

Con cánticos sonoros

*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)

ART: By Elena Montero Torrejón, from the book “La Magia de los Seises de Sevilla”, Ed. Alfar (2018)

CPE-213

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

The musical score consists of ten staves of music for various instruments. The instrumentation includes Flute, Oboe 1, Oboe 2, Bassoon, Horn in E, Violin 1, Violin 2, Viola, Violoncello, Contrabass, Soprano 1, Soprano 2, Soprano 3, and Castanets. The score is in common time (indicated by '8') and major key (indicated by a sharp sign). The dynamics are marked with 'f' (fortissimo), 'dol.' (dolcissimo), and 'p' (pianissimo). The score begins with a rhythmic pattern of eighth and sixteenth notes, followed by sustained notes and grace notes. The vocal parts (Soprano 1, 2, 3) enter later in the piece.

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Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

This musical score page contains ten staves of music for various instruments. The instruments listed from top to bottom are Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), English Horn (E Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The Double Bass part is grouped under a brace with the label 'KB'. The score is in common time and consists of four measures. Measure 1 starts with a rest for the Flute and Oboes, followed by eighth-note patterns for the Bassoon and Double Bass. Measure 2 begins with eighth-note patterns for the Oboes and Bassoon, followed by eighth-note patterns for the Flute and Double Bass. Measure 3 starts with eighth-note patterns for the Flute and Double Bass, followed by eighth-note patterns for the Oboes and Bassoon. Measure 4 concludes with eighth-note patterns for the Flute and Double Bass. Dynamic markings include 'dol.' (diminuendo), 'f' (fortissimo), and 'p' (pianissimo). Performance instructions like '>' (slur) and '>' (accents) are also present.

9

Fl. *p* *f* *f*

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

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

Bsn. *p* *f* *f*

E Hn. *p* *f*

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

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

Vla. *p* *f* *f*

Vc. *p* *f* *f*

Cb. *p* *f* *f*

S. 1 — *f*
Con cán - ti - cos so -

S. 2 — *f*
Con cán - ti - cos so -

S. 3 — *f*
Con cán - ti - cos so -

KB *p* *f* *f*

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13

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

dol.

no - - - ros, con m ú - si - ca su - a - - - ve a la siem - pre

S. 2

dol.

no - - - ros, con m ú - si - ca su - a - - - ve a la siem - pre

S. 3

dol.

no - - - ros, con m ú - si - ca su - a - - - ve a la siem - pre

KB

17

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

dol.

f

f

f

p

f

p

f

p

f

p

dol.

f

pu - - - ra nues - tras vo-ces a - la - ben,

dol.

f

pu - - - ra nues - tras vo-ces a - la - ben,

dol.

f

pu - - - ra nues - tras vo-ces a - la - ben,

p

f

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1 *dol.*
que por más, que por más que se'em - pe - - - ñen,

S. 2 *dol.*
que por más, que por más que se'em - pe - - - ñen,

S. 3 *dol.*
que por más, que por más que se'em - pe - - - ñen,

KB

Musical score for orchestra and choir, page 8, measure 24. The score includes parts for 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 vocal parts sing "en tri - nar," while the KB part provides harmonic support.

Fl.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
S. 1 en tri - nar, en tri-nar, en tri -
S. 2 en tri - nar, en tri-nar, en tri -
S. 3 en tri - nar, en tri-nar, en tri -
KB

27

Fl.

Ob. 1 *p*

Ob. 2 *p*

Bsn. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
nar y can-tar - le, can - tar - - le,

S. 2
nar y can-tar - le, can - tar - le,

S. 3
nar y can - tar - le, can - - tar - le,

KB

a tempo

30

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

ja - más lle-ga-rá el pun - - to en que sus him-nos

ja - más lle-ga-rá el pun - - to en que sus him-nos

ja - más lle-ga-rá el pun - - to en que sus him-nos

KB

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34

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

bas - ten, ja - más lle - ga - rá 'el pun - to en que sus him - nos

bas - ten, ja - más lle-ga-rá 'el pun - to en que sus him - nos

bas - - ten, ja - más lle-ga-rá 'el pun - to en que sus him - nos

38

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

bas - - ten, ja - más lle - ga - rá el pun - to en que sus him - nos

bas - - ten, ja - más lle-ga-rá el pun - to en que sus him - nos

bas - - ten, ja - más lle-ga-rá el pun - to en que sus him - nos

KB

Allegro Marcial

13

42

Allegro Marcial

13

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
bas - - - ten.

S. 2
bas - - - ten.

S. 3
bas - - - ten.

KB

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48

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

54

Fl.

Ob. 1

Ob. 2

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

58

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

Musical score for orchestra and keyboard, page 17, system 63. The score consists of ten staves. From top to bottom: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), English Horn (E Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). A keyboard (KB) staff is at the bottom, with a bass staff below it. The key signature is four sharps (F major). The music features various rhythmic patterns, including sixteenth-note figures and sustained notes.

ESTRIBILLO (Refrain)

Fl.

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

dol.

A-le - gré - mo - nos que'hoy dí - - a es la so - lem-ne_ fun - ción de la

dol.

A-le - gré - mo - nos que'hoy dí - - a es la so - lem-ne_ fun - ción de la

dol.

A-le - gré - mo - nos que'hoy dí - - a es la so - lem-ne_ fun - ción de la

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72

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
Pu - ra Con - cep - ción de nues - tra Ma - dre Ma - rí - a.

S. 2
Pu - ra Con - cep - ción de nues - tra Ma - dre Ma - rí - a.

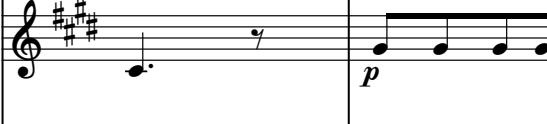
S. 3
Pu - ra Con - cep - ción de nues - tra Ma - dre Ma - rí - a.

KB

77

E Hn. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

S. 1 
Cie-lo'y tier-ra'en su'a - le - grí - a,
de gra -

S. 2 
Cie-lo'y tier-ra'en su'a - le - grí - a,
de gra -

S. 3 
Cie-lo'y tier-ra'en su'a - le - grí - a,
de gra -

KB 

82

E Hn.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

S. 1
cia'os can - ta col - ma - - da, Rei-na'y Ma-dre, dul-ce'y pi - a, ¡Oh, Ma -

S. 2
cia'os can - to col - ma - - da, Rei-na'y

S. 3
cia'os can - to col - ma - - da, Rei-na'y

KB *p*

86

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
rí - - - a'In-ma-cu - la-da! Rei-na'y Ma-dre, dul-ce'y pí - a, ¡Oh, Ma -

S. 2
Ma-dre, dul-ce'y pí - a, ¡Oh, Ma - rí - - - a'In-ma-cu - la - da! Rei-na'y

S. 3
Ma-dre, dul-ce'y pí - a, ¡Oh, Ma - rí - - - a'In-ma-cu - la - da! Rei-na'y

KB

90

Ob. 1

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

ín - - - a'In-ma - cu - la - da! ¡Oh, Ma - rí - - - a'In -

Ma - dre, dul-ce 'y pí - a, ¡Oh, Ma - rí - - - a 'In-ma-cu - la-da!

Ma - dre, dul-ce 'y pí - a, ¡Oh, Ma - rí - - - a 'In-ma-cu - la-da!

dol.

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94

Fl.

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

ma - - cu - - la - - da,' In - ma - - cu - - la - da!

¡Oh, Ma - rí - - - a' In - ma - - cu - - la - da!

¡Oh, Ma - rí - - - a' In - ma - - cu - - la - da!

Fl.

Ob. 1

Ob. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

100

dol.

dol.

dol.

dol.

p

p

p

p

dol.

104

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

S. 1

S. 2

S. 3

KB

Cie-lo'y tier-ra 'en su'a - le - - grí - a

f

Cie-lo'y tier-ra 'en su'a - le - - grí - a

f

Cie-lo'y tier-ra 'en su'a - le - - grí - a

f

mp

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108

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

112

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

mp

cia'os can - ta col - ma - da, Rei-na'y Ma - dre, dul-ce 'y pí - - a, ¡Oh, Ma -

mp

cia'os can - ta col - ma - da, Rei-na'y Ma - dre, dul-ce 'y pí - - a, ¡Oh, Ma -

mp

cia'os can - ta col - ma - da, Rei-na'y Ma - dre, dul-ce 'y pí - - a, ¡Oh, Ma -

KB

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116

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

ré - a 'In-ma - cu - - la - da! Rei-na'y

ré - a 'In-ma - cu - - la - da! Rei-na'y

ré - a 'In-ma - cu - - la - da! Rei-na'y

120

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

Ma - - dre, dul-ce'y pí - - a, ¡Oh, Ma - rí - a'In - ma - cu - la - da!

Ma - - dre, dul-ce'y pí - - a, ¡Oh, Ma - rí - a'In - ma - cu - la - da!

Ma - - dre, dul-ce'y pí - - a, ¡Oh, Ma - rí - a'In - ma - cu - la - da!

124

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

a tempo

130

Fl.

Ob. 1

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

S. 1

A-le - gré - mo - nos que'hoy dí - - a es la so - lem-ne_ fun-

S. 2

A-le - gré - mo - nos que'hoy dí - - a es la so - lem-ne_ fun-

S. 3

A-le - gré - mo - nos que'hoy dí - - a es la so - lem-ne_ fun-

KB

135

Fl. Ob. 1 Ob. 2 Bsn. E Hn. Vln. 1 Vln. 2 Vla. Vc. Cb. S. 1 S. 2 S. 3 KB

ción de la Pu - ra Con - cep - ción de nues - tra Ma - dre Ma - rí - a.

ción de la Pu - ra Con - cep - ción de nues - tra Ma - dre Ma - rí - a.

ción de la Pu - ra Con - cep - ción de nues - tra Ma - dre Ma - rí - a.

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140

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

Cie-lo 'y tier-ra 'en su 'a - le - - grí - - a

Cie-lo 'y tier-ra 'en su 'a - le - - grí - - a

Cie-lo 'y tier-ra 'en su 'a - le - - grí - - a

144

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

de gra - cia'os can - ta col - ma - da, Rei-na'y

de gra - cia'os can - ta col - ma - da, Rei-na'y

de gra - cia'os can - ta col - ma - da, Rei-na'y

148

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

Ma - - - dre, dul-ce 'y pí - - - a, ¡Oh, Ma - rí - a! In - ma - cu - - - la - - -

Ma - - - dre, dul-ce 'y pí - - - a, ¡Oh, Ma - rí - a! In - ma - cu - - - la - - -

Ma - - - dre, dul-ce 'y pí - - - a, ¡O! Ma - rí - a! In - ma - cu - - - la - - -

153

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

da! Rei-na'y Ma - - dre, dul-ce 'y pí - - - a, ¡Oh, Ma - rí-a'In - ma - cu -

S. 2

da! Rei-na'y Ma - - dre, dul-ce 'y pí - - - a, ¡Oh, Ma - rí-a'In - ma - cu -

S. 3

da! Rei-na'y Ma - - dre, dul-ce 'y pí - - - a, ¡O! Ma - rí-a'In - ma - cu -

KB

158

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

Cst.

NOTE: Castanets were not mentioned in the source score, but are traditionally used in "Bailes de Seises". The rhythm shown here is the Editor's suggestion, and may be modified or eliminated at the discretion of the Conductor.

NOTE: Castanets were not mentioned in the source score, but are traditionally used in "Bailes de Seises". The rhythm shown here is the Editor's suggestion, and may be modified or eliminated at the discretion of the Conductor.

KB

164

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

169

Fl.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

dol.

mp

tr

178

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cst.

KB

Fine

Musical score for orchestra and keyboard, page 43, ending 185. The score consists of ten staves:

- F1.** Flute (Treble clef, 4 sharps)
- Ob. 1**
- Ob. 2**
- Bsn.** Bassoon (Bass clef, 4 sharps)
- E Hn.** English Horn (Treble clef, 1 sharp)
- Vln. 1**
- Vln. 2**
- Vla.** Cello (Bass clef, 4 sharps)
- Vc.** Double Bass (Bass clef, 4 sharps)
- Cb.** Double Bass (Bass clef, 4 sharps)
- Cst.** Cello (Bass clef, 4 sharps)
- KB** Keyboard (Treble and Bass clefs, 4 sharps)

The score concludes with a final measure labeled "Fine". The key signature changes from 4 sharps to 1 sharp at the end of the piece.

COPLAS (Verses)

187

Fl. dol.

Ob. 1 dol.

Ob. 2 *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

S. 1 dol.
1. A ti
2. Sin pe -

S. 2 dol.
1. A ti
2. Sin pe -

S. 3 dol.
1. A ti
2. Sin pe -

KB dol.

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192

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
Dios pre - des - ti - - nō____ an-tes que____ sig - los hu -
ca - - - do con - ce - bi - da qui-so Dios____ en____ gra - cia'ha -

S. 2
Dios pre-des - ti - - nō____ an-tes que____ si-glos hu - -
ca - - - do con - ce - - bi - da qui-so Dios____ en gra - cia'ha -

S. 3
Dios pre-des - ti - - nō____ an-tes que____ si-glos hu - -
ca - - - do con - ce - - bi - da qui-so Dios____ en gra - cia'ha -

KB

195

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
bie - ra,
cer - - te,
dar te
li - -

S. 2
bie - - ra,
cer - - te,
dar te
li - -

S. 3
bie - - ra,
cer - - te,
dar te
li - -

KB

This musical score page contains six staves of instrumental parts (Violin 1, Violin 2, Cello, Double Bass, Alto, Tenor) and three staves of vocal parts (Soprano 1, Soprano 2, Soprano 3). The vocal parts sing the lyrics 'bie - ra, cer - - te, dar te li - -' in a three-part setting. The keyboard part (KB) provides harmonic support at the bottom. Measure 195 begins with Violin 1 playing eighth-note patterns, followed by the other instruments and voices. The vocal entries occur in measures 195 and 196. Measure 197 shows a transition with eighth-note patterns from the strings and bassoon.

198

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
*la_____gra - cia pri - me - ra y'en su tiem - - - po te la
bre de cul - pa'y de muer - te, lle - - na de gra - cia'y de*

S. 2
*la_____gra - cia pri - - me - ra y'en su tiem - - - po te la
bre de cul-pa'y de muer - te, lle - - na de gra - cia'y de*

S. 3
*la_____gra - cia pri - - me - ra y'en su tiem - - - po te la
bre de cul-pa'y de muer - te, lle - - na de gra - cia'y de*

KB

201

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
dio.
vi - da.

S. 2
dio.
vi - da.

S. 3
dio.
vi - da.

KB

204

Fl.

Ob. 1

Ob. 2

Bsn.

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

S. 2

S. 3

KB

dol.

f

p

f

p

f

p

f

p

f

p

dol.

Y de gra - - - - - cia,
Por cul - pa nues -

dol.

Y de
Por cul -

dol.

Y de
Por cul -

dol.

Y de
Por cul -

>

f

dol.

>

207

Fl.

Ob. 1

Ob. 2

E Hn. *p*

Vln. 1 *dol.*

Vln. 2 *p*

Vla. *p*

Vc.

Cb.

S. 1
te lle - nó, o - - - bra
- - - tra per - di - da, mas por

S. 2
gra - - cia, te lle - nó, o - bra la más ad -
pa nues-tra per - di - da, mas por la gra - - - cia

S. 3
gra - - cia, te lle - nó, o - - - bra
pa nues-tra per - di - da, mas por

KB *dol.*

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210

Ob. 1

Ob. 2

E Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1

la más ad - - - mi - ra - ble,
la gra - cia ga - na - da,

Dios de los cie - los ba -
dad-nos la gra - cia per -

S. 2

- - - mi - - - ra - ble,
ga - - - na - da,

Dios de los cie - los ba -
dad-nos la gra - cia per -

S. 3

la más ad - - - mi - ra - ble,
la gra - cia ga - na - da,

Dios de los cie - los ba -
dad-nos la gra - cia per -

KB

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despacio D.S. al Fine

213

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

S. 1
 jó____ y de'El vos____ fuis - - te su Ma - dre.
 di - - da, pues soís nues - - tra Ma - - dre'a - - ma - da.

S. 2
 jó____ y de'El vos____ fuis - te su Ma - dre.
 di - - da, pues - soís nues - - tra Ma - - dre'a - - ma - da.

S. 3
 jó____ y de'El vos____ fuis - te su Ma - dre.
 di - - da, pues soís nues - - tra Ma - - dre'a - - ma - da.

KB

Flute

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

The musical score consists of eleven staves of flute music. Staff 1 starts with a dynamic *f*, followed by measure 3 with a dynamic *dol.*. Staff 8 starts with *f*, followed by *p*, then *f*. Staff 11 starts with *f*, followed by *[14-15] f*. Staff 18 starts with a rest, followed by *dol.*. Staff 24 starts with a dynamic *dol.*, followed by *a tempo*, *f*, and *[26-27] dol.*. Staff 29 starts with a dynamic *f*, followed by *[33-35]*. Staff 36 starts with *f*. Staff 41 starts with *f*. The score includes various dynamics such as *f*, *p*, *dol.*, *a tempo*, and *[14-15]*.

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2

47

52

p

f

60

67 3 [68-70] *p* 25 [72-96] *f*

100 *dol.*

104

110 5 [112-116] *f*

120 3 [120-122] *f* *p*

128 *a tempo* 3 [132-134] *f* 3 [136-138]

ESTRIBILLO (Refrain)

Original manuscript from The British Library; edited 2023 by Rebecca Rufin

139

f

2

[146-147]

148

157

f

165

[168-170] *dol.*

3

173

tr *tr* *tr*

cres. poco a poco

p

179

f *ff*

Fine

6

COPLAS (Verses)

187

dol.

191

13

[192-204]

dol.

207

D.S. al Fine

despacio

6

[209-214]

Oboe 1

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

The musical score for Oboe 1 consists of seven staves of music. Staff 1 (measures 1-5) starts with a dynamic *f*, followed by a section marked *dol.*. Staff 2 (measures 6-10) includes dynamics *f* and *p*. Staff 3 (measures 11-15) includes dynamics *f* and *f* (marked [14-15]). Staff 4 (measures 19-26) includes dynamics *f* and *p* (marked [20-26]), with a tempo instruction *a tempo*. Staff 5 (measures 32-35) includes dynamics *f* and *f* (marked [33-35]). Staff 6 (measures 40-44) ends with a key change to $\frac{2}{4}$. Staff 7 (measures 45-50) is labeled "Allegro Marcial" and starts with a dynamic *f*.

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2



§ ESTRIBILLO (Refrain)



143

[146–147]

153

f

162

cres. poco a poco
[168–175] **p**

178

f *ff*

COPLAS (Verses)

187

dol.

13

[192–204]

205

f *p*

210

3 *despacio* D.S. al Fine

[212–214]

Oboe 2

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

Musical score for Oboe 2, page 1, measures 1-6. The score is in 6/8 time with a key signature of two sharps. Measure 1 starts with a forte dynamic (f) followed by eighth-note pairs. Measure 2 shows a sixteenth-note pattern. Measure 3 has a dynamic marking 'dol.' (dolcissimo). Measures 4-6 continue the rhythmic patterns established in the first three measures.

Musical score for Oboe 2, page 1, measures 7-12. The score continues in 6/8 time with a key signature of two sharps. Measure 7 begins with a dynamic 'f'. Measures 8-9 show a sixteenth-note pattern. Measure 10 ends with a forte dynamic (f). Measures 11-12 continue the rhythmic patterns.

Musical score for Oboe 2, page 1, measures 13-18. The score continues in 6/8 time with a key signature of two sharps. Measure 13 starts with a dynamic 'f'. Measure 14 is marked '[14-15]'. Measures 15-16 show a sixteenth-note pattern. Measure 17 ends with a forte dynamic (f). Measure 18 ends with a dynamic 'f' and a measure repeat sign (7).

Musical score for Oboe 2, page 1, measures 27-32. The score continues in 6/8 time with a key signature of two sharps. Measure 27 starts with a dynamic 'p'. Measures 28-29 show a sixteenth-note pattern. Measure 30 ends with a forte dynamic (f). Measure 31 ends with a dynamic 'f' and a dynamic 'a tempo' (tempo). Measure 32 ends with a dynamic 'f'.

Musical score for Oboe 2, page 1, measures 33-38. The score changes to 3/4 time with a key signature of two sharps. Measure 33 starts with a dynamic 'f'. Measures 34-35 show a sixteenth-note pattern. Measure 36 ends with a forte dynamic (f). Measures 37-38 continue the rhythmic patterns.

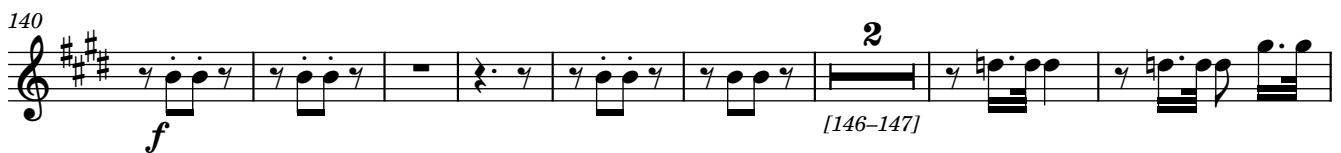
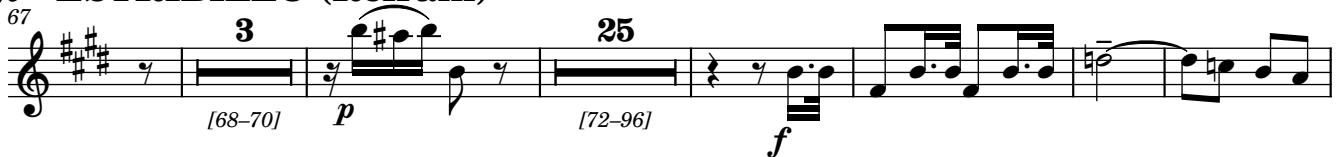
Musical score for Oboe 2, page 2, measures 44-49. The score changes to 2/4 time with a key signature of two sharps. The section is labeled 'Allegro Marcial'. Measure 44 starts with a dynamic 'f'. Measures 45-49 show a sixteenth-note pattern.

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2



ESTRIBILLO (Refrain)



166

cres. poco a poco

8

[168-175] **p**

180

Fine

[180-186] **# 6**

187 **COPLAS (Verses)**

13

[187-192] **# 6**

205

f

210

despacio

3

D.S. al Fine

[210-214]

Bassoon

"Con cánticos sonoros"

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

With Sonorous Songs

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Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

Musical score for the Bassoon Introduction. The score begins with a dynamic of **f**. The key signature is **G major** (two sharps). The time signature starts at **6/8**, followed by a measure in **13/8**, then **3/8**, and finally **2/8**. The bassoon plays eighth-note patterns throughout.

Continuation of the Bassoon Introduction. The score shows measures 7 through 12. The key signature changes to **A major** (one sharp). The time signature remains **6/8**. Dynamics include **f**, **p**, and **f**.

Further continuation of the Bassoon Introduction. The score shows measures 13 through 19. Measure 13 has a dynamic of **f**. Measures 14-15 have a dynamic of **f**. Measures 16-17 have a dynamic of **f**. Measures 18-19 have a dynamic of **p**.

Final part of the Bassoon Introduction. The score shows measures 20 through 26. Measures 20-21 have a dynamic of **f**. Measures 22-23 have a dynamic of **f**. Measures 24-25 have a dynamic of **f**. Measures 26-27 have a dynamic of **p**.

Beginning of the Allegro Marcial section. The score shows measures 38 through 40. The key signature changes to **A major** (one sharp). The time signature changes to **2/4**. The dynamic is **f**. The section is labeled **Allegro Marcial**.

Continuation of the Allegro Marcial section. The score shows measures 41 through 46. The key signature changes to **A major** (one sharp). The time signature changes to **2/4**. The dynamic is **f**. The section is labeled **Allegro Marcial**.

Final part of the Allegro Marcial section. The score shows measures 47 through 53. The key signature changes to **A major** (one sharp). The time signature changes to **2/4**. The dynamic is **f**. The section is labeled **Allegro Marcial**.

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2

ESTRIBILLO (Refrain)

67 3 21

97

104

112 5 3

128 a tempo 3

141 2

153

163 cres. poco a poco 8

182 Fine

187 COPLAS (Verses) 17

9 despacio D.S. al Fine

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Horns in E

"Con cánticos sonoros"

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

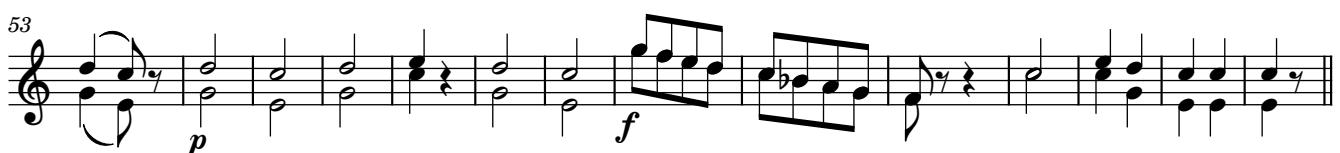
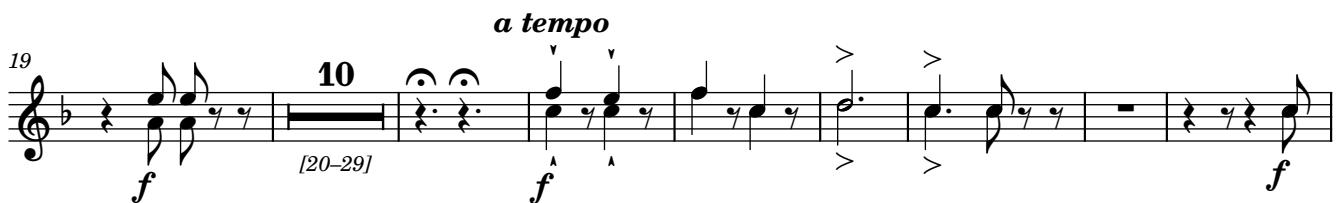
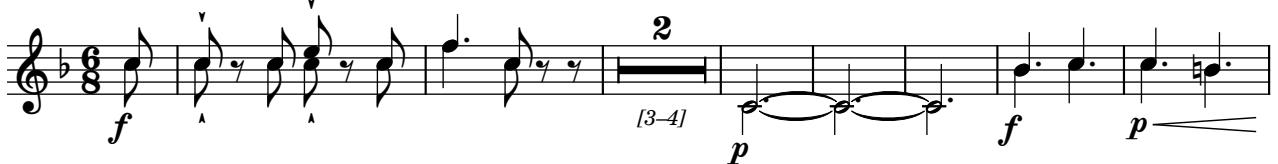
With Sonorous Songs

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

Hilarión Eslava, ca 1833

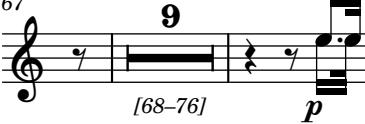
INTRODUCCIÓN (Introduction)

Moderato

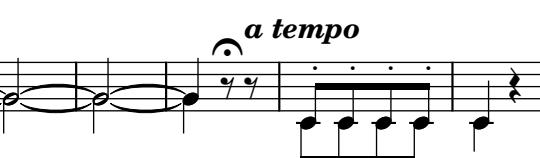


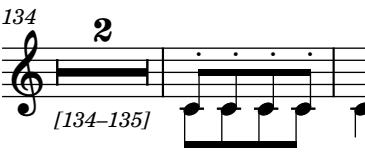
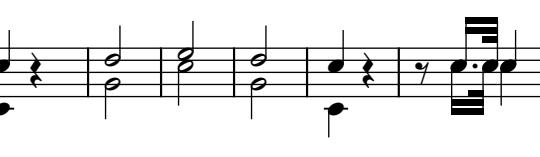
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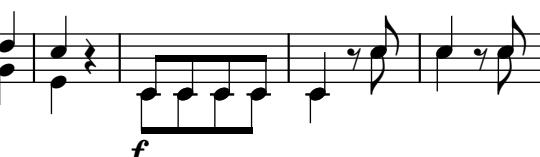
ESTRIBILLO (Refrain)

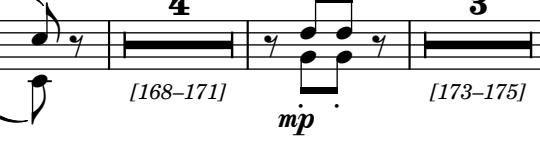
67 9  **p** 

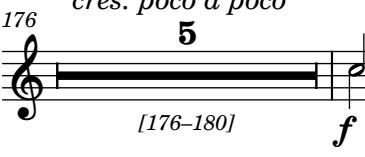
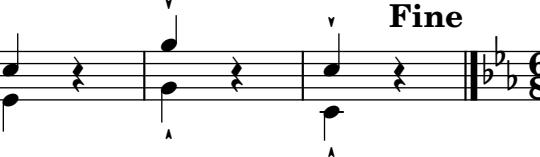
106  **f**  **f**

120 3  **f** **p** *a tempo* 

134 2  **f**  **f**

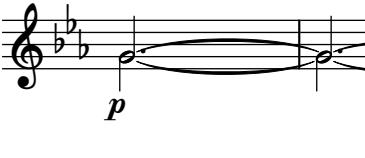
149 2  **f**  **f**

163  **f** **ff**  **mp**

176 *cres. poco a poco* 5  **f** **ff**  **mp** **Fine**

COPLAS (Verses)

187 17  **f** 

209  **p** **despacio** D.S. al Fine

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Violin 1

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

The musical score consists of eight staves of violin music. Staff 1 starts with a dynamic of **f**, followed by **dol.** and **p**. Staff 2 starts with **f**. Staff 3 starts with **p**, followed by **f** and **p**. Staff 4 starts with **f**. Staff 5 starts with **f**. Staff 6 starts with **f**. Staff 7 starts with **f**, followed by **a tempo** and **p**. Staff 8 starts with **f**.

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2

42

Allegro Marcial

49

dol.

56

61

ESTRIBILLO (Refrain)

67

74

80

86

91

96

103

110

116

121

127

a tempo

134

141

146

154

4

162

168

173

179

cres. poco a poco

p

Fine

187 **COPLAS (Verses)**

187

194

198

203

208

dol.

f

p

D.S. al Fine

despacio

p

Original manuscript from The British Library; edited 2023 by Rebecca Rufin

Violin 2

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

Measures 1-5: The score begins in 8/8 time with a key signature of two sharps. The first measure starts with a forte dynamic (f). Measures 2 and 3 show eighth-note patterns. Measure 4 includes a sixteenth-note pattern followed by a dynamic marking "dol.". Measure 5 ends with a piano dynamic (p).

Measures 6-10: The music continues in 8/8 time. Measure 6 features a dynamic "f". Measures 7 and 8 show eighth-note patterns. Measure 9 includes a sixteenth-note pattern followed by a dynamic marking "p". Measure 10 ends with a forte dynamic (f).

Measures 11-15: The score continues in 8/8 time. Measure 11 features a dynamic "f". Measures 12 and 13 show eighth-note patterns. Measure 14 includes a sixteenth-note pattern followed by a dynamic marking "p". Measure 15 ends with a forte dynamic (f).

Measures 16-20: The score continues in 8/8 time. Measure 16 features a dynamic "f". Measures 17 and 18 show eighth-note patterns. Measure 19 includes a sixteenth-note pattern followed by a dynamic marking "p". Measure 20 ends with a forte dynamic (f).

Measures 21-25: The score continues in 8/8 time. Measure 21 features a dynamic "f". Measures 22 and 23 show eighth-note patterns. Measure 24 includes a sixteenth-note pattern followed by a dynamic marking "p". Measure 25 ends with a forte dynamic (f).

Measures 26-30: The score continues in 8/8 time. Measure 26 features a dynamic "f". Measures 27 and 28 show eighth-note patterns. Measure 29 includes a sixteenth-note pattern followed by a dynamic marking "a tempo". Measure 30 ends with a forte dynamic (f).

Measures 31-35: The score continues in 8/8 time. Measure 31 features a dynamic "p". Measures 32 and 33 show eighth-note patterns. Measure 34 includes a sixteenth-note pattern followed by a dynamic marking "f". Measure 35 ends with a forte dynamic (p).

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2

40

45 Allegro Marcial

52

58

§ ESTRIBILLO (Refrain)

67

74

80

89

98

105

113

120

127 *a tempo*

134

140

145

152

160



COPLAS (Verses)



Viola

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

The musical score consists of eleven staves of Viola music. The key signature is mostly G major (two sharps), with one section in F# major (one sharp). The time signature alternates between 6/8 and 2/4. The score includes dynamic markings such as *f*, *p*, and *dol.*, and performance instructions like *a tempo*. Various slurs and grace notes are used throughout the piece.

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2



58



§ ESTRIBILLO (Refrain)

67



77



85



94



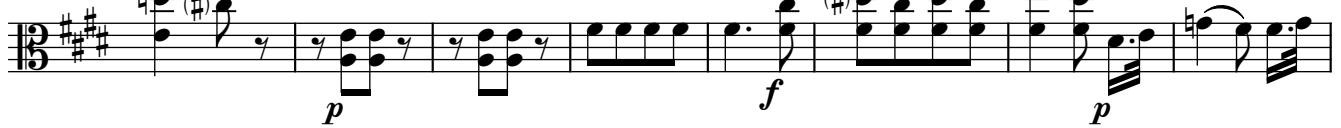
102



110



119



127

a tempo

p

137

f

145

154

f

164

p

173

cres. poco a poco

f

ff

Fine

187

COPLAS (Verses)

p

196

203

f

p

D.S. al Fine
despacio

209

p

Violoncello

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

The musical score consists of eight staves of music for Violoncello. The key signature is A major (two sharps). The time signature starts at 6/8. The first staff begins with a dynamic of **f**. The second staff begins with a dynamic of **f**, followed by **p**, then **f**. The third staff begins with a dynamic of **p**, followed by **f**. The fourth staff begins with a dynamic of **f**. The fifth staff begins with a dynamic of **f**, followed by **p**. The sixth staff begins with a dynamic of **f**, followed by **p**. The seventh staff begins with a dynamic of **f**, followed by **p**. The eighth staff begins with a dynamic of **f**, followed by **p**.

13

19

27

a tempo

33

38

43

Allegro Marcial

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2

50



59



§ ESTRIBILLO (Refrain)

67



76



84



98



107



116



126



135

144

153

162

170

cres. poco a poco

179

Fine

COPLAS (Verses)

187

195

203

D.S. al Fine
despacio

211

Contrabass

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

The musical score consists of eight staves of contrabass music. Staff 1 starts with a dynamic **f**. Staff 2 begins at measure 6 with a dynamic **f**, followed by **p** and **f**. Staff 3 begins at measure 13 with a dynamic **p**, followed by **f**. Staff 4 begins at measure 18 with a dynamic **f**, followed by **p**. Staff 5 begins at measure 25 with a dynamic **f**, followed by **>**, **>**, **>**, **>**, **>**, **>**, **f**, and **a tempo**. Staff 6 begins at measure 32 with a dynamic **f**, followed by **>**, **>**, **p**, and **f**. Staff 7 begins at measure 37 with a dynamic **p**, followed by **f**. Staff 8 begins at measure 42 with a dynamic **f**, followed by **Allegro Marcial**.

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2

49



58



§ ESTRIBILLO (Refrain)

67



76



84



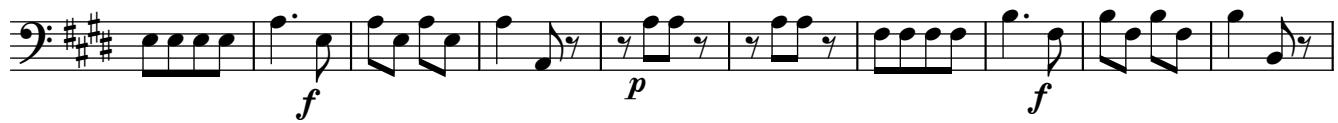
98



107



116



126

*a tempo*

135

144

153

162

170

cres. poco a poco

179

Fine

COPLAS (Verses)

187

195

203

D.S. al Fine
despacio

211

Castanets

"Con cánticos sonoros"

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

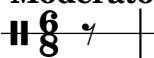
With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato



29

[1-29]

15

[30-44]

Allegro Marcial



20

[46-65]

§

ESTRIBILLO (Refrain)

||

63

[68-130]

29

[131-159]

NOTE: Castanets were not mentioned in the source score, but are traditionally used in "Bailes de Seises". The rhythm shown here is the Editor's suggestion, and may be modified or eliminated at the discretion of the Conductor.

160



Vocal Parts w/Castanets & Keyboard Reduction

Con cánticos sonoros

*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)

ART: By Elena Montero Torrejón, from the book “La Magia de los Seises de Sevilla”, Ed. Alfar (2018)

CPE-213

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

Keyboard Reduction

KB

S. 1

S. 2

S. 3

Con cán - ti-cos so -

Con cán - ti-cos so -

Con cán - ti-cos so -

KB

Original manuscript from The British Library; edited 2023 by Rebecca Rufin

13

S. 1 dol.

S. 2 dol.

S. 3 dol.

KB

18

S. 1 f

S. 2 f

S. 3 f

KB

22

S. 1 más, que por más que se'em - pe - ñen, en tri -

S. 2 más, que por más que se'em - pe - ñen, en tri -

S. 3 más, que por más que se'em - pe - - ñen, en tri -

KB

26

S. 1 nar, en tri-nar, en tri - nar y can-tar - le, can - tar - - le,

S. 2 nar, en tri-nar, en tri - nar y can-tar - le, can - tar - le,

S. 3 nar, en tri-nar, en tri - nar y can - tar - le, can - - tar - le,

KB

29

S. 1

f a tempo

ja - más lle-ga-rá el pun - - to

S. 2

f

ja - más lle-ga-rá el pun - - to

S. 3

ja - más lle-ga-rá el pun - - to

KB

33

S. 1

p

en que sus him-nos bas - ten, ja - más lle - ga - rá'el pun - to en

S. 2

p

en que sus him-nos bas - ten, ja - más lle-ga - rá 'el pun - to en

S. 3

p

en que sus him-nos bas - - ten, ja - más lle-ga-rá 'el pun - to en

KB

37

S. 1 que sus him - nos bas - - - ten, ja - más lle - ga - rá 'el pun - to en

S. 2 que sus him - nos bas - - - ten, ja - más lle-ga-rá el pun - to en

S. 3 que sus him - nos bas - - - ten, ja - más lle-ga-rá el pun - to en

KB

41 Allegro Marcial

S. 1 que sushim-nos bas - ten.

S. 2 que sushim-nos bas - ten.

S. 3 que sushim-nos bas - ten.

KB

48

KB

KB

KB

ESTRIBILLO (Refrain)

S. 1 dol.

A-le - gré - mo - nos que hoy dí - - a es la so - lem-ne_ fun - ción de la

S. 2 dol.

A-le - gré - mo - nos que hoy dí - - a es la so - lem-ne_ fun - ción de la

S. 3 dol.

A-le - gré - mo - nos que hoy dí - - a es la so - lem-ne_ fun - ción de la

KB

72

S. 1

Pu - ra Con-cep - ción de nues - tra Ma-dre Ma - rí - a.

S. 2

Pu - ra Con-cep - ción de nues - tra Ma-dre Ma - rí - a.

S. 3

Pu - ra Con-cep - ción de nues - tra Ma-dre Ma - rí - a.

KB

77

S. 1

Cie-lo'y tier-ra'en su'a - le - grí - a,

de gra -

S. 2

Cie-lo'y tier-ra'en su'a - le - grí - a,

de gra -

S. 3

Cie-lo'y tier-ra'en su'a - le - grí - a,

de gra -

KB

82

S. 1 cia'os can - ta col - ma - - da, Rei-na'y Ma-dre, dul-ce'y pí - a, ¡Oh, Ma -

S. 2 cia'os can - to col - ma - - da, Rei-na'y

S. 3 cia'os can - to col - ma - - da, Rei-na'y

KB *p*

86

S. 1 rí - - - a'In-ma-cu - la-da! Rei-na'y Ma-dre, dul-ce'y pí - a, ¡Oh, Ma -

S. 2 Ma-dre, dul-ce'y pí - a, ¡Oh, Ma - rí - - - a'In-ma-cu - la - da! Rei-na'y

S. 3 Ma-dre, dul-ce'y pí - a, ¡Oh, Ma - rí - - - a'In-ma-cu - la - da! Rei-na'y

KB

Musical score for keyboard (KB) at measure 100. The score consists of two staves. The top staff is in treble clef, G major (one sharp), and 2/4 time. It features a continuous eighth-note pattern with various grace notes and slurs. The bottom staff is in bass clef, C major (no sharps or flats), and 2/4 time. It features eighth-note chords and eighth-note patterns. The dynamic marking "dol." is placed between the two staves. Measure numbers 100 and 101 are indicated above the staves.

S. 1

105 *f*

Cie-lo'y tier-ra 'en su'a - le - - grí - a

S. 2

f

Cie-lo'y tier-ra 'en su'a - le - - grí - a

S. 3

f

Cie-lo'y tier-ra 'en su'a - le - - grí - a

KB

f

mp

The musical score consists of four systems. The first three systems feature three vocal parts (S. 1, S. 2, S. 3) in soprano clef, each with a dynamic of *f*. The lyrics are identical: "Cie-lo'y tier-ra 'en su'a - le - - grí - a". The fourth system features a keyboard (KB) part with two staves: treble and bass. The treble staff uses a soprano clef and includes eighth-note chords. The bass staff uses a bass clef and also includes eighth-note chords. The dynamic for the KB part is *f* in the first measure and *mp* in the second measure.

110

S. 1

f

de gra - cia'os can - ta col - ma - da, Rei-na'y

S. 2

f

de gra - cia'os can - ta col - ma - da, Rei-na'y

S. 3

f

de gra - cia'os can - ta col - ma - da, Rei-na'y

KB

p

114

S. 1 Ma - - dre, dul-ce 'y pí - - a, ¡Oh, Ma - rí - a 'In-ma - cu - - la - da!

S. 2 Ma - - dre, dul-ce 'y pí - - a, ¡Oh, Ma - rí - a 'In-ma - cu - - la - da!

S. 3 Ma - - dre, dul-ce 'y pí - - a, ¡Oh, Ma - rí - a 'In-ma - cu - - la - da!

KB

118

S. 1 Rei-na'y Ma - - dre, dul-ce'y pí - - a, ¡Oh, Ma -

S. 2 Rei-na'y Ma - - dre, dul-ce'y pí - - a, ¡Oh, Ma -

S. 3 Rei-na'y Ma - - dre, dul-ce'y pí - - a, ¡Oh, Ma -

KB

122

S. 1 rí - a'In-ma - cu - la - da!

S. 2 rí - a'In-ma - cu - la - da!

S. 3 rí - a'In-ma - cu - la - da!

KB

127

S. 1 A-le - gré - mo - nos que'hoy

S. 2 A-le - gré - mo - nos que'hoy

S. 3 A-le - gré - mo - nos que'hoy

KB

a tempo

dol.

133

S. 1 dí - - - a es la so - lem-ne_ fun - ción de la Pu - ra Con - cep -

S. 2 dí - - - a es la so - lem-ne_ fun - ción de la Pu - ra Con - cep -

S. 3 dí - - - a es la so - lem-ne_ fun - ción de la Pu - ra Con - cep -

KB

137

S. 1 ción_____ de nues - tra Ma-dre Ma - rí - a. Cie-lo 'y

S. 2 ción_____ de nues - tra Ma-dre Ma - rí - a. Cie-lo 'y

S. 3 ción_____ de nues - tra Ma-dre Ma - rí - a. Cie-lo 'y

KB

142

S. 1 tier - ra 'en su 'a - le - - grí - - - a de gra -

S. 2 tier - ra 'en su 'a - le - - grí - - - a de gra -

S. 3 tier - ra 'en su 'a - le - - grí - - - a de gra -

KB

146

S. 1 cia'os can - ta col - ma - da, Rei-na'y Ma - - dre, dul-ce 'y pí - - - a, ¡Oh, Ma -

S. 2 cia'os can - ta col - ma - da, Rei-na'y Ma - - dre, dul-ce 'y pí - - - a, ¡Oh, Ma -

S. 3 cia'os can - ta col - ma - da, Rei-na'y Ma - - dre, dul-ce 'y pí - - - a, ¡O! Ma -

KB

150

S. 1
rí - a'In - ma - - cu - - la - - da! Rei-na'y Ma - - - dre, dul-ce 'y

S. 2
rí - a'In - ma - - cu - - la - - da! Rei-na'y Ma - - - dre, dul-ce 'y

S. 3
rí - a'In - ma - - cu - - la - - da! Rei-na'y Ma - - - dre, dul-ce 'y

KB

155

S. 1
pí - - - a, ¡Oh, Ma - rí - a'In - ma - - cu - - la - - - da!

S. 2
pí - - - a, ¡Oh, Ma - rí - a'In - ma - - cu - - la - - - da!

S. 3
pí - - - a, ¡O! Ma - rí - a'In - ma - - cu - - la - - - da!

KB

NOTE: Castanets were not mentioned in the source score, but are traditionally used in "Bailes de Seises". The rhythm shown here is the Editor's suggestion, and may be modified or eliminated at the discretion of the Conductor.

160

Cst.
KB

166

Cst.

KB

dol.

17

171

Cst.

KB

p

176

cres. poco a poco

Cst.

KB

cresc. poco a poco

181

Cst.

KB

f

ff

Fine

|| 6

|| $\frac{\#}{8}$

|| $\frac{\#}{8}$

COPLAS (Verses)

187

S. 1 dol.
1. A ti
2. Sin pe -

S. 2 dol.
1. A ti
2. Sin pe -

S. 3 dol.
1. A ti
2. Sin pe -

KB dol.

192

S. 1 Dios pre - des - ti - nō an - tes que sig - los hu -
ca - - - do con - ce - bi - da qui - so Dios en gra - cia'ha -

S. 2 Dios pre - des - - ti - - nō an - tes que si - glos hu - -
ca - - - do con - - ce - - bi - da qui - so Dios en gra - cia'ha -

S. 3 Dios pre - des - - ti - - nō an - tes que si - glos hu - -
ca - - - do con - - ce - - bi - da qui - so Dios en gra - cia'ha -

KB

195

S. 1 bie - ra, dar te
cer - - te, li - -

S. 2 bie - - ra, dar te
cer - - te, li - -

S. 3 bie - - ra, dar te
cer - - te, li - -

KB

198

S. 1 la____gra - cia pri - me - ra y'en su tiem - - - po____ te la
bre_de_cul - pa'y de muer - te, lle - - na de gra - cia'y de

S. 2 la____gra-cia pri - - me - ra y'en su tiem - - - po te la
bre de cul-pa'y de muer - te, lle - - na de gra-cia'y de

S. 3 la____gra-cia pri - - me - ra y'en su tiem - - - po te la
bre de cul-pa'y de muer - te, lle - - na de gra-cia'y de

KB

201

S. 1 dio.
vi - da.

S. 2 dio.
vi - da.

S. 3 dio.
vi - da.

KB

204

S. 1 dol.
Y de gra - - - - - cia,
Por cul - pa nues -

S. 2 dol.
Y de
Por cul -

S. 3 dol.
Y de
Por cul -

KB

207

S. 1 te lle - nó, o - - - bra
- - - tra per - di - da, mas por

S. 2 gra - - cia, te lle - nó, o - bra la más ad -
pa nues-tra per - di - da, mas por la gra - - - cia

S. 3 gra - - cia, te lle - nó, o - - - bra
pa nues-tra per - di - da, mas por

KB dol.

210

S. 1 la más ad - - - mi - ra - ble, Dios de los cie - los ba -
la gra - cia ga - na - da, dad-nos la gra - cia per -

S. 2 - - - mi - - - ra - ble, Dios de los cie - los ba -
ga - - - na - da, dad-nos la gra - cia per -

S. 3 la más ad - - - mi - ra - ble, Dios de los cie - los ba -
la gra - cia ga - na - da, dad-nos la gra - cia per -

KB

D.S. al Fine
despacio

S. 1 *jó di - - da,* *y de'El pues soís* *vos nues - - - tra* *fuis - - te Ma - - - Ma - dre.*

S. 2 *jó di - - da,* *y de'El pues-soís* *vos nues - - - tra Ma - - - Ma - dre.*

S. 3 *jó di - - da,* *y de'El pues soís* *vos nues - - - tra Ma - - - Ma - dre.*

KB

Keyboard Reduction

"Con cánticos sonoros"

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

With Sonorous Songs

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

Hilarión Eslava, ca 1833

INTRODUCCIÓN (Introduction)

Moderato

The musical score for the Introduction of "Con cánticos sonoros" by Hilarión Eslava is presented in two systems of five staves each. The key signature is G major (two sharps), and the time signature is common time (indicated by '8').

- System 1 (Measures 1-3):** The score begins with a forte dynamic (f) in the treble and bass staves. The bass staff has a sustained note. The right hand plays eighth-note chords. The left hand provides harmonic support. A dynamic marking "dol." appears in the treble staff.
- System 2 (Measures 4-6):** The dynamic changes to piano (p). The treble staff features eighth-note chords. The bass staff has sustained notes.
- Measures 7-10:** The dynamic shifts to forte (f). The treble staff shows sixteenth-note patterns. The bass staff has sustained notes. The dynamic then changes to piano (p).
- Measure 14:** The score concludes with a final section featuring eighth-note chords in both treble and bass staves.

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19

f *p*

23

27

dol.

30 *a tempo* *f*

34

37

Musical score page 3, measures 40-43. The score is for two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 40 starts with a bass note followed by a treble note. Measures 41-42 show a series of eighth-note chords in both staves. Measure 43 concludes with a bass note followed by a treble note.

Musical score page 3, measures 44-48. The tempo is marked "Allegro Marcial". The key signature changes to E major (one sharp). Measure 44 begins with a bass note followed by a treble note. Measures 45-46 show eighth-note chords. Measure 47 features a bass line with eighth-note chords. Measure 48 concludes with a bass note followed by a treble note.

Musical score page 3, measures 49-53. The key signature remains E major. Measure 49 begins with a bass note followed by a treble note. Measures 50-51 show eighth-note chords. Measure 52 features a bass line with eighth-note chords. Measure 53 concludes with a bass note followed by a treble note.

Musical score page 3, measures 54-58. The key signature changes to B major (two sharps). Measure 54 begins with a bass note followed by a treble note. Measures 55-56 show eighth-note chords. Measure 57 features a bass line with eighth-note chords. Measure 58 concludes with a bass note followed by a treble note.

Musical score page 3, measures 59-63. The key signature remains B major. Measure 59 begins with a bass note followed by a treble note. Measures 60-61 show eighth-note chords. Measure 62 features a bass line with eighth-note chords. Measure 63 concludes with a bass note followed by a treble note.

Musical score page 3, measures 64-68. The key signature changes to F# major (one sharp). Measure 64 begins with a bass note followed by a treble note. Measures 65-66 show eighth-note chords. Measure 67 features a bass line with eighth-note chords. Measure 68 concludes with a bass note followed by a treble note.

ESTRIBILLO (Refrain)



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A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in a key signature of four sharps (F major). The music consists of six staves of music, each starting with a different measure number: 94, 100, 104, 108, 112, and 116. Measure 94 begins with a bass note followed by a treble note. Measures 100 and 104 feature dynamic markings "dol." and "f" respectively. Measures 108 and 112 begin with bass notes. Measure 116 begins with a treble note. The score includes various note heads, stems, and bar lines.

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6

120

124

129 *a tempo*

135

141

146

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Musical score page 7, measures 159-164. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 159 starts with a forte dynamic. Measures 160-161 show eighth-note patterns. Measure 162 concludes the section.

Musical score page 7, measures 165-170. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 165 starts with a forte dynamic. Measures 166-167 show eighth-note patterns. Measure 168 concludes the section.

Musical score page 7, measures 171-176. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 171 starts with a forte dynamic. Measures 172-173 show eighth-note patterns. Measure 174 concludes the section.

Musical score page 7, measures 177-182. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 177 starts with a forte dynamic. Measures 178-179 show eighth-note patterns. Measure 180 concludes the section.

Musical score page 7, measures 183-188. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 183 starts with a forte dynamic. Measures 184-185 show eighth-note patterns. Measure 186 concludes the section.

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COPLAS (Verses)

187

190

194

196

199

202

204

207

209

211

D.S. al Fine
despacio