

Por qué, Cielo, te admirás

*Villancico y Baile a la Purísima Concepción
de los Seises en la Catedral de Sevilla*

Hilarión Eslava



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

CPE-215

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

(Song and Dance for the Immaculate Conception by the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, before 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

The musical score consists of 16 staves. The top 15 staves represent individual instruments or voices: Flute, Oboe 1, Oboe 2, Bassoon, Horns in D, Trombone, Violin 1, Violin 2, Viola, Violoncello, Contrabass, Soprano 1, Soprano 2, Soprano 3, Castanets, and a Keyboard Reduction. The bottom staff is a single staff for the keyboard reduction. The music is in common time, with a key signature of one flat. The tempo is marked as 'Moderato'. The score includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *p* (pianissimo). The vocal parts (Soprano 1, 2, 3) sing simple, rhythmic patterns. The keyboard reduction provides harmonic context for the instrumental parts.

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 107-1-4;

CPE-215

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7/31/23

7

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

Por qué, Cielo, te ad - mi - ras, por

Por qué, Cielo, te ad - mi - ras, por

Por qué, Cielo, te ad - mi - ras, por

11

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
qué, Tie-rra, te pas-mas, de que soy con - ce - bi-da, to - da'her-mo - sa,'y sin

S.2
qué, Tie-rra, te pas-mas, de que soy con - ce - bi-da, to - da'her-mo - sa,'y sin

S.3
qué, Tie-rra, te pas-mas, de que soy con - ce - bi-da, to - da'her-mo - sa,'y sin

KB

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16

Fl. *p* *f*

Bsn. *p* *f*

D Hn. *p*

Tbn. *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

S.1 man - cha, to - da her - mo - sa, sin man - - cha? Sien - do yo de'ab - *dol.*

S.2 man - cha, to - da her - mo - sa, sin man - - cha? Sien - do yo *p*

S.3 man - cha, to - da her - mo - sa, sin man - - cha? Sien - do yo *p*

KB *f* *p*

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D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
ter - - - no pre - vis - ta'y des - ti - na - - - da pa - ra Ma - dre, Ma - dre del

S.2
de'ab-e-ter - no pre - vis - ta'y des - ti-na - da pa - ra Ma - dre,

S.3
de'ab-e-ter - no pre - vis - ta'y des - ti-na - da pa - ra Ma - dre,

KB

26

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

D Hn. *f* *p*

Tbn. *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

S.1 Ver - bo, y de la mis - - - ma gra - cia, no'e - ra bien que'es - tu-

S.2 Ma-dre del Ver - bo, y de la mis - ma gra - cia, no'e - ra bien que'es - tu-

S.3 Ma-dre del Ver - bo, y de la mis - ma gra - cia, no'e - ra bien que'es - tu-

KB *f* *p*

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30

Fl. f

Ob. 1 f

Ob. 2 f

Bsn. f

D Hn.

Tbn. f

Vln. 1 f p pp

Vln. 2 f p pp

Vla. f p pp

Vc. f p pp

Cb. f p pp

S.1 vie - se ni'un in - stan - te, man - cha - da.

S.2 vie - se ni'un in - stan - te, man - cha - da.

S.3 vie - se ni'un in - stan - te, man - cha - da.

KB f p pp

ESTRIBILLO (Refrain)

9

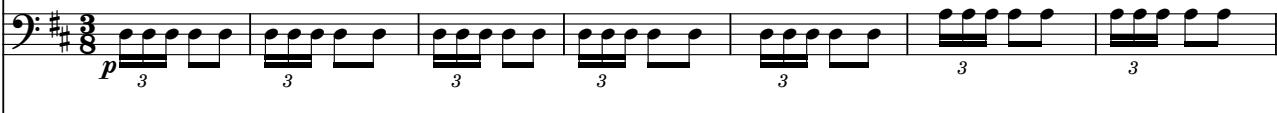
Allegro

D Hn. 

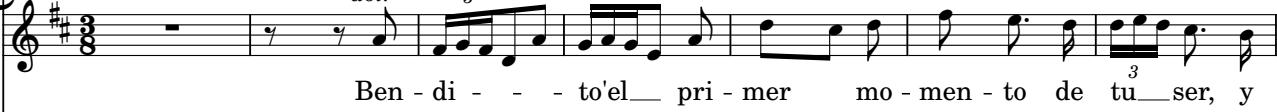
Vln. 1 

Vln. 2 

Vla. 

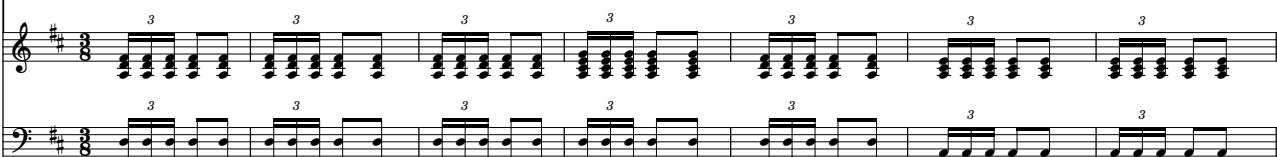
Vc. 

Cb. 

S.1 
Ben - di - - - to'el pri - mer mo - men - to de tu ser, y

S.2 
Ben - di - - - to'el pri - mer mo - men - to de tu ser, y

S.3 
Ben - di - - - to'el pri - mer mo - men - to de tu ser, y

KB 

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42

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

más la gracia con que en él fue'en - ri - - que-

más la gracia con que en él fue'en - ri - - que-

más la gracia con que en él fue'en - ri - - que-

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49

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

ci - da tu ben-di - - tí - si - ma al - - - ma, con que'en él fue'en-

ci - da tu ben-di - - tí - si - ma al - - - ma, con que'en él fue'en-

ci - da tu ben-di - - tí - si - ma al - - - ma, con que'en él fue'en-

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56

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
ri - - - que - - ci - da tu ben - - di - tí - si - ma al-ma.

S.2
ri - - - que - - ci - da tu ben - - di - tí - si - ma al-ma.

S.3
ri - - - que ci - da tu ben - - di - tí - si - ma al-ma.

KB

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62

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

dol.

Má - qui-na tri - na

dol.

Má - qui-na tri - na

dol.

Má - qui-na tri - na

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69

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
del mun-do, su-pre-ma,'in-ter - me - dia,'y

S.2
del mun-do, su-pre-ma,'in-ter - me - dia,'y

S.3
del mun-do, su-pre-ma,'in-ter - me - dia,'y

KB

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75

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

dol.

ba - - - - ja, ven, y ³ do-bla la ro - - - di-lla

dol.

ba - - - - ja, ven, y ³ do-bla la ro - - - di-lla

dol.

ba - - - - ja, ven, y ³ do-bla la ro - - - di-lla

p.

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82

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

a la que'es tu So-be - ra - - na, a la que'es tu

a la que'es tu So-be - ra - - na, a la que'es tu

a la que'es tu So-be - ra - - na, a la que'es tu

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89

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
So - - be - ra - - - na, a la que'es tu So - - be - ra - - -

S.2
So - - be - ra - - - na, a la que'es tu So - - be - ra - - -

S.3
So - - be - ra - - - na, a la que'es tu So - - be - ra - - -

KB

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95

Fl. *dol.* 3 3 3

Ob. 1

Ob. 2

Bsn.

D Hn. *dol.* *p*

Tbn.

Vln. 1 *dol.* 3 3 3 *p* 3 3 3

Vln. 2 *p* 3 3 3

Vla. *p* 3 3 3

Vc. *p* 3 3 3

Cb. *p* 3 3 3

S.1 na. Ben - di - - -

S.2 na. Ben - di - - -

S.3 na. Ben - di - - -

KB *dol.* 3 3 3 8 *p* 3 3 3

104

Bsn. - - - - - *f* 3

D Hn. *f* - - - - -

Tbn. - - - - - *f* 3

Vln. 1 3 3 3 3 3 3 *f* 3

Vln. 2 3 3 3 3 3 3 *f* 3

Vla. 3 3 3 3 3 3 *f* 3

Vc. 3 3 3 3 3 3 *f* 3

Cb. 3 3 3 3 3 3 *f* 3

S.1 3 to'el pri - mer mo - men - to de tu ser, y más la gra - - - cia

S.2 3 to'el pri - mer mo - men - to de tu ser, y más la gra - - - cia

S.3 3 to'el pri - mer mo - men - to de tu ser, y más la gra - - - cia

KB 3 3 3 3 3 3 3 3 3 3 3 3 3

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20

111

Fl. *f* 3 3 3 3 3 3 3 3

Ob. 1 *f* 3 3 3 3 3 3 3 3

Ob. 2 *f* 3 3 3 3 3 3 3 3

Bsn. 3 3 3 3 3 3 3 3

D Hn.

Tbn. 3 3 3 3 3 3 3 3

Vln. 1 3 3 3 3 3 3 3 3

Vln. 2 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3

Cb. 3 3 3 3 3 3 3 3

S.1 *f* 3 3 3
con que_en_ él_ fue'en - ri - - que - ci - da tu ben - - di - tí - si - ma

S.2 *f* 3 3 3
con que_en_ él_ fue'en - ri - - que - ci - da tu ben - - di - tí - si - ma

S.3 *f* 3 3 3
con que_en_ él_ fue'en - ri - - que - ci - da tu ben - - di - tí - si - ma

KB *f* 3 3 3 3 3 3 3 3

118

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

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127

Fl.

Ob. 1 *dol.*

Ob. 2 *dol.*

Bsn.

D Hn.

Tbn.

Vln. 1 *dol.*

Vln. 2

Vla.

Vc.

Cb.

S.1
Má - qui-na tri-na del__ mun-do, su - pre- ma,'in-ter - me-dia,'y

S.2
Má - qui-na tri-na del__ mun-do, su - pre- ma,'in-ter - me-dia,'y

S.3
Má - qui-na tri-na del__ mun-do, su - pre- ma,'in-ter - me-dia,'y

KB

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135

Fl. 3 3 3 dol.

Ob. 1 dol.

Ob. 2 dol.

Bsn. p

D Hn.

Tbn.

Vln. 1 3 p dol. 3

Vln. 2 3 p

Vla. p

Vc. p

Cb. p

S.1 dol. 3
ba - - - ja, ven, y³ do-bla la ro - - di-lla

S.2 dol. 3
ba - - - ja, ven, y³ do-bla la ro - - di-lla

S.3 dol. 3
ba - - - ja, ven, y³ do-bla la ro - - di-lla

KB 3 dol. 3

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143

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

8

a la que'es tu So-be - ra - - na,

a la que'es tu So-be - ra - - na,

a la que'es tu So-be - ra - - na,

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151 8

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
So - - be - ra - - - - na, a la que'es tu

S.2
So - - be - ra - - - - na, a la que'es tu

S.3
So - - be - ra - - - - na, a la que'es tu

KB

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158 8

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

Cst.

KB

Castañuelos hasta ♩ (Castanets until ♩)

So - - be - ra - - - na.

Castañuelos hasta ♩ (Castanets until ♩)

So - - be - ra - - - na.

Castañuelos hasta ♩ (Castanets until ♩)

So - - be - ra - - - na.

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166

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

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174

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 107-1-4;

182

Fl.

Ob. 1

Ob. 2

Bsn.

D Hn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

sul ponticello

p

sul ponticello

p

sul ponticello

p

p

p

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30

192

1. 2.

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. *ff*

D Hn. *ff*

Tbn. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

S.1

S.2

S.3

Cst.

KB *ff*

p *f* *p* *f*

Fine

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COPLAS (Verses)**Moderato**

204

This section of the musical score shows the instrumentation for measures 204 through 211. The parts include Flute (Fl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cv.), Double Bass (Cb.), and Keyboard (KB). The tempo is marked as **Moderato**. Measure 204 starts with a dynamic of *dol.* for Flute and Bassoon. Measures 205-207 show a rhythmic pattern of eighth and sixteenth notes. Measures 208-211 feature sustained notes and chords, with a dynamic of *p* for Violin 1 and Cello in measure 211.

211

This section of the musical score shows the instrumentation for measures 211 through 218. The parts include Flute (Fl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cv.), Double Bass (Cb.), Soprano 1 (S.1), and Keyboard (KB). The tempo is marked as **Moderato**. Measures 211-214 consist of sustained notes and chords. Measure 215 introduces a vocal line for Soprano 1. The lyrics begin with "1. Tan pre - cio - sa te con - ci - - - bes, y tan San - ta por ex -". Measures 216-218 continue the vocal line with "2. A - tó - ni - ta la mi - li - - - cia del e - jér - ci - to del".

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216

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

tre - - - mo, que so - lo se te'a-ven - ta - - - ja el que pu - do,'y qui-so'ha -
Cie - - - lo, *¿Quién es es - ta? se pre - gun - - - ta, ¿que'a-rran - ca tan al - to'el*

KB

220

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

cer - - lo, que só-lo se te'a-ven - ta - - - ja
vue - - lo? dol. *¿Quién es es - ta? se pre - gun - - - ta,*

S.2

que só - lo se te'a - - ven - - - ta - ja el que
¿Quién es es - ta? se pre - - - gun - ta, ¿que'a-rran -

dol.

S.3

que só - lo se te'a - - ven - - - ta - ja el que
¿Quién es es - ta? se pre - - - gun - ta, ¿que'a-rran -

KB

223

a tempo

Fl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

ad libitum

el que pu - do,'y qui - so'ha - cer - lo. Tan pre - cios-a te con - ci - - - bes, y tan
¿que'a-rran-ca tan al - to'el vue - lo? A - tó - ni - ta la mi - li - - - cia del e -

S.2

pu - do,'y qui - - so'ha - - - cer - lo, Tan pre - cios-a te con - ci - - - bes, y tan
ca tan al - - - to'el vue - lo? A - tó - ni - ta la mi - li - - - cia del e -

S.3

pu - do,'y qui - - so'ha - - - cer - lo, y tan San-ta
ca tan al - - - to'el vue - lo? del e - jér - ci - -

KB

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227

Fl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
San-ta por ex - tre - - - mo, que só - lo se te'a-ven - ta - - - ja el que
jér-ci - to del Cie - - - lo, ¿Quién es es - ta? se pre - gun - - - ta, ¿que'a-rran-

S.2
San-ta por ex - tre - - - mo, que só - lo se te'a-ven - ta - - - ja el que
jér-ci - to del Cie - - - lo, ¿Quién es es - ta? se pre - gun - - - ta, ¿que'a-rran-

S.3
por ex-tre-mo, que só-lo se te'a-ven - ta - - - ja el que
to del Cie - lo, ¿Quién es es - ta? se pre - gun - - - ta, ¿que'a-rran-

KB

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 107-1-4;

231

Fl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
pu - - - do,'y__ qui - - - so'ha - cer - lo,
ca tan al - - - to'el vue - lo?
que só - lo se te'a - ven -
¿Quién es es - ta? se pre -

S.2
pu - - - do,'y__ qui - - - so'ha - cer - lo,
ca tan al - - - to'el vue - lo?
que só - lo se te'a - ven -
¿Quién es es - ta? se pre -

S.3
pu-do,'y qui - so'ha - cer - lo,
ca tan al - to'el vue - lo?
que só - lo se te'a - - - ven - - -
¿Quién es es - ta? se pre - - -

KB

Original procedente del Archivo de la Catedral de Sevilla, subfondo Capilla de Música, sig. 107-1-4;

D.S. al Fine

234

Fl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

ta - - - - ja el que pu - do'y qui - so'ha - - cer - - - lo.
gun - - - - ta, ¿que'a - rran - ca tan al - to'el vue - - - lo.
ta - - - - ja el que pu - do'y qui - so'ha - - cer - - - lo.
gun - - - - ta, ¿que'a - rran - ca tan al - to'el vue - - - lo.
ta - - - - ja el que pu - do'y qui - so'ha - - cer - - - lo.
gun - - - - ta, ¿que'a - rran - ca tan al - to'el vue - - - lo.

Flute

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

(Song and Dance for the Immaculate Conception by the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, before 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

1 f
7 [11-12] p
17 f [21-26] f [28-29] f
34

ESTRIBILLO (Refrain)

§

Allegro

35 10 [35-44] f 3 3
53 3 3 3 3 3 3 3
61 3 3 3 3 3 3 3 2 [66-67]

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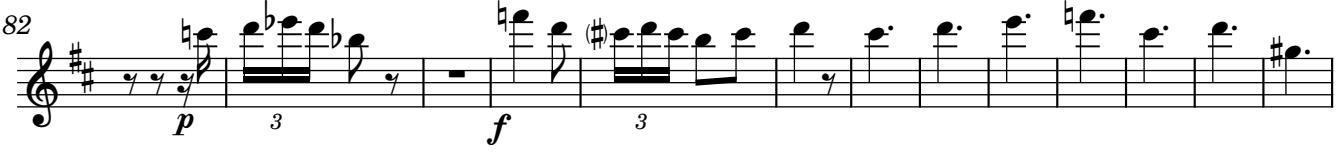
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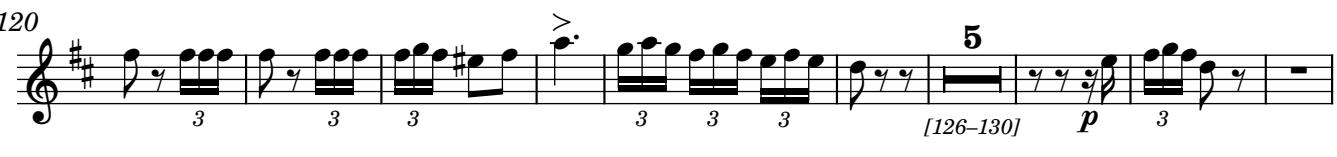
2

69 2 

82 

95 dol. 3 

113 

120 

134 f 3 

149 8 

163 3 

171 3 

179 3 rf 3 rf 3 rf 

1. | 2. |

195 Fine

COPLAS (Verses)

Moderato

204 dol.

210 11 a tempo
[213-223]

228

233 D.S. al Fine

Oboe 1

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

(Song and Dance for the Immaculate Conception by the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, before 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato



Musical score for Oboe 1, Refrain section. The score consists of three staves of music. The first staff starts with a dynamic of *f*. The second staff starts with a dynamic of *f*. The third staff starts with a dynamic of *f*.

ESTRIBILLO (Refrain)

Allegro

Musical score for Oboe 1, Refrain section. The score consists of three staves of music. The first staff starts with a dynamic of *f*. The second staff starts with a dynamic of *f*. The third staff starts with a dynamic of *f*.

Musical score for Oboe 1, Refrain section. The score consists of three staves of music. The first staff starts with a dynamic of *f*. The second staff starts with a dynamic of *f*. The third staff starts with a dynamic of *f*.

Musical score for Oboe 1, Refrain section. The score consists of three staves of music. The first staff starts with a dynamic of *f*. The second staff starts with a dynamic of *f*. The third staff starts with a dynamic of *p*.

Musical score for Oboe 1, Refrain section. The score consists of three staves of music. The first staff starts with a dynamic of *f*. The second staff starts with a dynamic of *f*. The third staff starts with a dynamic of *p*.

Musical score for Oboe 1, Refrain section. The score consists of three staves of music. The first staff starts with a dynamic of *f*. The second staff starts with a dynamic of *f*. The third staff starts with a dynamic of *f*.

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2

112

121

[131-132]

133

[142-143] f

146

162

171

179

[187-191] ff

196

Fine

COPLAS (Verses)

204 **Moderato**

19

13

D.S. al Fine

[205-223]

[224-236]

Oboe 2

Por qué, Cielo, te admirás

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

(Song and Dance for the Immaculate Conception by the Seises in the Cathedral of Seville)

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Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

Musical score for piano, page 10, measures 9-12. The score consists of two staves. The top staff starts with a forte dynamic (f) and continues with eighth-note patterns. The bottom staff begins with a half note followed by a fermata. Measure numbers 2, 12, and 2 are placed above specific notes. Measure times [11-12], [15-26], and [28-29] are indicated below the staff, along with dynamic markings f.

ESTRIBILLO (Refrain)

Allegro

Musical score for piano, page 10, measures 35-44. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 35 begins with a whole rest followed by eighth-note patterns. Measure 36 contains sixteenth-note patterns. Measures 37-44 continue with various sixteenth-note and eighth-note patterns. The bottom staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 35-44 continue with sixteenth-note and eighth-note patterns.

A musical score for piano, page 10, featuring a single melodic line. The key signature is A major (two sharps). Measure 65 starts with a bass note followed by three eighth-note grace notes. Measures 66-67 show a sustained note with a dynamic of f . Measure 68 begins with a bass note followed by two eighth-note grace notes. Measures 69-73 show a sustained note with a dynamic of f . Measure 74 starts with a bass note followed by three eighth-note grace notes. Measures 75-78 show a sustained note with a dynamic of f . Measures 79-80 show a sustained note with a dynamic of f . Measures 81-84 show a sustained note with a dynamic of f .

A musical score for piano, page 88. The key signature is G major (one sharp). The melody consists of eighth-note patterns: a dotted half note, followed by a measure of three eighth notes (two sharps) and a measure of two eighth notes with a fermata over each.

Musical score for piano, page 15, measures 96-110. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 96 starts with a whole rest followed by a forte dynamic (f). Measures 97-100 show eighth-note patterns with a '3' below the staff indicating triplets. Measures 101-104 continue with eighth-note patterns. Measures 105-108 show eighth-note patterns with a '3' below the staff. Measures 109-110 show eighth-note patterns with a '3' below the staff.

2

121

131 **2**
[131-132] **f** dol. [142-143] **f**

146

161

170

181 **rf** [187-191] **ff** 1. 2.

199 Fine

COPLAS (Verses)

204 **Moderato** **19** **13** D.S. al Fine

[205-223] [224-236]

Bassoon

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

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Lyrics by Pedro Manuel Prieto, before 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-6. The score is for bassoon in C major, 2/4 time. Dynamics: *f*, *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.

Musical score for the Introduction section, measures 7-12. The score is for bassoon in C major, 2/4 time. Dynamics: *p*. 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. Measure 11: Bassoon plays eighth-note pairs. Measure 12: Bassoon plays eighth-note pairs.

Musical score for the Introduction section, measures 13-18. The score is for bassoon in C major, 2/4 time. Dynamics: *f*, *f*, *f*. Measure 13: Bassoon plays eighth-note pairs. Measure 14: Bassoon plays eighth-note pairs. Measure 15: Bassoon plays eighth-note pairs. Measure 16: Bassoon plays eighth-note pairs. Measure 17: Bassoon plays eighth-note pairs. Measure 18: Bassoon plays eighth-note pairs.

ESTRIBILLO (Refrain)

Allegro
35 9

Musical score for the Refrain section, measures 35-43. The score is for bassoon in G major, 3/8 time. Dynamics: *f*. Measure 35: Bassoon plays sixteenth-note patterns. Measure 36: Bassoon plays sixteenth-note patterns. Measure 37: Bassoon plays sixteenth-note patterns. Measure 38: Bassoon plays sixteenth-note patterns. Measure 39: Bassoon plays sixteenth-note patterns. Measure 40: Bassoon plays sixteenth-note patterns. Measure 41: Bassoon plays sixteenth-note patterns. Measure 42: Bassoon plays sixteenth-note patterns. Measure 43: Bassoon plays sixteenth-note patterns.

Musical score for the Refrain section, measures 51-59. The score is for bassoon in G major, 3/8 time. Dynamics: *f*. Measure 51: Bassoon plays sixteenth-note patterns. Measure 52: Bassoon plays sixteenth-note patterns. Measure 53: Bassoon plays sixteenth-note patterns. Measure 54: Bassoon plays sixteenth-note patterns. Measure 55: Bassoon plays sixteenth-note patterns. Measure 56: Bassoon plays sixteenth-note patterns. Measure 57: Bassoon plays sixteenth-note patterns. Measure 58: Bassoon plays sixteenth-note patterns. Measure 59: Bassoon plays sixteenth-note patterns.

Musical score for the Refrain section, measures 63-70. The score is for bassoon in G major, 3/8 time. Dynamics: *f*, *f*, *p*. Measure 63: Bassoon plays sixteenth-note patterns. Measure 64: Bassoon plays sixteenth-note patterns. Measure 65: Bassoon plays sixteenth-note patterns. Measure 66: Bassoon plays sixteenth-note patterns. Measure 67: Bassoon plays sixteenth-note patterns. Measure 68: Bassoon plays sixteenth-note patterns. Measure 69: Bassoon plays sixteenth-note patterns. Measure 70: Bassoon plays sixteenth-note patterns.

Musical score for the Refrain section, measures 74-81. The score is for bassoon in G major, 3/8 time. Dynamics: *f*, *p*, *f*. Measure 74: Bassoon plays sixteenth-note patterns. Measure 75: Bassoon plays sixteenth-note patterns. Measure 76: Bassoon plays sixteenth-note patterns. Measure 77: Bassoon plays sixteenth-note patterns. Measure 78: Bassoon plays sixteenth-note patterns. Measure 79: Bassoon plays sixteenth-note patterns. Measure 80: Bassoon plays sixteenth-note patterns. Measure 81: Bassoon plays sixteenth-note patterns.

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2

88

14

[96-109] 3 *f*

111

119

[126-130] 3 *p*

134

f

5

[137-141] *p*

f

150

163

175

178

178

rf. *rf.* *rf.* *rf.*

ff

5

[187-191]

195

195

1. 2.

ff

Fine

COPLAS (Verses)

204

Moderato

204

dol.

211

a tempo

211

[213-223]

11

a tempo

230

D.S. al Fine

Horns in D

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

(Song and Dance for the Immaculate Conception by the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, before 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-6. The key signature is common time (C), two flats (B-flat, A-flat). The tempo is Moderato. Measure 1 starts with a forte dynamic (f) and consists of eighth-note pairs. Measures 2-3 show eighth-note pairs followed by sixteenth-note pairs. Measures 4-5 continue with eighth-note pairs. Measure 6 ends with a half note.

Musical score for the Introduction section, measures 7-15. The key signature changes to common time (C), two flats (B-flat, A-flat). Measure 7 starts with a half note. Measures 8-9 show eighth-note pairs followed by sixteenth-note pairs. Measures 10-11 continue with eighth-note pairs. Measure 12 ends with a half note. Measure 13 starts with a forte dynamic (f). Measures 14-15 show eighth-note pairs followed by sixteenth-note pairs. Measure 16 ends with a half note.

Musical score for the Introduction section, measures 24-30. The key signature changes to common time (C), two flats (B-flat, A-flat). Measure 24 starts with a half note. Measures 25-26 show eighth-note pairs followed by sixteenth-note pairs. Measures 27-28 continue with eighth-note pairs. Measures 29-30 show eighth-note pairs followed by sixteenth-note pairs. Measure 31 ends with a half note.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain section, measures 35-45. The key signature changes to common time (C), three flats (B-flat, A-flat, G-flat). The tempo is Allegro. Measure 35 starts with a half note. Measures 36-37 show eighth-note pairs followed by sixteenth-note pairs. Measures 38-39 continue with eighth-note pairs. Measures 40-41 show eighth-note pairs followed by sixteenth-note pairs. Measure 42 ends with a half note.

Musical score for the Refrain section, measures 50-60. The key signature changes to common time (C), three flats (B-flat, A-flat, G-flat). The tempo is Allegro. Measure 50 starts with a half note. Measures 51-52 show eighth-note pairs followed by sixteenth-note pairs. Measures 53-54 continue with eighth-note pairs. Measures 55-56 show eighth-note pairs followed by sixteenth-note pairs. Measures 57-58 show eighth-note pairs followed by sixteenth-note pairs. Measure 59 ends with a half note.

Musical score for the Refrain section, measures 69-78. The key signature changes to common time (C), two flats (B-flat, A-flat). The tempo is Allegro. Measure 69 starts with a half note. Measures 70-71 show eighth-note pairs followed by sixteenth-note pairs. Measures 72-73 continue with eighth-note pairs. Measures 74-75 show eighth-note pairs followed by sixteenth-note pairs. Measures 76-77 continue with eighth-note pairs. Measures 78-79 show eighth-note pairs followed by sixteenth-note pairs. Measure 80 ends with a half note.

Musical score for the Refrain section, measures 94-100. The key signature changes to common time (C), one flat (B-flat). The tempo is Allegro. Measure 94 starts with a half note. Measures 95-96 show eighth-note pairs followed by sixteenth-note pairs. Measures 97-98 continue with eighth-note pairs. Measures 99-100 show eighth-note pairs followed by sixteenth-note pairs. Measure 101 ends with a half note.

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2

109

110

f

125

8
[126-133] 8
[137-144]

f

153

166

178

rf *rf* *rf*

5
[187-191] ff

196

2.

p *f* *p* *f*

Fine

196

2.

p *f* *p* *f*

Fine

COPLAS (Verses)

204 **Moderato**

19

13

D.S. al Fine

2/4

[205-223] [224-236]

CPE-215

Trombone

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

(Song and Dance for the Immaculate Conception by the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, before 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-6. The score is in bass clef, common time, and key signature of one flat. It consists of two staves of music. Measure 1 starts with a dynamic *f*. Measures 2-6 show a repeating pattern of eighth and sixteenth notes.

Musical score for the Introduction section, measures 7-13. The score continues in the same style with a dynamic *f* at measure 7. Measures 8-13 show a continuation of the rhythmic pattern established in the first section.

Musical score for the Introduction section, measures 14-20. The score shows a transition with measure 14 starting with a dynamic *f*. Measures 15-19 are labeled with measure numbers 5, 6, 2, and 5 respectively. Measures 21-26 are labeled with measure number 6. Measures 28-29 are labeled with measure number 2. Measures 30-34 are labeled with measure numbers 5, 6, 2, and 5 respectively. Measures 35-41 are labeled with measure number 9.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain section, measures 35-43. The score is in bass clef, common time, and key signature of three sharps. It features a continuous eighth-note pattern with a dynamic *f* at measure 35. Measures 36-43 show a variation of this pattern.

Musical score for the Refrain section, measures 52-60. The score is in bass clef, common time, and key signature of three sharps. It features a continuous eighth-note pattern with a dynamic *f* at measure 52. Measures 53-60 show a variation of this pattern.

Musical score for the Refrain section, measures 64-72. The score is in bass clef, common time, and key signature of three sharps. It features a continuous eighth-note pattern with a dynamic *f* at measure 64. Measures 65-72 show a variation of this pattern.

Musical score for the Refrain section, measures 89-96. The score is in bass clef, common time, and key signature of three sharps. It features a continuous eighth-note pattern with a dynamic *f* at measure 89. Measures 90-96 show a variation of this pattern.

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2

114

123

133

[126-133] *f*

137

[137-144] *f*

150

163

176

[187-191] *ff*

194

1. 2.

Fine

COPLAS (Verses)

204 **Moderato** **19** **13** D.S. al Fine

2 - [205-223] [224-236]

Violin 1

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

(Song and Dance for the Immaculate Conception by the Seises in the Cathedral of Seville)

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Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato



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ESTRIBILLO (Refrain)

Allegro

35

41

48

56

62

68

76

85

91

96

104

111

118

127

137

148

155

162

169

4

176

185

sul ponticello

195

1. 2.

Fine

COPLAS (Verses)

204

Moderato

212

221

a tempo

230

D.S. al Fine

Violin 2

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

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Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

Musical score for Violin 2, Introduction section, measures 1-6. The score is in common time, key signature is one flat. The music consists of six measures of eighth-note patterns.

Musical score for Violin 2, Introduction section, measures 7-12. The score is in common time, key signature is one flat. Measures 7-10 show a continuation of eighth-note patterns. Measure 11 starts with a dynamic *f*, followed by *p*. Measure 12 ends with a dynamic *f*.

Musical score for Violin 2, Introduction section, measures 13-18. The score is in common time, key signature is one flat. Measures 13-16 show eighth-note patterns. Measure 17 starts with a dynamic *p*, followed by *f*. Measure 18 ends with a dynamic *p*.

Musical score for Violin 2, Introduction section, measures 19-24. The score is in common time, key signature is one flat. Measures 19-22 show eighth-note patterns. Measure 23 starts with a dynamic *f*, followed by *p*. Measure 24 ends with a dynamic *f*.

Musical score for Violin 2, Introduction section, measures 25-30. The score is in common time, key signature changes to one sharp. Measures 25-28 show eighth-note patterns. Measure 29 starts with a dynamic *f*, followed by *p*. Measure 30 ends with a dynamic *f*.

ESTRIBILLO (Refrain)

Allegro

Musical score for Violin 2, Refrain section, measures 35-40. The score is in common time, key signature is one sharp. Measures 35-38 show eighth-note patterns. Measure 39 ends with a dynamic *p*.

Musical score for Violin 2, Refrain section, measures 41-46. The score is in common time, key signature is one sharp. Measures 41-44 show eighth-note patterns. Measure 45 starts with a dynamic *f*. Measure 46 ends with a dynamic *f*.

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2

48

58

67

76

86

97

106

113

120

130

141

151

160

168

177

188 *sul ponticello*

197

Fine

COPLAS (Verses)
204 **Moderato**



213



223



232



Viola

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

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Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-6. The score is in common time, key signature of B-flat major (two flats). It features a bassoon part with various dynamics: forte (f) at the beginning, followed by piano (p), forte (f), piano (p), forte (f), and piano (p).

Musical score for the Introduction section, measures 7-12. The score continues in common time, key signature of B-flat major. Measure 7 starts with a piano dynamic. Measures 8-12 show a repeating pattern of eighth-note chords and sixteenth-note patterns.

Musical score for the Introduction section, measures 13-18. The score continues in common time, key signature of B-flat major. Measure 13 begins with a piano dynamic. Measures 14-18 show a continuation of the eighth-note and sixteenth-note patterns established earlier.

Musical score for the Introduction section, measures 19-24. The score continues in common time, key signature of B-flat major. Measure 19 begins with a piano dynamic. Measures 20-24 show a continuation of the eighth-note and sixteenth-note patterns.

Musical score for the Introduction section, measures 25-30. The score continues in common time, key signature of B-flat major. Measure 25 begins with a piano dynamic. Measures 26-30 show a continuation of the eighth-note and sixteenth-note patterns.

Musical score for the Introduction section, measures 31-36. The score continues in common time, key signature of B-flat major. Measure 31 begins with a piano dynamic. Measures 32-36 show a continuation of the eighth-note and sixteenth-note patterns.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain section, measures 37-42. The score changes to common time, key signature of G major (one sharp). It features a bassoon part with eighth-note chords and sixteenth-note patterns, marked with a dynamic of piano (p) and a '3' below the staff.

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CPE-215

2

44

53

64

74

85

98

3

109

118

127

140

151



160



169



180



195



Fine

COPLAS (Verses)

204

Moderato

214



224

a tempo

232

D.S. al Fine



Violoncello

Por qué, Cielo, te admiras

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Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-6. The score is for cello in bass clef, common time, key signature of one flat. The music consists of eighth-note patterns with dynamic markings *f*, *p*, and *f*.

Musical score for the Introduction section, measures 7-12. The score continues in the same style with eighth-note patterns and dynamic markings *f*, *p*, and *f*.

Musical score for the Introduction section, measures 13-18. The score shows a transition with eighth-note patterns and dynamic markings *p* and *f*.

Musical score for the Introduction section, measures 21-26. The score features eighth-note patterns with dynamic marking *p*.

Musical score for the Introduction section, measures 27-32. The score includes eighth-note patterns and dynamic markings *f*, *p*, *f*, *p*, and *pp*.

ESTRIBILLO (Refrain)

Allegro

Musical score for the Refrain section, measures 35-43. The score is in 3/8 time, key signature of two sharps. It features sixteenth-note patterns with dynamic marking *p* and measure numbers 3 under each group of notes.

Musical score for the Refrain section, measures 44-52. The score continues in 3/8 time with sixteenth-note patterns and dynamic marking *f* and measure numbers 3 under each group of notes.

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2

53

64

73

84

97

4

110

118

129

142

154

166



178



191



196

|2.

Fine



COPLAS (Verses)

204

Moderato



213



222

a tempo

231

D.S. al Fine



Contrabass

Por qué, Cielo, te admirás

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

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Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section, measures 1-6. The score is for Contrabass (Bassoon). The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). Measure 1 starts with a forte dynamic (f) followed by a piano dynamic (p). Measures 2-3 show eighth-note patterns. Measure 4 features a melodic line with eighth-note pairs. Measures 5-6 continue with eighth-note patterns, maintaining the established rhythmic and harmonic patterns.

Musical score for the Introduction section, measures 7-12. The score continues in B-flat major with common time. Measure 7 shows eighth-note patterns. Measure 8 features a melodic line with eighth-note pairs. Measures 9-10 continue with eighth-note patterns. Measure 11 shows a melodic line with eighth-note pairs. Measure 12 concludes with a forte dynamic (f).

Musical score for the Introduction section, measures 13-18. The score continues in B-flat major with common time. Measure 13 shows eighth-note patterns. Measure 14 features a melodic line with eighth-note pairs. Measures 15-16 continue with eighth-note patterns. Measure 17 shows a melodic line with eighth-note pairs. Measure 18 concludes with a forte dynamic (f).

Musical score for the Introduction section, measures 21-26. The score continues in B-flat major with common time. Measure 21 shows eighth-note patterns. Measure 22 features a melodic line with eighth-note pairs. Measures 23-24 continue with eighth-note patterns. Measure 25 shows a melodic line with eighth-note pairs. Measure 26 concludes with a forte dynamic (f).

Musical score for the Introduction section, measures 27-32. The score continues in B-flat major with common time. Measure 27 shows eighth-note patterns. Measure 28 features a melodic line with eighth-note pairs. Measures 29-30 continue with eighth-note patterns. Measure 31 shows a melodic line with eighth-note pairs. Measure 32 concludes with a forte dynamic (f).

ESTRIBILLO (Refrain)

35 Allegro

Musical score for the Refrain section, measures 35-40. The score changes to a new section in G major (one sharp). The time signature is common time (indicated by 'C'). Measure 35 starts with a piano dynamic (p) followed by a forte dynamic (f). Measures 36-39 show eighth-note patterns. Measure 40 concludes with a forte dynamic (f).

Musical score for the Refrain section, measures 44-49. The score continues in G major with common time. Measure 44 shows eighth-note patterns. Measure 45 features a melodic line with eighth-note pairs. Measures 46-47 continue with eighth-note patterns. Measure 48 shows a melodic line with eighth-note pairs. Measure 49 concludes with a forte dynamic (f).

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2

53

64

73

84

97

4

110

118

129

141

153

165



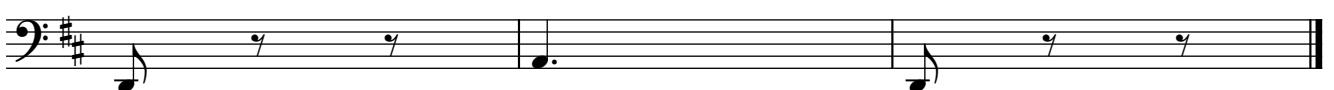
177



190



201



COPLAS (Verses)

204 **Moderato**

213



222



231



D.S. al Fine

Castanets

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

(Song and Dance for the Immaculate Conception by the Seises in the Cathedral of Seville)

Lyrics by Pedro Manuel Prieto, before 1820

Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

34

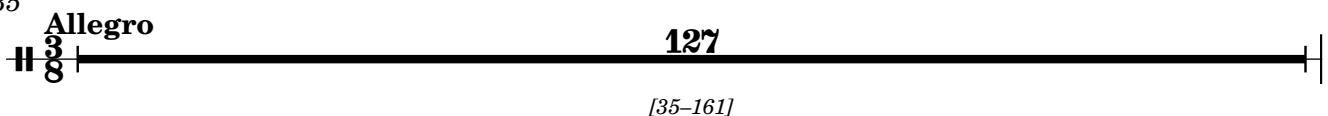


§ ESTRIBILLO (Refrain)

35

Allegro

127



162

172

183

195

COPLAS (Verses)

204

Moderato

19

13

D.S. al Fine



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Vocal Parts w/Castanets & Keyboard Reduction
Por qué, Cielo, te admiras

*Villancico y Baile a la Purísima Concepción
de los Seises en la Catedral de Sevilla*

Hilarión Eslava



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

CPE-215

Por qué, Cielo, te admiras

Villancico y Baile a la Purísima Concepción de los Seises en la Catedral de Sevilla

Why, Heaven, Are You Amazed?

(Song and Dance for the Immaculate Conception by the Seises in the Cathedral of Seville)

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Hilarión Eslava, 1835

INTRODUCCIÓN (Introduction)

Moderato

The musical score for the Introduction consists of five staves. The top three staves are for Soprano 1, Soprano 2, and Soprano 3, each with a treble clef and a key signature of one flat. The fourth staff is for the Castanets, which play a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for the Keyboard Reduction, featuring a treble clef and a bass clef, with dynamics f (fortissimo), p (pianissimo), and f (fortissimo) indicated. The music is in common time.

The musical score for the singing section begins at measure 7. It features three staves for the voices (Soprano 1, Soprano 2, Soprano 3) and one staff for the Keyboard Reduction (KB). The voices sing in unison with lyrics in Spanish. The KB staff provides harmonic support with chords. Dynamics f (fortissimo) and p (pianissimo) are used throughout the section.

17

S.1 to - da her - mo - sa, sin man - - - cha? Sien - do yo de'ab-e-

S.2 to - da her - mo - sa, sin man - - - cha? Sien - do yo

S.3 to - da her - mo - sa, sin man - - - cha? Sien - do yo

KB f p

22

S.1 ter - - - no pre - - vis - ta,'y des - ti - na - - - da pa - ra

S.2 de'ab - e-ter - no pre - vis - ta'y des - ti-na - da

S.3 de'ab - e-ter - no pre - vis - ta'y des - ti-na - da

KB

25

S.1 Ma - dre, Ma-dre del Ver - bo, y de la mis - - - ma gra-cia, no'e-

S.2 pa - ra Ma - dre, Ma-dre del Ver - bo, y de la mis-ma gra-cia, no'e-

S.3 pa - ra Ma - dre, Ma-dre del Ver - bo, y de la mis-ma gra-cia, no'e-

KB

29

S.1 ra bien que'es-tu - vie-se ni'un in - stan - te, man - cha-da.

S.2 ra bien que'es-tu - vie-se ni'un in - stan - te, man - cha-da.

S.3 ra bien que'es-tu - vie-se ni'un in - stan - te, man - cha-da.

KB *f* *p* *pp*

34

KB

ESTRIBILLO (Refrain)

Allegro

35 *dol.* 3 3

S.1 Ben - di - - - to'el pri - mer mo - men - to de

S.2 *dol.* 3 3

S.3 Ben - di - - - to'el pri - mer mo - men - to de

KB 3 3 3 3 3 3

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41

S.1 tu_ser, y más la gra - - - cia con que_en_

S.2 tu_ser, y más la gra - - - cia con que_en_

S.3 tu_ser, y más la gra - - - cia con que_en_

KB f

53

S.1 ma, con que'en él fue'en - ri - - que - - ci-da tu

S.2 ma, con que'en él fue'en - ri - - que - - ci-da tu

S.3 ma, con que'en él fue'en - ri - - que ci-da tu

KB

59

S.1 ben - di - tí - si - ma al-ma.

S.2 ben - - di - tí - si - ma al-ma.

S.3 ben - di - tí - si - ma al-ma.

KB

65

S.1 dol.
Má - qui - na tri - na del mun - do,

S.2 dol.
Má - qui - na tri - na del mun - do,

S.3 dol.
Má - qui - na tri - na del mun - do,

KB *p*

71

S.1 su - pre-ma,'in-ter - me - dia,'y ba - - - - - *f*

S.2 su - pre-ma,'in-ter - me - dia,'y ba - - - - - *f*

S.3 su - pre-ma,'in-ter - me - dia,'y ba - - - - - *f*

KB *f*

76

S.1 ja, ven, y ³ dobla la ro - - dilla

S.2 ja, ven, y ³ dobla la ro - - dilla

S.3 ja, ven, y ³ dobla la ro - - dilla

KB

83

S.1 a la que'es tu So - be - ra ³ - - na, a la que'es tu

S.2 a la que'es tu So - be - ra - - na, a la que'es tu

S.3 a la que'es tu So - be - ra - - na, a la que'es tu

KB

10

89

S.1 So - - - be - ra - - - na, a la que'es tu So - - - be -

S.2 So - - - be - ra - - - na, a la que'es tu So - - - be -

S.3 So - - - be - ra - - - na, a la que'es tu So - - - be -

KB

94

94

S.1 ra - - - na.

S.2 ra - - - na.

S.3 ra - - - na.

KB

102

102

S.1 Ben - di - - - to'el pri - mer mo - men - to de tu ser, y

S.2 Ben - di - - - to'el pri - mer mo - men - to de tu ser, y

S.3 Ben - di - - - to'el pri - mer mo - men - to de tu ser, y

KB

108

S.1 más la gra - - - cia con que en él fue'en-

S.2 más la gra - - - cia con que en él fue'en-

S.3 más la gra - - - cia con que en él fue'en-

KB

114

S.1 ri - - que - ci - da tu ben - - di - tí - si - ma al - - - - - ma.

S.2 ri - - que - ci - da tu ben - - di - tí - si - ma al - - - - - ma.

S.3 ri - - que - ci - da tu ben - - di - tí - si - ma al - - - - - ma.

KB

12

dol.

S.1
Má - qui-na

S.2
dol. 3
Má - qui-na

S.3
dol. 3
Má - qui-na

KB

128

S.1 tri-na del__ mun-do, su - pre- ma,'in-ter - me-dia,'y

S.2 tri-na del__ mun-do, su - pre- ma,'in-ter - me-dia,'y

S.3 tri-na del__ mun-do, su - pre- ma,'in-ter - me-dia,'y

KB

135

S.1 ba - - - ja, ven, y ³ do-bla la ro - - di-lla

S.2 ba - - - ja, ven, y do-bla la ro - - di-lla

S.3 ba - - - ja, ven, y ³ do-bla la ro - - di-lla

KB dol.

143

S.1 a la ³ que'es tu So - be - ra - - na, a la

S.2 a la ³ que'es tu So - be - ra - - na, a la

S.3 a la ³ que'es tu So - be - ra - - na, a la

KB f

150

S.1 que'es tu So - - - be - ra - - - na, a la

S.2 que'es tu So - - - be - ra - - - na, a la

S.3 que'es tu So - - - be - ra - - - na, a la

KB (Keyboard) playing chords in 3rds throughout the measure.

S.1 que'es tu So - - - be - - ra - - - na.

S.2 que'es tu So - - - be - - ra - - - na.

S.3 que'es tu So - - - be - - ra - - - na.

KB (Keyboard) playing chords in 3rds throughout the measure.

162 *Castañuelos hasta ♫ (Castanets until ♫)*

S.1
S.2
S.3
Cst.
KB {

169

Cst.
KB {

176

Cst.
KB {

183

Cst.
KB {

194

1. | 2.

Fine

S.1

S.2

S.3

Cst.

KB

COPLAS (Verses)

204

Moderato

dol.

KB

211

dol.

S.1

1. Tan pre - cioso te con - ci - - bes, y tan San-ta por ex -
2. A - tó - ni-ta la mi - li - - cia del e - jér-ci - to del

KB

216

S.1

tre - - - - mo, que so - lo se te'a - ven - ta - - - ja el que
Cie - - - - lo, ¿Quién es es - ta? se pre - gun - - - ta, ¿que'a-rran-

KB

219

S.1 pu - do,'y qui - so'ha - cer - - lo,
ca tan al - to'el vue - lo?
que só-lo se te'a - ven-
¿Quién es es - ta? se pre-

S.2 que só - lo se te'a - - ven - - -
¿Quién es es - ta? se pre - - -

S.3 que só - lo se te'a - - ven - - -
¿Quién es es - ta? se pre - - -

KB

222

S.1 ta - - - ja el que pu - do,'y qui - so'ha - cer - - lo... Tan pre-
gun - - - ta, ¿que'a-rran - ca tan al - to'el vue - lo? A - tó -

S.2 ta - ja el que pu - do,'y qui - - so'ha - - - cer - - lo, Tan pre-
gun - ta, ¿que'a-rran - ca tan al - - - to'el vue - lo? A - tó -

S.3 ta - ja el que pu - do,'y qui - - so'ha - - - cer - - lo,
gun - ta, ¿que'a-rran - ca tan al - - - to'el vue - lo?

KB

225

S.1 cio-sa te con - ci - - - bes, y tan San-ta por ex - tre - - - mo, que só-
ni-ta la mi - li - - - cia del e - jér-ci - to del Cie - - - lo, ¿Quién es

S.2 cio-sa te con - ci - - - bes, y tan San-ta por ex - tre - - - mo, que só-
ni-ta la mi - li - - - cia del e - jér-ci - to del Cie - - - lo, ¿Quién es

S.3 - y tan San-ta por ex-tre-mo, que só-lo se
del e - jér-ci - - - to del Cie-lo, ¿Quién es es - ta?

KB

229

S.1 lo se te'a-ven - ta - - - ja el que pu - - do,'y_ qui - - so'ha-
es - ta? se pre - - gun - - - ta,¿que'a-rran - ca tan al - - - to'el

S.2 lo se te'a-ven - ta - - - ja el que pu - - do,'y_ qui - - so'ha-
es - ta? se pre - - gun - - - ta,¿que'a-rran - ca tan al - - - to'el

S.3 te'a - - ven - - - ta - - - ja el que pu-do,'y qui-so'ha-cer - lo,
se____ pre - - - gun - - - ta,¿que'a-rran - ca tan al - to'el vue - lo?

KB

232

S.1 cer - lo, que só - lo se te'a - ven - - - - ja el que
 vue - lo? ¿Quién es es - ta? se pre - - gun - - - - ta, ¿que'a-rran-

S.2 cer - lo, que só - lo se te'a - ven - - - - ja el que
 vue - lo? ¿Quién es es - ta? se pre - - gun - - - - ta, ¿que'a-rran-

S.3 que só - lo se te'a - - - ven - - - - ta - - - - ja el que
 ¿Quién es es - ta? se pre - - - gun - - - - ta, ¿que'a-rran-

KB

235

S.1 pu - - - do'y qui - - - so'ha - - - - cer - - - - lo.
 ca tan al - - - to'el vue - - - - lo.

S.2 pu - - - do'y qui - - - so'ha - - - - cer - - - - lo.
 ca tan al - - - to'el vue - - - - lo.

S.3 pu - - - do'y qui - - - so'ha - - - - cer - - - - lo.
 ca tan al - - - to'el vue - - - - lo.

KB

Keyboard Reduction

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INTRODUCCIÓN (Introduction)

Moderato

The score consists of five systems of musical notation for keyboard. System 1 (measures 1-5) starts in common time, key signature of one flat, with dynamic f. Measures 1-4 show a steady bass line and a treble line with chords and eighth-note patterns. Measure 5 begins with a forte dynamic f. System 2 (measures 6-10) continues in common time, key signature of one flat, with dynamics f and p. System 3 (measures 11-15) changes to common time, key signature of one sharp, with dynamics f and p. System 4 (measures 16-20) changes back to common time, key signature of one flat, with dynamics f and p. System 5 (measures 21-25) returns to common time, key signature of one flat, with dynamics f.

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2
26

32

ESTRIBILLO (Refrain)
Allegro

35

41

47

52

58

64

70

75

82

4

88

92

97

105

111

117

5

122

130

138

dol.

146

152

157

6

162

168

174

180

188

198

COPLAS (Verses)

7

204 **Moderato**

210

216

224

229

233

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