

Se glorien los mundanos

*Villancico y Baile al Santísimo Sacramento
de los Seises en la Catedral de Sevilla*

Hilarión Eslava



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

ART: Corpus Christi poster from 1997; www.sevilla.org

CPE-167

Se glorien los mundanos

Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato
(8va alta)

Flute

Oboe 1

Oboe 2

Horns in C

Bassoon

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Soprano 1

Soprano 2

Soprano 3

Keyboard Reduction

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

7

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

dol.
Seglo - ri - en los mun - da - nos en sus ca - ba - llos y

S.2

dol.
Seglo - ri - en los mun - da - nos en sus ca - ba - llos y

S.3

dol.
Seglo - ri - en los mun - da - nos en sus ca - ba - llos y

KB

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12

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
tre - - nes y se den mil pa-ra - bie - nes en sus fes - ti - nes in - sa - nos,

S.2
tre - - nes y se den mil pa-ra - bie - nes en sus fes - ti - nes in - - sa - nos,

S.3
tre - - nes y se den mil pa-ra - bie - nes en sus fes - ti - nes in - - sa - nos,

KB

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17

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

mien-tras los fie-les Cris - tia-nos, de-tes - tan - do la'im-pie - dad, al Dios

mien-tras los fie-les Cris - tia-nos, de-tes - tan - do la'im-pie - dad, al Dios

mien-tras los fie-les Cris - tia-nos, de-tes - tan - do la'im-pie - dad, al Dios

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23

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
de la Ma-jes - tad enal - to tem-plo ve - ne-ran, y'el mi - la-gro con-si - de - ran ma-yor

S.2
de la Ma-jes - tad enal - to tem-plo ve - ne-ran, y'el mi - la-gro con-si - de - ran ma-yor

S.3
de la Ma-jes - tad enal - to tem-plo ve - ne-ran, y'el mi - la-gro con-si - de - ran ma-yor

KB

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29

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
de su ca - ri - - dad,

S.2
de su ca - ri - - dad,

S.3
de su ca - ri - - dad,

KB

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ESTRIBILLO (Refrain)

Moderato

37

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

S.1 *dol.*
Tu nom - - - bre Di - vi - - no, Je - sús, in - vo-

KB

38

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
ca - mos, y Dios, te'a-do - ra - - mos, por nos en-car-

KB

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

43

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
na - do, y'en hos - - - tia'a-bre - via - - - do de cé - - - li-co pan, y'en

S.2
y'en hos - tia'a - bre - - - via - do de cé - li - co pan, y'en

S.3
y'en hos - tia'a - bre - - - via - do de cé - li - co pan, y'en

KB
dol.

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48

The musical score page 10 consists of ten staves. From top to bottom: Flute (Fl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), Soprano 1 (S.1), Soprano 2 (S.2), Soprano 3 (S.3), and Keyboard (KB). The music is in common time (indicated by '48'). The vocal parts (S.1, S.2, S.3) sing the same melody in three-part harmony. The KB part provides harmonic support with sustained chords. The vocal parts sing the lyrics: "hos - - - tia'a-bre - via - - - do de cé - - - li-co pan." The KB part starts at measure 10.

53

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

Tu nom - - bre Di - vi - - no, Je - sús, in - vo - ca - mos, y

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59

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
Dios, te'ado - ra - - mos, por nos en - car - na - - - -

S.2
Dios, te'ado - ra - - mos, por nos en - car - na - - - -

S.3
Dios, te'ado - ra - - mos, por nos en - car - na - - - -

KB

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

63

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
do, en car - - na - - - do,

S.2
do, en - - car - - na - - - do,

S.3
do, en - - car - - na - - - do,

KB

The musical score consists of ten staves of music. The top six staves are instrumental: Flute, Oboe 1, Oboe 2, Clarinet (C Hn.), Bassoon (Bsn.), and Violin 1. The bottom four staves are also instrumental: Violin 2, Viola (Vla.), Cello (Vc.), and Bass (Cb.). Below these instrumental staves are three vocal staves: Soprano 1 (S.1), Soprano 2 (S.2), and Soprano 3 (S.3). The vocal parts sing a three-part setting of the lyrics "do, en car - - na - - - do," with each soprano part singing a different part of the phrase. The vocal parts are supported by a basso continuo line (Keyboard, KB) at the bottom. Various dynamics are indicated throughout the score, including "dol." (dolcissimo) and "p" (pianissimo). Measure numbers 63 and 64 are present at the top left of the page.

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67

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1 *dol.*
y'en hos-tia'a-bre - via - - - - do, _____ de cé - - - - li - co

S.2 *dol.*
y'en hos-tia'a-bre via - - - - - do, _____ de cé - - - - li - co -

S.3 *dol.*
y'en hos-tia'a-bre via - - - - - do, _____ de cé - - - - li - co -

KB

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71

Fl. dol.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1 pan, y'en hos-tia'a-bre via - - - - do, de cé - - li-co pan, de

S.2 pan, y'en hos-tia'a-bre via - - - - do, de cé - li - co pan, de

S.3 pan, y'en hos-tia'a-bre via - - - - do, de cé - li - co pan, de

KB

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76

Fl. dol.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1 dol.

Vln. 2 p

Vla. p

Vc. p

Cb. p

S.1 cé - li - - co pan. Tu

S.2 cé - li - - co pan. Tu nom - - bre di -

S.3 cé - li - - co pan. Tu nom - - bre di - vi - dol.

KB p

82

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
nom - - bre di - vi - - no, Je - sús, in - vo - ca - mos, y

S.2
vi - no, Je - - sús, in - vo - - ca - - - mos, y Dios te'a-do-

S.3
no, Je - - sús, in - vo - - ca - mos, y Dios te'a-do - ra - - - -

KB

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87

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
Dios, te'a-do - ra - - mos, por nos en - car-na - - - do, y'en hos -

S.2
ra - mos por nos en - - - car -, en - car-na - - - do, y'en hos -

S.3
mos por nos en - - - car -, en - car-na - - - do, y'en hos -

KB

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91^s

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

f
dol.
f
dol.
f
dol.
f
p

tia'a - bre-via - - do, de cé - - - li - - co pan, y'en hos - - tia'a - bre-via -
tia'a - bre-via - - do, de cé - - - li - - co pan, y'en hos - - tia'a - bre-via -
tia'a - bre-via - - do, de cé - - - li - - co pan, y'en hos - - tia'a - bre-via -

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96

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

S.1 *Castañuelas hasta ♩ (Castanets until ♩)*
 do, de cé - - - li - - co pan.

S.2 *Castañuelas hasta ♩ (Castanets until ♩)*
 do, de cé - - - li - - co pan.

S.3 *Castañuelas hasta ♩ (Castanets until ♩)*
 do, de cé - - - li - - co pan.

KB

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102^s

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

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108^s

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

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113^s

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

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

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117

Fl.

Ob. 1

Ob. 2

C Hn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

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25
Fine

123^s

Fl.

Ob. 1

3

Ob. 2

C Hn.

Bsn.

Vln. 1

3

Vln. 2

Vla.

Vc.

Cb.

Cst.

S.1

S.2

S.3

KB

3

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COPLAS (Verses)

Moderato

Fl. dol.

Vln. 1 dol.

Vln. 2 dol.

Vla. dol.

Vc. dol.

Cb. dol.

S.1 dol.
1. O'i-ne-
2. Ban -

S.2 dol.
1. O'i-ne-
2. Ban -

S.3 dol.
1. O'i-ne-
2. Ban -

KB dol.

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134

Fl.

Ob. 1

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

S.1
fa - - - - ble_ dul - - zu - - ra,
que - - - te de'es - co - - gi - dos,

S.2
fa - - - - ble_ dul - - zu - - ra,
que - - - te de'es - co - - gi - dos,

S.3
fa - - - - ble_ dul - - zu - - ra,
que - - - te de'es - co - - gi - dos,

KB

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138^s

Fl.

Ob. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
men - to,
ña - - do,

que for - mas el
jquien me die - ra que

cres.
con - ten - - to de
hon - ra - - - do, te

f dim.

S.2
men - to,
ña - - do,

que for - mas el
jquien me die - ra que

cres.
con - ten - - to de
hon - ra - - - do, te

f dim.

S.3
men - to,
ña - - do,

que for - mas el
jquien me die - ra que

cres.
con - ten - - to de
hon - ra - - - do, te

f dim.

KB

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142^s

Fl.

Ob. 1

C Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1

S.2

S.3

KB

quién sa-be, de quién sa-be de'a - mor,
lo - gre yo, te lo - gre yo mi - rar!

imá - ha - ya la lo - cu - ra y
Y que - re-co - no - ci - dos

quién sa-be, de quién sa-be de'a - mor,
lo - gre yo, te lo - gre yo mi - rar!

imá - ha - ya la lo - cu - ra y
Y que - re-co - no - ci - dos

quién sa-be, de quién sa-be de'a - mor,
lo - gre yo, te lo - gre yo mi - rar!

imá - ha - ya la lo - cu - ra y
Y que - re-co - no - ci - dos

p *f*

p *f*

p *f*

p *f*

p *f*

mp *f*

mp *f*

mp *f*

p *f*

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147

Fl.

Ob. 1

C Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
gran - de 'a-tre - vi - mien - to del mun - do, que'el por - ten - to des-
to - dos al ex - tre - ma - - do fa - vor, con tal bo - ca - - do se

S.2
gran - de 'a-tre - vi - mien - to del mun - do, que'el por - ten - to des-
to - dos al ex - tre - ma - - do fa - vor, con tal bo - ca - - do se

S.3
gran - de 'a-tre - vi - mien - to del mun - do, que'el por - ten - to des-
to - dos al ex - tre - ma - - do fa - vor, con tal bo - ca - - do se

KB

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151^s

Fl.

Ob. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S.1
pre - cia del Se - ñor!
quie - ran re - - ga - lar,

S.2
pre - cia del Se - ñor!
quie - ran re - - ga - lar,

S.3
pre - cia del Se - ñor!
quie - ran re - - ga - lar,

KB

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Flute

Se glorien los mundanos Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato
(8va alta)
dol.

ESTRIBILLO (Refrain)

Moderato
33 8 14
dol.

2

66 **5**
dol.
[66-70]

76 **2**
dol.
[79-80]

85

91

96

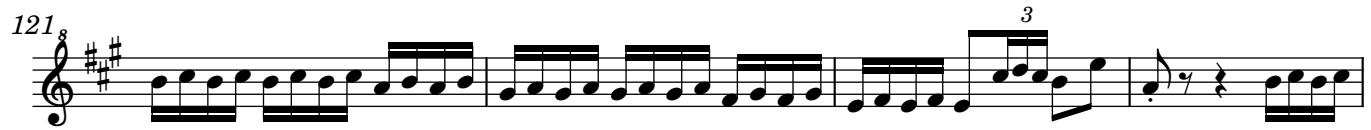
101

105

109

113

116 

121 

125 

COPLAS (Verses)

129 
Moderato
dol.
[134-135]

137 
[137-138]
f

144 
f

152 
D.S. al Fine
p

Oboe 1

Se glorien los mundanos

Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

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Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

Musical score for piano, page 10, measures 11-12. The key signature is common C. Measure 11 starts with a forte dynamic (f) and a forte bass note. Measure 12 begins with a piano dynamic (p). The music features eighth-note patterns and sixteenth-note figures, with various dynamics like forte, piano, and dolce (dol.) indicated.

Musical score for piano, page 10, measures 7-12. 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 7 begins with a sixteenth-note pattern followed by a forte dynamic (f). Measure 8 starts with a piano dynamic (p) and contains a sixteenth-note pattern with a fermata over the eighth note. Measure 9 begins with a piano dynamic (p) and contains a sixteenth-note pattern with a fermata over the eighth note. Measure 10 begins with a piano dynamic (p) and contains a sixteenth-note pattern with a fermata over the eighth note. Measure 11 begins with a piano dynamic (p) and contains a sixteenth-note pattern with a fermata over the eighth note. Measure 12 begins with a piano dynamic (p) and contains a sixteenth-note pattern with a fermata over the eighth note.

E. ESTRIBILLO (Refrain)

22 **Moderato**

21

The musical score for section z1 spans measures 33 through 53. The key signature is one sharp (F# major). The time signature is common time (indicated by '4'). The dynamic is forte (f). The score consists of two staves. The top staff features a continuous eighth-note pattern of eighth-note pairs. The bottom staff features a continuous eighth-note pattern of eighth-note pairs.

A musical score for piano, page 10, system 60. The score consists of a single treble clef staff. It features a series of notes and rests, primarily eighth and sixteenth notes. Two dynamics are explicitly written: 'rf' (ritenando) at the beginning of the measure and 'dol.' (dolcissimo) in the middle of the measure. The music continues with a pattern of eighth and sixteenth notes, some with grace marks.

A musical score for piano, page 10, system 2. The score consists of a single treble clef staff. The music begins with a dotted half note followed by a sharp sign. This is followed by a dotted quarter note, a rest, and a sixteenth-note cluster (two groups of four notes). A dotted half note with a sharp sign follows, with a sixteenth-note cluster below it. The pattern continues with a dotted quarter note, a rest, and a sixteenth-note cluster. The dynamic level changes to forte (f) at the end of the measure.

76

6

[79-84] **f**

10

88

89

90

mp

f

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2

94

100

104

109

113

116

121

124

Fine

COPLAS (Verses)

Moderato

129 **6** 2 **f**

[130-135] [137-138]

143 **f**

150 **p** D.S. al Fine

Oboe 2

Se glorien los mundanos
Villancico y Baile al Santísimo Sacramento
de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato



§ ESTRIBILLO (Refrain)

33 Moderato



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7/21/23

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CPE-167

2

88

94

100

106

114

123 Fine

COPLAS (Verses)

129 **Moderato**

25 D.S. al Fine

[130-154]

Horns in C

Se glorien los mundanos Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction section. Key: C. Time signature: common time. Dynamics: *p*, *f*. Measure numbers: 8. Measure 8: *f*. Measure 9-16: *f*.

Musical score for the Introduction section, measures 17-22. Key: C. Time signature: common time. Dynamics: *p*. Measure 17: *p*. Measure 19-22: *f*. Measure 27-32: *f*.

ESTRIBILLO (Refrain)

Moderato

Musical score for the Refrain section, measures 33-53. Key: C. Time signature: common time. Dynamics: *f*. Measure 33: *f*. Measures 33-53: *f*.

Musical score for the Refrain section, measures 59-66. Key: C. Time signature: common time. Dynamics: *rf*, *f*. Measure 66: *f*.

Musical score for the Refrain section, measures 76-79. Key: C. Time signature: common time. Dynamics: *f*. Measure 79: *f*.

Musical score for the Refrain section, measures 88-91. Key: C. Time signature: common time. Dynamics: *p*, *f*, *p*, *f*.

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CPE-167

2

99

107

[114-115]

117

[121-122]

2

Fine

COPLAS (Verses)

Moderato

129

14

[130-143]

p

f

D.S. al Fine

4

[151-154]

Bassoon

Se glorien los mundanos Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

ESTRIBILLO (Refrain)

Moderato

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

7/21/23

Edited 2023 by Rebecca Rufin

CPE-167

2

97

106

115

124

Fine

COPLAS (Verses)

129 **Moderato**

25 D.S. al Fine

[130–154]

Violin 1

Se glorien los mundanos
Villancico y Baile al Santísimo Sacramento
de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

The musical score consists of five staves of violin music. Staff 1 (measures 1-5) starts with a dynamic 'dol.' and features eighth-note patterns. Staff 2 (measures 6-11) begins with a dynamic 'f' and includes a dynamic 'p' in measure 8. Staff 3 (measures 12-17) and Staff 4 (measures 18-23) continue the eighth-note patterns. Staff 5 (measures 24-29) concludes with a dynamic 'pp'.

2
 **ESTRIBILLO (Refrain)**

33 **Moderato**

38

44

50

56

61

64

70



76

82

89

92

96

101

105

109

113

116

4

121

124

Fine

COPLAS (Verses)

129 **Moderato**

dol.

135

140

rf

145

p

f

151

p

D.S. al Fine

Violin 2

Se glorien los mundanos Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

Musical score for Violin 2, Introduction section, measures 1-6. The score is in common time (C). The key signature changes from C major (no sharps or flats) to G major (one sharp) at measure 7. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-6 continue with eighth-note patterns.

Musical score for Violin 2, Introduction section, measures 7-13. Measure 7 begins with a quarter note followed by eighth-note pairs. Measure 8 starts with a forte dynamic (f) and a piano dynamic (p). Measures 9-13 continue with eighth-note patterns.

Musical score for Violin 2, Introduction section, measures 14-20. Measure 14 features a melodic line with eighth and sixteenth notes. Measures 15-20 continue with eighth-note patterns, ending with a piano dynamic (pp).

Musical score for Violin 2, Introduction section, measures 21-27. Measure 21 starts with a quarter note followed by eighth notes. Measures 22-27 continue with eighth-note patterns, ending with a piano dynamic (pp).

§ ESTRIBILLO (Refrain)

33 Moderato

Musical score for Violin 2, Refrain section, measures 33-37. The score is in common time (3/4). Measure 33 starts with a piano dynamic (p) and a eighth-note pattern. Measures 34-37 continue with eighth-note patterns.

Musical score for Violin 2, Refrain section, measures 38-42. Measure 38 starts with a eighth-note pattern. Measures 39-42 continue with eighth-note patterns.

Musical score for Violin 2, Refrain section, measures 43-47. Measure 43 starts with a eighth-note pattern. Measures 44-47 continue with eighth-note patterns.

2

51

57

64

70

76

82

88

96

103

110

118

125

Fine

COPLAS (Verses)

129 **Moderato**

135

141

146

151

D.S. al Fine

Viola

Se glorien los mundanos
Villancico y Baile al Santísimo Sacramento
de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction, measures 1-11. The score is in common time (indicated by a 'C') and consists of two staves. The top staff is in G major (indicated by a 'G' and a sharp sign) and the bottom staff is in F major (indicated by an 'F'). The tempo is 'Moderato'. Measure 1 starts with a dynamic 'p' (piano). Measures 2-11 show a continuous pattern of eighth and sixteenth notes, with dynamics including 'f' (fortissimo) at the end of measure 11.

Musical score for the Introduction, measures 12-23. The score continues in common time. Measure 12 begins with a dynamic 'p'. Measures 13-23 show a continuation of the rhythmic pattern, with measure 23 ending with a dynamic 'pp' (pianississimo).

Musical score for the Introduction, measures 24-33. The score continues in common time. Measure 24 begins with a dynamic 'p'. Measures 25-33 show a continuation of the rhythmic pattern, with measure 33 ending with a dynamic 'pp'.

§ ESTRIBILLO (Refrain)

33 Moderato

Musical score for the Refrain, measures 33-48. The score is in common time. Measure 33 begins with a dynamic 'p'. Measures 34-48 show a continuous pattern of eighth and sixteenth notes.

Musical score for the Refrain, measures 49-64. The score is in common time. Measure 49 begins with a dynamic 'p'. Measures 50-64 show a continuation of the rhythmic pattern.

Musical score for the Refrain, measures 65-80. The score is in common time. Measure 65 begins with a dynamic 'p'. Measures 66-80 show a continuation of the rhythmic pattern.

Musical score for the Refrain, measures 81-96. The score is in common time. Measure 81 begins with a dynamic 'f' (fortissimo). Measures 82-96 show a continuation of the rhythmic pattern.

2

58

63

68

75

80

86

93

100

104

110

116

122

Fine

COPLAS (Verses)

129 **Moderato**

136

143

151

D.S. al Fine

Violoncello

Se glorien los mundanos Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction, measures 1-11. The score is for Violoncello (C-clef) in common time (indicated by a 'C'). The key signature changes from C major (no sharps or flats) to G major (one sharp). Measure 1 starts with a dynamic 'p' and a crescendo '(>)'. Measures 2-11 continue with various patterns of eighth and sixteenth notes, including slurs and grace notes, with dynamics 'f' and 'p' appearing in measure 11.

Musical score for the Introduction, measures 12-21. The score continues in common time with a key signature of one sharp. Measures 12-15 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes. Measures 16-21 show a similar pattern with a dynamic 'pp' in measure 21.

Musical score for the Introduction, measures 22-31. The score continues in common time with a key signature of one sharp. Measures 22-25 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes. Measures 26-31 show a similar pattern with a dynamic 'pp' in measure 31.

§ ESTRIBILLO (Refrain)

Moderato

Musical score for the Refrain, measures 32-40. The score is in common time with a key signature of one sharp. Measures 32-39 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes. Measure 40 concludes with a fermata over the last note.

Musical score for the Refrain, measures 41-48. The score is in common time with a key signature of one sharp. Measures 41-48 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes.

Musical score for the Refrain, measures 49-56. The score is in common time with a key signature of one sharp. Measures 49-56 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes.

Musical score for the Refrain, measures 57-64. The score is in common time with a key signature of one sharp. Measures 57-64 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes, concluding with a dynamic 'f'.

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

7/21/23

Edited 2023 by Rebecca Rufin

CPE-167

2

56

62

rf

p

68

74

f

p

81

87

p

f

94

p

f

103

111

118

124

Fine

COPLAS (Verses)

129 **Moderato**

dol.

137

144

151

p

D.S. al Fine

Contrabass

Se glorien los mundanos Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Introduction, measures 1-11. The score is for Contrabass (Bassoon). The key signature is common time (C). Measure 1 starts with a dynamic *p*. Measures 2-11 show a rhythmic pattern of eighth and sixteenth notes with various dynamics including *f*, *p*, and *p>*.

Musical score for the Introduction, measures 12-21. The key signature changes to G major (one sharp). Measure 12 begins with a dynamic *p>*. Measures 13-21 continue the rhythmic pattern with various dynamics including *p>*, *f*, and *p*.

Musical score for the Introduction, measures 22-31. The key signature changes to A major (two sharps). Measure 22 begins with a dynamic *p>*. Measures 23-31 continue the rhythmic pattern with various dynamics including *p>*, *f*, and *pp*.

§ ESTRIBILLO (Refrain)

Moderato

Musical score for the Refrain, measures 32-41. The key signature changes to 3/4 time. Measure 32 begins with a dynamic *p*. Measures 33-41 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for the Refrain, measures 42-51. The key signature changes to 3/4 time. Measure 42 begins with a dynamic *p*. Measures 43-51 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for the Refrain, measures 52-61. The key signature changes to 3/4 time. Measure 52 begins with a dynamic *p*. Measures 53-61 show a rhythmic pattern of eighth and sixteenth notes.

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

7/21/23

Edited 2023 by Rebecca Rufin

CPE-167

2

52

58

65

p

70

f

77

p

84

p

91

f

99

108

116

123

COPLAS (Verses)

129 **Moderato**
dol.

137

144

151

D.S. al Fine

Castanets

Se glorien los mundanos Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

(Song and Dance for the Blessed Sacrament by the Seises in the Cathedral of Seville)

Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

32

[1-32]

ESTRIBILLO (Refrain)

Moderato

66

[33-98]

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

99

107

114

121

Fine

COPLAS (Verses)

129

Moderato

25

D.S. al Fine

[130-154]

Vocal Parts w/Castanets & Keyboard Reduction

Se glorien los mundanos

*Villancico y Baile al Santísimo Sacramento
de los Seises en la Catedral de Sevilla*

Hilarión Eslava



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

ART: Corpus Christi poster from 1997; www.sevilla.org

CPE-167

Se glorien los mundanos

Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

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Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

Moderato

Keyboard Reduction

12

S.1 tre - nes y se den mil pa-ra - bie - nes en sus fes - ti - nes in - sa-nos,

S.2 tre - nes y se den mil pa-ra - bie - nes en sus fes - ti - nes in - sa-nos,

S.3 tre - nes y se den mil pa-ra - bie - nes en sus fes - ti - nes in - sa-nos,

KB {

17

S.1 mien-tras los fie - les Cris - tia - nos, de - tes - tan - do la'im-pie -

S.2 mien-tras los fie - les Cris - tia - nos, de - tes - tan - do la'im-pie -

S.3 mien-tras los fie - les Cris - tia - nos, de - tes - tan - do la'im-pie -

KB {

22

S.1 dad, al Dios de la Ma-jes - tad en al - to tem-plo ve - ne-ran, y'el mi-

S.2 dad, al Dios de la Ma-jes - tad en al - to tem-plo ve - ne-ran, y'el mi-

S.3 dad, al Dios de la Ma-jes - tad en al - to tem-plo ve - ne-ran, y'el mi-

KB

27

S.1 la-gro con-si - de - ran ma-yor de su ca - ri - dad, de su ca - ri - dad.

S.2 la-gro con-si - de - ran ma-yor de su ca - ri - dad, de su ca - ri - dad.

S.3 la-gro con-si - de - ran ma-yor de su ca - ri - dad, de su ca - ri - dad.

KB

ESTRIBILLO (Refrain)

5

33 Moderato

S.1

dol.

Tu nom - - - bre Di - vi - - no, Je-

KB

p

37

S.1

sús, in - vo - ca - mos, y Dios, te'a-do -

KB

41

S.1

ra - - mos, por nos en-car - na - - do, y'en hos - - - tia'a-bre -

S.2

dol.

y'en hos - tia'a - bre -

S.3

dol.

y'en hos - tia'a - bre -

KB

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

7/21/23

Edited 2023 by Rebecca Rufin

CPE-167

45

S.1 via - - - do de cé - - - li co pan, y'en hos - - - tia'a-bre-

S.2 via - do de cé - li - co pan, y'en hos - tia'a - bre - -

S.3 via - do de cé - li - co pan, y'en hos - tia'a - bre - -

KB *dol.*

49

S.1 via - - - do de cé - - - li co pan.

S.2 via - do de cé - - li - co pan.

S.3 via - do de cé - - li - co pan.

KB

57

S.1 ca - mos, y Dios, te'a-do - ra - - mos, por

S.2 ca - mos, y Dios, te'a-do - ra - mos, por

S.3 ca - mos, y Dios, te'a-do - ra - mos, por

KB

This musical score shows three vocal parts (S.1, S.2, S.3) and a keyboard part (KB) at measure 57. The vocal parts sing the lyrics "ca - mos, y Dios, te'a-do - ra - - mos, por" in unison. The keyboard part provides harmonic support with eighth-note chords in both the treble and bass staves.

61

S.1 nos en-car - na - - - do, en car - - na - - - do,

S.2 nos en-car - na - - - do, en - car - - na - - - do,

S.3 nos en-car - na - - - do, en - car - - na - - - do,

KB *r'f* dol.

66

S.1 y'en hos-tia'a-bre - via - - - do, de cé - - - li-co

S.2 y'en hos-tia'a-bre via - - - do, de cé - - - li-co-

S.3 y'en hos-tia'a-bre via - - - do, de cé - - - li-co-

KB dol.

71

S.1 pan, y'en hos-tia'a-bre via - - - do, de cé - - li-co pan, de

S.2 pan, y'en hos-tia'a-bre via - - - do, de cé - li - co pan, de

S.3 pan, y'en hos-tia'a-bre via - - - do, de cé - li - co pan, de

KB

76

S.1 cé - - li - - co pan.

S.2 cé - - li - - co pan. Tu

S.3 cé - - li - - co pan. Tu nom - - - bre di -

KB

81

S.1 *dol.*
 Tu nom - - - bre di - vi - - no, Je - sús, in - vo -

S.2
 nom - - - bre di - vi - - no, Je - - sús, in - vo - - ca - - - -

S.3
 vi - - - - - no, Je - - sús, in - vo - - ca - - mos, *f* y

KB {

85

S.1
 ca - mos, *f* y Dios, te'a-do - ra - - mos, por nos

S.2
 mos, *f* y Dios te'a-do - ra - mos por nos en - - - car -,

S.3
 Dios te'a-do - ra - - - - mos por nos en - - - car -,

KB {

89

S.1 *dol.* *f*
 en - car-na - - - - do, y'en hos - tia'a - bre-via - - do, de cé -

S.2 *dol.* *f*
 en - car-na - - - - do, y'en hos - tia'a - bre-via - - do, de cé -

S.3 *dol.* > > *f* >
 en - car-na - - - - do, y'en hos - - tia'a - bre-via - - do, de cé - -

KB *p* *f*

93

S.1 *dol.* *f*
 li - - - co pan, y'en hos - tia'a - bre-via - do, de cé - - li - - - co

S.2 *dol.* *f*
 li - - - co pan, y'en hos - tia'a - bre-via - do, de cé - - li - - - co

S.3 *dol.* > > *f* >
 li - - - co pan, y'en hos - - tia'a - bre-via do, de cé - - li - - - co

KB *p* *f*

98

S.1 Castañuelas hasta ♫ (Castanets until ♫)
pan.

S.2 Castañuelas hasta ♫ (Castanets until ♫)
pan.

S.3 Castañuelas hasta ♫ (Castanets until ♫)
pan.

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

KB

103

Cst.

KB

107

Cst.

KB

111

Cst.

KB

114

Cst. KB

117

Cst. KB

121

Cst. KB

124

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

Fine

This musical score consists of five systems of music. Systems 114, 117, and 121 feature parts for Cst. (organ) and KB (keyboard). System 124 features parts for S.1, S.2, S.3, Cst., and KB. The score concludes with a 'Fine' at the end of system 124.

COPLAS (Verses)

Moderato

129 KB *dol.*

133 S.1 dol.
 1. O'i-ne - fa - - - ble dul - - zu - ra,
 2. Ban - - que - - - te de'es-co - - gi - dos,
 KB *dol.*
 1. O'i-ne - fa - - - ble dul - - zu - ra,
 2. Ban - - que - - - te de'es-co - - gi - dos,
 KB *dol.*
 1. O'i-ne - fa - - - ble dul - - zu - ra,
 2. Ban - - que - - - te de'es-co - - gi - dos,

137 S.1 *cres.*
 gra - - do'a - - li - - men - to,
 hom - bre des-de - - ña - do,
 que for - mas el con -
 j quien me die - ra que hon -
 S.2 *cres.*
 gra - - do'a - - li - - men - to,
 hom - bre des-de - - ña - do,
 que for - mas el con -
 j quien me die - ra que hon -
 S.3 *cres.*
 gra - - do'a - - li - - men - to,
 hom - bre des-de - - ña - do,
 que for - mas el con -
 j quien me die - ra que hon -

KB *rif.*

141

S.1 *f dim.* *mp*
ten - to de quien sa-be, de quien sa - be de'a - mor, ¡mal
ra - - do, te lo - gre yo, te lo - gre yo mi - rar! Y

S.2 *f dim.* *mp*
ten - to de quien sa-be, de quien sa - be de'a - mor, ¡mal
ra - - do, te lo - gre yo, te lo - gre yo mi - rar! Y

S.3 *f dim.* *mp*
ten - to de quien sa-be, de quien sa - be de'a - mor, ¡mal
ra - - do, te lo - gre yo, te lo - gre yo mi - rar! Y

KB { *p* *f* *mp*

145

S.1 *f* *mp*
ha - ya la lo - cu - - ra y gran - de'a-tre - vi - mien - to del
que_ re-co - no - ci - - dos to - dos al ex - tre - ma - - do fa -

S.2 *f* *mp*
ha - ya la lo - cu - - ra y gran - de'a-tre - vi - mien - to del
que_ re-co - no - ci - - dos to - dos al ex - tre - ma - - do fa -

S.3 *f* *mp*
ha - ya la lo - cu - - ra y gran - de'a-tre - vi - mien - to del
que_ re-co - no - ci - - dos to - dos al ex - tre - ma - - do fa -

KB { *p* *f* *mp*

149

S.1 mun - - do, que'el por - ten - - to des - pre - cia del Se -
vor,___ con tal___ bo - ca - - - do se quie - ran re - - ga -

S.2 mun - - do, que'el por - ten - - to des - pre - cia del Se -
vor,___ con tal___ bo - ca - - - do se quie - ran re - - ga -

S.3 mun - - do, que'el por - ten - - to des - pre - cia del Se -
vor,___ con tal___ bo - ca - - - do se quie - ran re - - ga -

KB *p* > *f* *p*

152

S.1 ñor! des - - pre - - cia del Se - ñor!
lar, se quie - ran re - - - ga - lar.

S.2 ñor! des - - pre - - cia del Se - ñor!
lar, se quie - ran re - - - ga - lar.

S.3 ñor! des - - pre - - cia del Se - ñor!
lar, se quie - ran re - - - ga - lar.

KB

Keyboard Reduction

Se glorien los mundanos Villancico y Baile al Santísimo Sacramento de los Seises en la Catedral de Sevilla

Let the Worldly Boast

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Hilarión Eslava, 1837

INTRODUCCIÓN (Introduction)

Moderato

dol.

7

14

21

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

7/21/23

Edited 2023 by Rebecca Rufin

CPE-167

2
28

ESTRIBILLO (Refrain)

33 **Moderato**

37

41

46

50

Musical score for organ, featuring six staves of music. The score consists of two systems of three staves each.

System 1 (Measures 54-57):

- Staff 1 (Treble): Dynamics f, eighth-note pairs, sixteenth-note patterns.
- Staff 2 (Bass): Sixteenth-note patterns.
- Staff 3 (Pedal): Sixteenth-note patterns.

System 2 (Measures 58-61):

- Staff 1 (Treble): Sixteenth-note patterns.
- Staff 2 (Bass): Sixteenth-note patterns.
- Staff 3 (Pedal): Sixteenth-note patterns.

System 3 (Measures 62-65):

- Staff 1 (Treble): Dynamics rf, sixteenth-note patterns. Note "dol." (dolcissimo) above staff.
- Staff 2 (Bass): Sixteenth-note patterns.
- Staff 3 (Pedal): Sixteenth-note patterns.

System 4 (Measures 66-69):

- Staff 1 (Treble): Sixteenth-note patterns.
- Staff 2 (Bass): Sixteenth-note patterns.
- Staff 3 (Pedal): Sixteenth-note patterns.

System 5 (Measures 70-73):

- Staff 1 (Treble): Sixteenth-note patterns.
- Staff 2 (Bass): Sixteenth-note patterns.
- Staff 3 (Pedal): Sixteenth-note patterns.

System 6 (Measures 74-77):

- Staff 1 (Treble): Sixteenth-note patterns.
- Staff 2 (Bass): Sixteenth-note patterns.
- Staff 3 (Pedal): Sixteenth-note patterns.

4

81 *dol.*

85

f

89

p

f

93

p

f

98

103

107

111

114

117

121

124

Fine

COPLAS (Verses)

129 **Moderato**
dol.

134

138

143

147

152 D.S. al Fine