 6 ends with a dynamic *f*.

ESTRIBILLO (Refrain)

Allegretto

The musical score for the Refrain section consists of three staves of music. Staff 1 starts with a dynamic *p*. Staff 2 starts with a dynamic *f*. Staff 3 starts with a dynamic *f*.

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Edited 2023 by Rebecca Rufin

2

84

98

114

2

[114-115] >

3

[118-120] p

4

[108-111] >

3

[130-132]

133

f

144

* Composer wrote F^b for this pattern, as in previous measure. Editor changed it to F[#] to avoid dissonance with Violin 1 and voices. This note applies to subsequent measures with same pattern.

*See note

157

p

167

177

ff

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

187

4

{187-190} f

4

{195-198} p

cres.

3

f

203

Fine

C

COPLAS (Verses)

209 **Allegretto**

26

D.S. al Fine

{209-234}

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

Trombone

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino

11

14 a tempo

24

ESTRIBILLO (Refrain)

35 Allegretto

53

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

2

83

98

118

2 11

[118-119] [122-132]

f

143

157

p

170

181

ff f

199

cres.

Fine

COPLAS (Verses)

209 Allegretto

26

D.S. al Fine

C

#

C

{209-234}

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

Violin 1

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

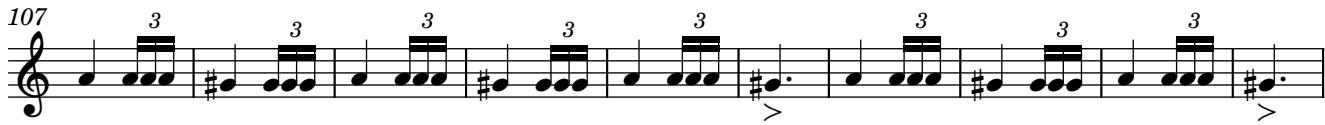
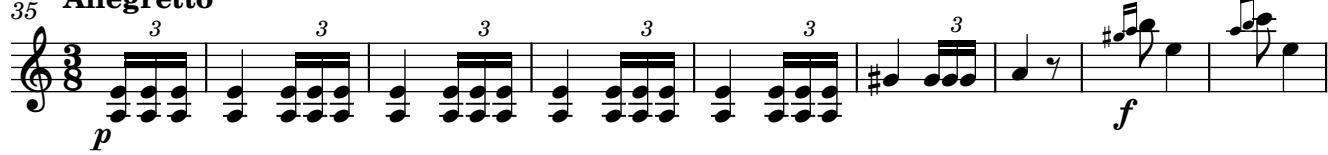
Andantino

The musical score consists of six staves of music for violin. Staff 1 (measures 1-5) starts with a dynamic *dol.* and includes slurs and grace notes. Staff 2 (measures 6-11) shows a transition with dynamics *f* and *p*. Staff 3 (measures 12-16) includes a dynamic *p* and a tempo marking *a tempo*. Staff 4 (measures 17-22) features a dynamic *f*. Staff 5 (measures 23-28) includes a dynamic *f*. Staff 6 (measures 29-34) concludes with a dynamic *f*.

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ESTRIBILLO (Refrain)

Allegretto



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

127

ten.

137

147

157

p

167

175

ff

183

p

f

192

cres.

201

f

Fine

C

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

COPLAS (Verses)

209 **Allegretto**
dol.

214 *tr*
f

220

226

231 **D.S. al Fine**

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
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Violin 2

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino



Musical score for Violin 2, showing measures 6 through 11. The key signature changes to G major (one sharp). Measure 6 begins with eighth-note pairs. Measures 7-8 show sixteenth-note patterns. Measure 9 features a dynamic 'f'. Measure 10 begins with a dynamic 'p'. Measure 11 concludes with a dynamic 'p' and a fermata.

Musical score for Violin 2, showing measures 12 through 17. The key signature changes to A major (two sharps). Measure 12 starts with a dotted half note. Measures 13-14 show eighth-note pairs. Measure 15 begins with a dynamic 'f'. Measures 16-17 show sixteenth-note patterns.

Musical score for Violin 2, showing measures 18 through 23. The key signature changes to D major (one sharp). Measure 18 begins with eighth-note pairs. Measures 19-20 show sixteenth-note patterns. Measure 21 begins with a dynamic 'p'. Measures 22-23 show eighth-note pairs.

Musical score for Violin 2, showing measures 24 through 29. The key signature changes to F# major (one sharp). Measure 24 begins with eighth-note pairs. Measures 25-26 show sixteenth-note patterns. Measure 27 begins with a dynamic 'f'. Measures 28-29 show eighth-note pairs.

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ESTRIBILLO (Refrain)

Allegretto



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Edited 2023 by Rebecca Rufin

129

140

* Composer wrote F[♯] for this pattern, as in previous measure. Editor changed it to F[♯] to avoid dissonance with Violin 1 and voices.
This note applies to subsequent measures with same pattern.

149 *See note

158

168

177

185

193

202

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

COPLAS (Verses)

209 **Allegretto**

214

220

227

231

D.S. al Fine

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

Viola

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino



Musical score for the introduction, measures 8-11. The score continues in common time (B-flat major). Measure 8 starts with a bass note followed by eighth notes. Measure 9 has a dynamic 'f' (forte). Measures 10-11 continue the eighth-note patterns.

Musical score for the introduction, measures 12-15. The score continues in common time (A major). Measure 12 starts with a bass note followed by eighth notes. Measure 13 has a dynamic 'p' (piano). Measure 14 has a dynamic 'a tempo'. Measures 15-16 continue the eighth-note patterns.

Musical score for the introduction, measures 16-19. The score continues in common time (A major). Measure 16 starts with a bass note followed by eighth notes. Measure 17 has a dynamic 'f' (forte). Measures 18-19 continue the eighth-note patterns.

Musical score for the introduction, measures 23-26. The score continues in common time (A major). Measure 23 starts with a bass note followed by eighth notes. Measure 24 has a dynamic 'p' (piano). Measures 25-26 continue the eighth-note patterns.

Musical score for the introduction, measures 31-34. The score changes to common time (G major). Measure 31 starts with a bass note followed by eighth notes. Measure 32 has a dynamic 'f' (forte). Measures 33-34 continue the eighth-note patterns.

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ESTRIBILLO (Refrain)

Allegretto

35

46

57

70

81

92

106

117

127

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

139



152



166



176



186



199



COPLAS (Verses)

209 **Allegretto**

220

**D.S. al Fine**

229



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
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Violoncello

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-7. The score is in 6/8 time, bass clef, dynamic dol. The first measure consists of eighth notes. The second measure has a fermata over the first note and a dynamic >. The third measure has a dynamic p. The fourth measure has a dynamic >. The fifth measure has a dynamic p. The sixth measure has a dynamic >. The seventh measure has a dynamic p.

Musical score for the Introduction section, measures 8-11. The score is in 6/8 time, bass clef. Measure 8 starts with a dynamic f. Measure 9 starts with a dynamic p. Measure 10 starts with a dynamic p. Measure 11 starts with a dynamic f.

Musical score for the Introduction section, measures 12-15. The score is in 6/8 time, bass clef. Measure 12 starts with a dynamic f. Measure 13 starts with a dynamic p. Measure 14 starts with a dynamic p. Measure 15 starts with a dynamic f.

Musical score for the Introduction section, measures 16-19. The score is in 6/8 time, bass clef. Measure 16 starts with a dynamic p. Measure 17 starts with a dynamic f. Measure 18 starts with a dynamic p. Measure 19 starts with a dynamic f.

Musical score for the Introduction section, measures 24-27. The score is in 6/8 time, bass clef. Measure 24 starts with a dynamic f. Measure 25 starts with a dynamic p. Measure 26 starts with a dynamic f. Measure 27 starts with a dynamic f.

Musical score for the Introduction section, measures 31-34. The score is in 6/8 time, bass clef. Measure 31 starts with a dynamic p. Measure 32 starts with a dynamic f. Measure 33 starts with a dynamic f. Measure 34 starts with a dynamic f.

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ESTRIBILLO (Refrain)

Allegretto

35

46

60

74

ten.

86

100

111

122

ten.

134

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

147



162



173



184



197



COPLAS (Verses)

209 Allegretto



218



227



232



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
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Contrabass

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino



8

Musical score for measure 8 of the introduction. The dynamic is *f*. The key signature changes to one sharp (F# major). The music continues with a single melodic line on a bass clef staff.

12

Musical score for measure 12 of the introduction. The dynamic is *p*. The key signature changes to one flat (D major). The music continues with a single melodic line on a bass clef staff. The tempo is marked *a tempo*.

16

Musical score for measure 16 of the introduction. The dynamics are *p* and *f*. The key signature changes to one sharp (F# major). The music continues with a single melodic line on a bass clef staff.

24

Musical score for measure 24 of the introduction. The dynamics are *f* and *p*. The key signature changes to one flat (D major). The music continues with a single melodic line on a bass clef staff.

31

Musical score for measure 31 of the introduction. The dynamic is *p*. The key signature changes to one flat (D major). The music continues with a single melodic line on a bass clef staff. The time signature changes to 3/8 at the end of the measure.

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ESTRIBILLO (Refrain)

35 Allegretto

35

Bass clef, 3/8 time. Dynamic **p**. Measures 35-37 show a pattern of eighth-note pairs followed by a dotted half note.

46

Bass clef, 3/8 time. Dynamic **p**. Measures 46-48 show eighth-note pairs and sixteenth-note patterns.

60

Bass clef, 3/8 time. Dynamic **f**. Measures 60-62 show eighth-note pairs and sixteenth-note patterns.

74

Bass clef, 3/8 time. Dynamic **ten.** Measures 74-76 show eighth-note pairs and sixteenth-note patterns.

86

Bass clef, 3/8 time. Dynamic **f**. Measures 86-88 show eighth-note pairs and sixteenth-note patterns.

100

Bass clef, 3/8 time. Dynamic **p**. Measures 100-102 show a pattern of eighth-note pairs followed by a dotted half note.

111

Bass clef, 3/8 time. Dynamic **p**. Measures 111-113 show eighth-note pairs and sixteenth-note patterns.

122

Bass clef, 3/8 time. Dynamic **f**. Measures 122-124 show eighth-note pairs and sixteenth-note patterns.

134

Bass clef, 3/8 time. Dynamic **f**. Measures 134-136 show a pattern of eighth-note pairs followed by a dotted half note.

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

147



162



173



184



197

**Fine****COPLAS (Verses)**209 **Allegretto**

217



226



231



Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
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Castanets

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

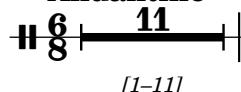
Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino



[1-11]

14

a tempo

18

9

[14-31]

[33-34]



ESTRIBILLO (Refrain)

35 Allegretto

3

113

[36-148]

16

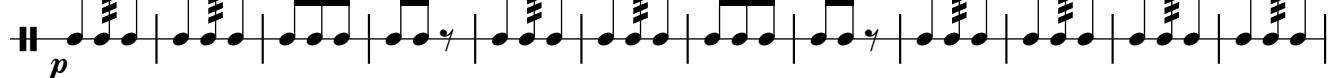
[149-164]



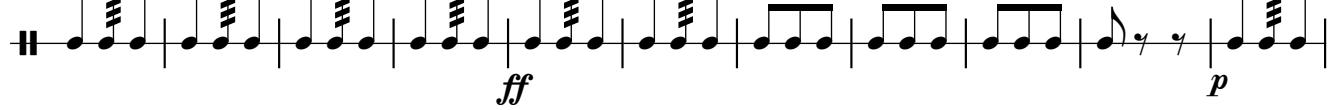
*NOTE: Eslava did not provide a rhythmic pattern for the castanets.

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

165



177



188



199

cres.

Fine



COPLAS (Verses)

209 Allegretto

e

D.S. al Fine

26

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capillade Música, sig. 39-1-11;
Edited 2023 by Rebecca Rufin

[209-234]

Vocal Parts with KB Reduction & Castanets

Hoy el Amor Divino

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: Seises at the Catedral de Sevilla; unknown source

CPE-219

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino

Soprano 1

Soprano 2

Soprano 3

Castanets

Grand Piano

Pno.

Pno.

Pno.

12

a piacere

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13 *a tempo*

S. 1 dol. > Hoy el A-mor Di - vi - - - no

S. 2 dol. > Hoy el A-mor Di - vi - - - no

S. 3 dol. > Hoy el A-mor Di - vi - - - no

Pno. { *p* > *f*

17

S. 1 ha - ce de'a-mor a - - lar - - - de, y'ex -

S. 2 ha - ce de'a-mor a - - lar - - - de,

S. 3 ha - ce de'a-mor a - - lar - - - de,

Pno. { *p* > *f*

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Edited 2023 by Rebecca Rufin

20

S. 1 tá - ti-co dis-cu - rre, dis-cu - rre, por pla - zas, y por ca - lles, tra -

S. 2 dis-cu - rre, dis-cu - rre, por pla - zas, y por ca - lles, tra -

S. 3 dis-cu - rre, ex - tá - ti-co dis-cu - rre, por pla - zas, y por ca - lles, tra -

Pno. *p*

23

S. 1 gan-do'in- gra - - - - ti - tu-des. En bus - - - - ca de los

S. 2 gan-do'in- gra - - - - ti - tu-des. En bus - ca de los

S. 3 gan-do'in- gra - - - - ti - tu-des. En bus - ca de los

Pno. *f* *p*

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26

S. 1 hom - - - bres va'e - - - se Dios. an - he - - lan - - te, por-que

S. 2 hom - - - bres va'e - - se Dios an - he - lan - - te,

S. 3 hom - - - bres va'e - - se Dios an - he - lan - - te,

Pno.

29

S. 1 ar - da'el mun - - - do to - - - do en el fue-go que

S. 2 por - que ar - da'el mun - do to - - - do en el fue-go que

S. 3 por - que ar - da'el mun - do to - - - do en el fue-go que

Pno.

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Edited 2023 by Rebecca Rufin

32

S. 1 *@piacere*
tra - - - - e.

S. 2 *@piacere*
tra - - - - > > > e.

S. 3 *@piacere*
tra - - - - > > > e.

Pno.

§ ESTRIBILLO (Refrain)

35 Allegretto

S. 1

|Ay, Je-sús mí-o! Tu'a - mor me'in - -

Pno.

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Edited 2023 by Rebecca Rufin

41

S. 1 *f*
flame, ¡Ay! ¡Ay! ¡Ay, Je-sús mí-o! ¡Ay!

S. 2
S. 3
Pno.

47

S. 1 >
¡Ay! Tu'a - mor me'in - flame, pues has sa - - - li - do

S. 2
S. 3
Pno.

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52

S. 1 pa-ra'in-fla - mar-me. ¡Ay, _____ Je-sús mí - o! Tu'a - - - -

S. 2 ra'in - - fla - mar-me. ¡Ay, _____ Je-sús mí - o! Tu'a - - - -

S. 3 ra'in - - fla - mar-me. ¡Ay, _____ Je-sús mí - o! Tu'a - - - -

Pno.

60

S. 1 - mor me'in - fla-me, pues _____ has sa - li - do pa - - - -

S. 2 - mor me'in - fla-me, pues _____ has sa - li - do pa - - - -

S. 3 - mor me'in - fla-me, pues _____ has sa - li - do pa - - - -

Pno.

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68

S. 1 - ra'in-fla - mar - me, pa - ra'in - fla - mar - me.

S. 2 - ra'in-fla - mar - me, pa - ra'in - fla - mar - me.

S. 3 - ra'in-fla - mar - me, pa - ra'in - fla - mar - me.

Pno. *f*

ten.

77

S. 1 Ven, ven, ven, a-mor mí - o, ven, ven, ven, y no tar - des,

S. 2 Ven, ven, ven, a-mor mí - o, ven, ven, ven, y no tar - des,

S. 3 Ven, ven, ven, a-mor mí - o, ven, ven, ven, y no tar - des,

Pno.

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85

S. 1 ven, ven, ven, co-mo sue-les, a con-so - - lar - - me;

S. 2 ven, ven, ven, co-mo sue-les, a con-so - - lar - - me;

S. 3 ven, ven, ven, co-mo sue-les, a con-so - - lar - - me;

Pno.

93

S. 1 ven, co - mo sue - - les, a con - so - lar - - me.

S. 2 ven, co - mo sue - - les, a con - so - lar - - me.

S. 3 ven, co - mo sue - - les, a con - so - lar - - me.

Pno.

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101

S. 1 ¡Ay, Je-sús mí-o!

S. 2 ¡Ay, Je-sús mí-o!

S. 3 ¡Ay, Je-sús mí-o!

Pno. (Piano part showing chords and bass line)

108

S. 1 Tu'a - mor me'in - - fla-me, ¡Ay! ¡Ay! ¡Ay, — Je-sús

S. 2 Tu'a - mor me'in - - fla-me, ¡Ay! ¡Ay! ¡Ay, — Je-sús

S. 3 Tu'a - mor me'in - - fla-me, ¡Ay! ¡Ay! ¡Ay, — Je-sús

Pno. (Piano part showing chords and bass line)

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113

S. 1 mí-o!

S. 2 ¡Ay!

S. 3 ¡Ay!

Pno.

118

S. 1 pues has sa - - - li-do pa - ra'in-fla - - mar-me; pues

S. 2 pues has sa - - - li-do pa - ra'in-fla - - mar-me; pues

S. 3 pues has sa - - - li-do pa - ra'in-fla - - mar-me; pues

Pno.

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123

S. 1 has sa - - - li-do pa - - - ra'in - fla - mar - - -

S. 2 has sa - - - li-do pa - - - ra'in - fla - mar - - -

S. 3 has sa - - - li-do pa - - - ra'in - fla - mar - - -

Pno.

129

S. 1 me. *f* Ven, ven, ven, a-mor mí - o, ven,

S. 2 me. *f* Ven, ven, ven, a-mor mí - o, ven,

S. 3 me. *f* Ven, ven, ven, a-mor mí - o, ven,

Pno.

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Edited 2023 by Rebecca Rufin

138

S. 1 ven, ven, y no tar - des, ven, ven, ven, co-mo sue-les,

S. 2 ven, ven, y no tar - des, ven, ven, ven, co-mo sue-les,

S. 3 ven, ven, y no tar - des, ven, ven, ven, co-mo sue-les,

Pno.

145

S. 1 a____ con-so - - lar - - - me; ven, co - mo sue - - -

S. 2 a____ con-so - - lar - - - me; ven, co - mo sue - - -

S. 3 a____ con-so - - lar - - - me; ven, co - mo sue - - -

Pno.

*See note

* Composer wrote F^b for this pattern, as in previous measure. Editor changed it to F[#] to avoid dissonance with Violin 1 and voices.
This note applies to subsequent measures with same pattern.

152

S. 1 les, a con - so - lar - - - me; ven, co - mo

S. 2 les, a con - so - lar - - - me; ven, co - mo

S. 3 les, a con - so - lar - - - me; ven, co - mo

Pno.

159

S. 1 sue - - - - les, a con - - so - - lar - - - me;

S. 2 sue - - - - les, a con - - so - - lar - - - me;

S. 3 sue - - - - les, a con - - so - - lar - - - me;

Pno.

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165 *Castanuelas hasta ♩ (Castanets until ♩)*

S. 1
S. 2
S. 3
Cst.
Pno.

Castanuelas hasta ♩ (Castanets until ♩)
Castanuelas hasta ♩ (Castanets until ♩)

Cst. *p*

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

Pno.

173
Cst.
Pno.

181
Cst.
Pno.

189
Cst.
Pno.

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197

Cst.

cres.

f

17

Pno.

205

S. 1

S. 2

S. 3

Cst.

Pno.

Fine

Φ

|| $\# \#$ c

Φ

|| $\# \#$ c

Φ

|| $\# \#$ c

|| e

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COPLAS (Verses)

209 **Allegretto**

Pno.

214 *dol.*

S. 1

S. 2

S. 3

dol.

dol.

tr

Pno.

218

S. 1

cen-dios de'a - mor ha-cia to-das par-tes, hoy cen - te-llean - do'in -
pun-to, tan - to'ha sa-li - - do de margen, tan-to'ha su - bi - do de

S. 2

cen-dios de'a - mor ha-cia to-das par-tes, hoy cen - te-llean - do'in -
pun-to, tan - to'ha sa-li - - do de margen, tan-to'ha su - bi - do de

S. 3

cen-dios de'a - mor ha-cia to-das par-tes, hoy cen - te-llean - do'in -
pun-to, tan - to'ha sa-li - - do de margen, tan-to'ha su - bi - do de

Pno.

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Edited 2023 by Rebecca Rufin

222

S. 1 cen-dios de'a - mor ha-cia to - das par - tes,
 pun - to, tan - to'ha sa - li - - do de mar - gen,

S. 2 cen-dios de'a - mor ha-cia to - das par - tes,
 pun - to, tan - to'ha sa - li - - do de mar - gen,

S. 3 cen-dios de'a - mor ha-cia to - das par - tes,
 pun - to, tan - to'ha sa - li - - do de mar - gen,

Pno.

226

S. 1 den - tro de'u-na blan-ca nu - be el Sol de Jus-ti-cia
tu'a-mor, que mas no le que - daque'ha - cer, ni pue-de, ni

S. 2 den - tro de'u-na blan-ca nu - be el Sol de Jus-ti-cia
tu'a-mor, que mas no le que - daque'ha - cer, ni pue-de, ni

S. 3 den - tro de'u-na blan-ca nu - be el Sol de Jus-ti-cia
tu'a-mor, que mas no le que - daque'ha - cer, ni pue-de, ni

Pno.

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230

S. 1
sa - - - le, den - tro de'u-na blan - ca nu - - - be el
sa - - - be, tu'a - mor, que mas no le que - - - da que'ha -

S. 2
sa - - - le, den - tro de'u-na blan - ca nu - - - be el
sa - - - be, tu'a - mor, que mas no le que - - - da que'ha -

S. 3
sa - - - le, den - tro de'u-na blan - ca nu - - - be el
sa - - - be, tu'a - mor, que mas no le que - - - da que'ha -

Pno.

233

D.S. al Fine

S. 1
sol de Jus-ti - - - cia sa - - - - le.
cer, ni pue-de, ni sa - - - - be.

S. 2
sol de Jus-ti - - - cia sa - - - - le.
cer, ni pue-de, ni sa - - - - be.

S. 3
sol de Jus-ti - - - cia sa - - - - le.
cer, ni pue-de, ni sa - - - - be.

Pno.

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Keyboard Reduction

Hoy el Amor Divino

Villancico y Baile de los Seises en la Catedral de Sevilla

Today the Divine Love (Song and Dance of the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, ca 1820

Hilarión Eslava, 1836

INTRODUCCIÓN (Introduction)

Andantino

Musical score for the Introduction section, measures 1-4. The score is for two staves: treble and bass. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The tempo is Andantino. Measure 1: Treble staff has eighth-note pairs (dol.) followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by sixteenth-note pairs (dol.). Bass staff has eighth-note pairs.

Musical score for the Introduction section, measures 5-8. The score is for two staves: treble and bass. The key signature changes to F# minor (one sharp). The time signature is common time (indicated by '8'). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for the main section, measures 8-11. The score is for two staves: treble and bass. The key signature changes to B minor (two sharps). The time signature is common time (indicated by '8'). Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for the main section, measures 12-15. The score is for two staves: treble and bass. The key signature changes to G major (one sharp). The time signature is common time (indicated by '8'). Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

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2

a tempo

13

18

22

26

31

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ESTRIBILLO (Refrain)

Allegretto

35

3 3 3 3 3 3 3 3

p 3 3 3 3 3 3 3 3

3

42

3 3 > 3 3 3 3 3 3

f 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

48

> 3 3 3 3 3 3 3 3

> 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

p 3 3 3 3 3 3 3 3

55

γ # 3 3 3 3 3 3 3 3

γ 3 3 3 3 3 3 3 3

dol. 3 3 3 3 3 3 3 3

65

b 3 3 3 3 3 3 3 3

b 3 3 3 3 3 3 3 3

f 3 3 3 3 3 3 3 3

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4

74

ten.

ten.

85

b

b

94

b

b

102

3

3

3

3

3

3

3

3

109

3

3

3

3

3

3

3

3

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* Composer wrote F⁵ for this pattern, as in previous measure. Editor changed it to F[#] to avoid dissonance with Violin 1 and voices.
This note applies to subsequent measures with same pattern.

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6

153

159

160

p

168

ff

176

p

f

184

192

p

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200 *cres.*

201 *cres.*

202 *f*

COPLAS (Verses)

208 **Fine**

Allegretto

dol.

tr

214

f

220

225

D.S. al Fine

230

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