

Sicut Cedrus

Motete a la Virgen Santísima

Hilarión Eslava



Double Choir with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: "Pilgrimage to the Cedars in Lebanon" [1907], by Tivadar Kosztka Csontváry,
Magyar Nemzeti Galéria, Budapest (Hungary); Public domain

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho

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16

Ob. 1
Ob. 2
Vln. 1
Vln. 2
Vc.
Cb.
KB

19

Ob. 1
Ob. 2
Vln. 1
Vln. 2
Vc.
Cb.
KB

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Ob. 1
Ob. 2
Vln. 1
Vln. 2
Vc.
Cb.
KB

25

Ob. 1
Ob. 2
Eb Hn. 1
Eb Hn. 2
Tbn.
Vln. 1
Vln. 2
Vc.
Cb.
KB

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The musical score page contains ten staves. From top to bottom, the instruments are: Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Eb Horn 1 (E♭ Hn. 1), Eb Horn 2 (E♭ Hn. 2), Bassoon (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vc.), Double Bass (Cb.), and Keyboard (KB). The music is in common time, with a key signature of two flats. Measure 30 begins with a dynamic of forte. The woodwind section (Ob. 1, Ob. 2, E♭ Hn. 1, E♭ Hn. 2) plays eighth-note patterns. The brass section (Tbn., Vln. 1, Vln. 2, Vc., Cb.) and keyboard (KB) provide harmonic support. The strings play sustained notes or eighth-note patterns.

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35

Ob. 1

Ob. 2

Eb Hn. 1

Eb Hn. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

Si - cut, si - cut ce-drus e - - xal - -

ff

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40

Ob. 1
Ob. 2
E♭ Hn. 1
E♭ Hn. 2
Tbn.
Vln. 1
Vln. 2
Vc.
Cb.
S. 1
A. 1
T. 1
B. 1
S. 2
A. 2
T. 2
B. 2
KB

ta-ta sum, e-xal - ta - - - ta sum in Li-ba-no,
ta-ta sum, e-xal - ta - - - ta sum in Li-ba-no,
ta-ta sum, e-xal - ta - - - ta sum in Li-ba-no,
ta-ta sum, e-xal - ta - - - ta sum in Li-ba-no,
ta-ta sum, e-xal - ta - - - ta sum in Li-ba-no,
ta-ta sum, e-xal - ta - - - ta sum in Li-ba-no,
ta-ta sum, e-xal - ta - - - ta sum in Li-ba-no,
ta-ta sum, e-xal - ta - - - ta sum in Li-ba-no,

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Ob. 1

Ob. 2

E♭ Hn. 1

E♭ Hn. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

si-cut, si-cut ce-drus e - xal - - ta-ta sum,

si-cut, si-cut ce-drus e - xal - - ta-ta sum,

si-cut, si-cut ce-drus e - xal - - ta-ta sum,

si-cut, si-cut ce-drus e - xal - - ta-ta sum,

si-cut, si-cut ce-drus e - xal - - ta-ta sum,

si-cut, si-cut ce-drus e - xal - - ta-ta sum,

si-cut, si-cut ce-drus e - xal - - ta-ta sum,

si-cut, si-cut ce-drus e - xal - - ta-ta sum,

si-cut, si-cut ce-drus e - xal - - ta-ta sum,

dol.

p

si-cut

dol.

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49

Ob. 1 dol.

Ob. 2 dol.

Vln. 1

Vln. 2 *pp*

Vc.

Cb.

S. 1 *p*
si - cut ce - - drus e - - xal - -

A. 1 *p*
si - cut ce - - drus e - - xal - -

T. 1 *p*
ce - - - drus, si - cut ce - - - drus, si - cut ce - - drus e - - xal - -

KB

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Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vc.

Cb.

S. 1
ta - ta sum,

A. 1
ta - ta sum,

T. 1
ta - ta sum, e - xal -

KB

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55

Ob. 1

Ob. 2

Vln. 1

Vln. 2 *pp*

Vc.

Cb.

S. 1

A. 1

T. 1

KB

e - xal - ta - - ta sum in

ta - - ta sum, e - xal - - ta - - ta sum, e - xal - ta - - ta sum in

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Ob. 1

Ob. 2

E♭ Hn. 1

E♭ Hn. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1 Li-ba-no, et si - cut cy -

A. 1 Li-ba-no, et si - cut cy -

T. 1 Li-ba-no, et si - cut cy -

B. 1 et si - cut cy -

S. 2 et si - cut cy -

A. 2 et si - cut cy -

T. 2 et si - cut cy -

B. 2 et si - cut cy -

KB

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Ob. 1
Ob. 2
Eb Hn. 1
Eb Hn. 2
Tbn.
Vln. 1
Vln. 2
Vc.
Cb.
S. 1 pres - sus, et si - - cut cy - pres - sus, et si - - cut cy - pres - sus in
A. 1 pres - sus, et si - - cut cy - pres - sus, et si - - cut cy - pres - sus in
T. 1 pres - sus, et si - - cut cy - pres - sus, et si - - cut cy - pres - sus in
B. 1 pres - sus, et si - - cut cy - pres - sus, et si - - cut cy - pres - sus in
S. 2 pres - sus, et si - - cut cy - pres - sus, et si - - cut cy - pres - sus in
A. 2 pres - sus, et si - - cut cy - pres - sus, et si - - cut cy - pres - sus in
T. 2 pres - sus, et si - - cut cy - pres - sus, et si - - cut cy - pres - sus in
B. 2 pres - sus, et si - - cut cy - pres - sus, et si - - cut cy - pres - sus in
KB

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67

Ob. 1

Ob. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

mon - te Si - on,
qua - si myr-rha e - lec - ta, myr-rha e -
mon - te Si - on,
mon - te Si - on,

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Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vc.

Cb.

S. 1
lec-ta, de-di sua-vi - ta-temo - do-ris, de - di, de - di

S. 2
lec-ta, de-di sua-vi - ta-temo - do-ris, de - di, de - di

KB

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Ob. 1

Ob. 2

E♭ Hn. 1

E♭ Hn. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

Kb

sua-vi - ta-tem o-do - - ris, qua - - - si myr - rha e -
 qua - - - si myr - rha e -
 qua - - - si myr - rha e -
 qua - - - si myr - rha e -
 qua - - - si myr - rha e -
 qua - - - si myr - rha e -
 qua - - - si myr - rha e -
 qua - - - si myr - rha e -
 qua - - - si myr - rha e -
 qua - - - si myr - rha e -

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Ob. 1

Ob. 2

E♭ Hn. 1

E♭ Hn. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

lec-ta,e-lec - - ta, qua-si myr-rha, qua-si myr - rha e - lec - ta,
lec-ta,e-lec - - ta, qua-si myr-rha, qua-si myr - rha e - lec - ta,
lec-ta,e-lec - - ta, qua-si myr-rha, qua-si myr - rha e - - lec - ta,
lec-ta,e-lec - - ta, qua-si myr-rha, qua-si myr - rha e - - lec - ta,
lec-ta,e-lec - - ta, qua-si myr-rha, qua-si myr - rha e - lec - ta,
lec-ta,e-lec - - ta, qua-si myr-rha, qua-si myr - rha e - lec - ta,
lec-ta,e-lec - - ta, qua-si myr-rha, qua-si myr - rha e - - lec - ta,
lec-ta,e-lec - - ta, qua-si myr-rha, qua-si myr - rha e - - lec - ta,
dol.

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Ob. 1 - dol.

Ob. 2 - dol.

E♭ Hn. 1 - p

E♭ Hn. 2 - p

Vln. 1 -

Vln. 2 - p

Vc. - p

Cb. - p

S. 1 - p
de - di sua - vi - - ta-tem,

A. 1 - p
de - di sua - vi - - ta-tem,

T. 1 - p
de - di sua - vi - - ta-tem,

B. 1 - p
de - di sua - vi - - ta-tem,

KB -

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93

Ob. 1

Ob. 2

E♭ Hn. 1

E♭ Hn. 2

Vln. 1

Vln. 2

Vc.

Cb.

S. 1 sua - vi - ta - - - tem o - - - do - ris.

A. 1 sua - vi - ta - - - tem o - - - do - ris.

T. 1 sua - vi - ta - - - tem o - - - do - ris.

B. 1 sua - vi - ta - - - tem o - - - do - ris.

KB

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97

Ob. 1

Ob. 2

Eb Hn. 1

Eb Hn. 2

Vln. 1

Vln. 2

Vc.

Cb.

KB

101

Ob. 1

Ob. 2

Eb Hn. 1

Eb Hn. 2

Vln. 1

Vln. 2

Vc.

Cb.

KB

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105

Ob. 1
Ob. 2
Eb Hn. 1
Eb Hn. 2
Vln. 1
Vln. 2
Vc.
Cb.
A. 1
KB

et si - - - cut cy - pres - sus,
et si - - - cut cy -

109

Vln. 1
Vln. 2
Vc.
Cb.
A. 1
KB

pres - sus in mon - te Si - - on, et si - cut cy -

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113

Vln. 1

Vln. 2

Vc.

Cb.

A. 1 pres - sus in mon - te Si - on, et si - cut cy - - pres -sus in mon - te Si -

KB

117

Vln. 1

Vln. 2

Vc.

Cb.

A. 1 on, in mon - - - - te Si - - - -

KB

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126

Ob. 1

Ob. 2

E♭ Hn. 1

E♭ Hn. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.
on, in mon - - te Si - on.

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Vln. 1
Vln. 2
Vc.
Cb.
A. 1
T. 1
KB

lec - ta, myr - rha e - lec - ta, de - di sua - vi - ta - tem o - do - ris, de - di,

136

Ob. 1
Ob. 2
Eb Hn. 1
Eb Hn. 2
Tbn.
Vln. 1
Vln. 2
Vc.
Cb.
A. 1
T. 1
KB

p

p

mf

mf

mf

f

f

f

f

f

f

f

f

de - di sua - vi - ta - tem o - do - ris,

de - di sua - vi - ta - tem o - do - ris,

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Ob. 1

Ob. 2

Eb Hn. 1

Eb Hn. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

qua - - - si myr - rha e - lec-ta,e-lec - - ta, qua-si myr - rha e - lec -

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Ob. 1

Ob. 2

E♭ Hn. 1

E♭ Hn. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

dol.

dol.

dol.

dol.

p

p

p

p

p

ta de - di sua - vi - -

ta de - di sua - vi - -

ta de - di sua - vi - -

ta de - di sua - vi - -

ta

ta

ta

ta

dol.

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151

Ob. 1

Ob. 2

E♭ Hn. 1

E♭ Hn. 2

Vln. 1

Vln. 2

Vc.

Cb.

S. 1 ta-tem, sua-vi - ta - - - tem o - -

A. 1 ta-tem, sua-vi - ta - - - tem o - -

T. 1 ta-tem, sua-vi - ta - - - tem o - -

B. 1 ta-tem, sua-vi - ta - - - tem o - -

KB

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155

Ob. 1
Ob. 2
E♭ Hn. 1
E♭ Hn. 2
Tbn.
Vln. 1
Vln. 2
Vc.
Cb.
S. 1
A. 1
T. 1
B. 1
S. 2
A. 2
T. 2
B. 2
KB

do-ris, de - di sua - vi - - ta - tem o - do - - ris, de-di

do-ris, de - di sua - vi - - ta - tem o - do - - ris, de-di

do-ris, de - di sua - vi - - ta - tem o - do - - ris, de-di

do-ris, de - di sua - vi - - ta - tem o - do - - ris, de-di

do-ris, de - di sua - vi - - ta - tem o - do - - ris, de-di

do-ris, de - di sua - vi - - ta - tem o - do - - ris, de-di

do-ris, de - di sua - vi - - ta - tem o - do - - ris, de-di

do-ris, de - di sua - vi - - ta - tem o - do - - ris, de-di

ff

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161

Ob. 1

Ob. 2

E_b Hn. 1

E_b Hn. 2

Tbn.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1
sua - vi - - ta - tem o - - do - - - ris.

A. 1
sua - vi - - ta - tem o - - do - - - ris.

T. 1
sua - vi - - ta - tem o - - do - - - ris.

B. 1
sua - vi - - ta - tem o - - do - - - ris.

S. 2
sua - vi - - ta - tem o - - do - - - ris.

A. 2
sua - vi - - ta - tem o - - do - - - ris.

T. 2
sua - vi - - ta - tem o - - do - - - ris.

B. 2
sua - vi - - ta - tem o - - do - - - ris.

KB

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Oboe 1

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no molto

9

15

20

25

32

38

46

f

dol.

L 3 - 3 3 3 3 3 3

L 3 - 3 3 3 3 3 3

f

L 3 - 3

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2

53

58

63

6

[70-75]

76

p

[79-80] f

2

14

[89-90] dol.

[93-94]

88

2

[106-119] f

122

6

[130-135] p

138

2

[139-140] f

[148-149]

150

dol.

[152-153] f

2

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Oboe 2

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho

The musical score for Oboe 2 features eight staves of music. Each staff begins with a forte dynamic (f). The key signature is C minor (two flats). The tempo is indicated as **Allegro no mucho**. Measure numbers are placed above the staves: 1, 8, 13, 23, 30, 36, 43, and 48. Specific dynamics include *dol.* (dolcissimo) at measure 13 and measure 48. The music consists of various note values and rests, primarily eighth and sixteenth notes, with some sixteenth-note patterns and grace notes.

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2

58

f

65

[70-75] p

6

78

[79-80] f [89-90]

2

91

dol. [93-94]

2

98

[106-119] f

14

122

[130-135]

6

136

p [139-140] f

2

147

[148-149] dol. [152-153]

2

154

f

164

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Horn in E \flat 1

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho

A musical score for piano in common time. The key signature is one sharp. The music consists of eight measures of eighth-note patterns. Measure 1: Treble clef, C-clef, dynamic f. Measures 2-8: Measures of eighth-note patterns. Measure 9: Measures of eighth-note patterns.

Musical score for piano, page 12, measures 9-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9 starts with a quarter note followed by a half note. Measure 10 begins with a half note followed by a eighth note, a sixteenth note, and a eighth note. Measures 11 and 12 show various patterns of eighth and sixteenth notes. Measure 12 concludes with a dynamic instruction [14-25] f.

Musical score for piano, page 28, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-3 show eighth-note pairs in the treble staff and quarter notes in the bass staff. Measures 4-5 show eighth-note pairs in the treble staff and eighth-note pairs in the bass staff. Measures 6-7 show eighth-note pairs in the treble staff and eighth-note pairs in the bass staff. Measures 8-9 show eighth-note pairs in the treble staff and eighth-note pairs in the bass staff. Measure 10 concludes with a dynamic marking *f*.

A single staff of musical notation on a five-line staff. The key signature is one sharp. The first six measures consist of eighth-note pairs connected by vertical stems. The seventh measure has a dash instead of notes. The eighth measure starts with a quarter note followed by a eighth-note pair. The ninth measure consists of a eighth-note pair followed by a sixteenth-note pair.

Musical score page 46, measures 12-15. The score consists of two staves. The top staff starts with a dotted half note followed by a quarter note, then a eighth note followed by a sixteenth note. The bottom staff starts with a eighth note followed by a sixteenth note. Measure 12 ends with a fermata over the first note of the next measure. Measure 13 begins with a sixteenth note followed by a eighth note. Measure 14 begins with a eighth note followed by a sixteenth note. Measure 15 begins with a eighth note followed by a sixteenth note.

Musical score page 67, system 11. The page number '67' is at the top left. The system number '11' is centered above the staff. The dynamic 'f' is placed below the staff. The measure begins with a rest followed by a sixteenth-note pattern of eighth-note pairs. The measure ends with a sixteenth-note pattern of eighth-note pairs.

Musical score page 87, system 2. 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. It contains six measures of music. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. Measure 1 of the top staff has a dynamic marking of *p*. Measure 2 of the top staff has a dynamic marking of *p*. Measure 3 of the top staff has a dynamic marking of *p*. Measure 4 of the top staff has a dynamic marking of *p*. Measure 5 of the top staff has a dynamic marking of *p*. Measure 6 of the top staff has a dynamic marking of *p*. Measure 1 of the bottom staff has a dynamic marking of *p*. Measure 2 of the bottom staff has a dynamic marking of *p*. Measure 3 of the bottom staff has a dynamic marking of *p*. Measure 4 of the bottom staff has a dynamic marking of *p*. Measure 5 of the bottom staff has a dynamic marking of *p*.

97

A musical staff in treble clef with eight measures. The first two measures show a repeating pattern of eighth notes followed by a rest. The third measure shows a repeating pattern of eighth notes followed by eighth notes. The fourth measure shows a repeating pattern of eighth notes followed by rests. The fifth measure shows a repeating pattern of eighth notes followed by eighth notes. The sixth measure shows a repeating pattern of eighth notes followed by eighth notes. The seventh measure shows a repeating pattern of eighth notes followed by eighth notes. The eighth measure shows a repeating pattern of eighth notes followed by eighth notes.

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2

106 **15**

[106-120] **f**

130 **10**

[130-139] **mf**

141-144 **4**

[148-149] **2**

dol.

153

f

162

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Horn in E \flat 2

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho

A musical staff in common time (indicated by 'C') and treble clef. The dynamic is marked as forte (f). The melody begins with a quarter note followed by a series of eighth notes. The first measure ends with a short vertical line, indicating a repeat or a specific performance instruction.

Musical score page 9, measures 12-25. The score consists of two systems. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It contains measures 12 through 15. Measure 12 begins with a dotted half note followed by a half note. Measures 13 and 14 show various rhythmic patterns including eighth and sixteenth notes. Measure 15 concludes with a half note. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It contains measures 16 through 25. Measure 16 is a rest. Measures 17 and 18 feature eighth-note patterns. Measures 19 and 20 show sixteenth-note patterns. Measures 21 and 22 conclude with eighth-note patterns. Measure 23 is a rest. Measures 24 and 25 feature eighth-note patterns.

28

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1000

A musical score page featuring a single melodic line on a five-line staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The measure begins with a quarter note followed by a series of eighth notes and sixteenth notes. The melody consists of eighth-note pairs, sixteenth-note pairs, and a single eighth note, creating a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs.

Musical score for piano, page 12, measures 46-47. 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 46 starts with a dotted half note followed by a quarter note, then a eighth note followed by a sixteenth note. Measure 47 starts with a quarter note followed by a eighth note, then a quarter note followed by a eighth note. A thick black bar follows. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 46 starts with a quarter note followed by a eighth note, then a quarter note followed by a eighth note. Measure 47 starts with a quarter note followed by a eighth note, then a quarter note followed by a eighth note. A thick black bar follows. The dynamic is *f*. The measure number 12 is centered above the music.

Musical score for piano, page 87, measures 1-10. 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. The bottom staff starts with a bass clef and a common time signature. Measure 1: Treble staff has a dotted half note followed by a half note. Bass staff has a quarter note followed by a half note. Measure 2: Treble staff has a quarter note followed by a half note. Bass staff has a half note followed by a quarter note. Measures 3-10: Both staves show a repeating pattern of eighth notes and sixteenth-note pairs. Measure 10 ends with a fermata over the bass note.

A single staff of musical notation on a five-line staff. The key signature is one sharp. The first measure consists of six eighth notes. The second measure consists of two eighth note pairs followed by a single eighth note. The third measure consists of three eighth note pairs. The fourth measure consists of four eighth note pairs. The fifth measure consists of three eighth note pairs followed by a single eighth note. The sixth measure consists of two eighth note pairs followed by a single eighth note.

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2

106 **15**

[106-120] **f**

130 **10**

[130-139] **mf**

4

[141-144]

2

[148-149] *dol.*

153

f

162

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Trombone

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). The bassoon plays eighth-note patterns of (B-flat, A), (B-flat, A), (B-flat, A), (B-flat, A) in measure 11, followed by a single eighth note (A) and a single eighth note (B-flat). In measure 12, it plays eighth-note patterns of (B-flat, A), (B-flat, A), (B-flat, A), (B-flat, A).

Musical score for orchestra, page 10, measures 10-12. The score consists of two staves. The top staff shows a bassoon line with eighth-note patterns and rests. The bottom staff shows a cello line with eighth-note patterns and rests. Measure 10 ends with a fermata over the bassoon's eighth note. Measure 11 begins with a bassoon eighth note followed by a rest. Measure 12 begins with a bassoon eighth note followed by a rest. Measure 13 begins with a bassoon eighth note followed by a rest. Measure 14 begins with a bassoon eighth note followed by a rest. Measure 15 begins with a bassoon eighth note followed by a rest. Measure 16 begins with a bassoon eighth note followed by a rest. Measure 17 begins with a bassoon eighth note followed by a rest. Measure 18 begins with a bassoon eighth note followed by a rest. Measure 19 begins with a bassoon eighth note followed by a rest. Measure 20 begins with a bassoon eighth note followed by a rest. Measure 21 begins with a bassoon eighth note followed by a rest. Measure 22 begins with a bassoon eighth note followed by a rest. Measure 23 begins with a bassoon eighth note followed by a rest. Measure 24 begins with a bassoon eighth note followed by a rest. Measure 25 begins with a bassoon eighth note followed by a rest.

Musical score for bassoon part, page 10, system 30. The score shows a bassoon line with a key signature of two flats. Measure 30 begins with a eighth note followed by a sixteenth-note pair. A dynamic marking [32-35] f is placed below the staff. The measure ends with a bar line and a repeat sign with a '4' above it. The next measure starts with a dotted eighth note followed by a sixteenth-note pair. This pattern repeats three more times. The final measure consists of a single eighth note.

Musical score for page 12, measures 44-60. The score consists of two staves. The left staff is in 44 time, B-flat major, and the right staff is in 12 time, C major. The music features eighth-note patterns, rests, and dynamic markings like *f*. Measure 44 starts with a dotted quarter note followed by an eighth-note pattern. Measure 45 begins with an eighth note. Measures 46-47 show eighth-note pairs. Measure 48 has a single eighth note. Measure 49 starts with a dotted half note. Measure 50 is a rest. Measure 51 has a single eighth note. Measure 52 starts with a dotted half note. Measure 53 has a single eighth note. Measure 54 starts with a dotted half note. Measure 55 has a single eighth note. Measure 56 starts with a dotted half note. Measure 57 has a single eighth note. Measure 58 starts with a dotted half note. Measure 59 has a single eighth note. Measure 60 starts with a dotted half note.

A musical score page for orchestra, page 159. The score consists of two systems of music. The top system shows a bassoon part in bass clef, with a dynamic instruction 'p' (piano) above the staff. The bottom system shows a cello part in bass clef. Both systems are in common time and feature eighth-note patterns.

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Violin 1

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho

1 5 8 13 16 20 23

ff

dol.

3 3 3 3 3 3 3

3 3 3 3 3 3 3

ff

28

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2

32

36

f

ff

40

43

48

dol.

51

55

58

f

63

68

p

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74

80

87

dol.

92

97

101

105

109

114

122

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4

131



137



143



149



155



160



165



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Violin 2

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho

The musical score for Violin 2 features eight staves of music. The first staff begins with a forte dynamic (f). The second staff begins with a pianississimo dynamic (pp). The third staff begins with another pianississimo dynamic (pp). The fourth staff begins with a forte dynamic (f). The fifth staff begins with a forte dynamic (f). The sixth staff begins with a forte dynamic (f). The seventh staff begins with a forte dynamic (f). The eighth staff begins with a forte dynamic (f). The music is in common time throughout. Key changes are marked with sharps and flats in the key signature. The vocal parts are not shown; the violin part provides harmonic support.

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2

49

55

62

70

76

81

89

95

101

106

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110

117

126

133

138

143

150

156

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Violoncello

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho



9



16



26



36



44



51



60



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2

70



79



89



100



110



119



128



137



146



158



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Contrabass

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho

The musical score for the Contrabass part of 'Sicut Cedrus' features eight staves of music. Each staff begins with a bass clef, a key signature of two flats, and a common time signature. Measure numbers 1 through 60 are indicated at the start of each staff. Dynamics such as 'f' (fortissimo) and 'p' (pianissimo) are used to control the volume. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and rests.

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2

70



79



89



100



110



119



128



137



146



158



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Vocal Parts with Keyboard Reduction

Sicut Cedrus

Motete a la Virgen Santísima

Hilarión Eslava



Double Choir with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: "Pilgrimage to the Cedars in Lebanon" [1907], by Tivadar Kosztka Csontváry,
Magyar Nemzeti Galéria, Budapest (Hungary); Public domain

Sicut Cedrus

Motete a la Virgen Santísima

Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho

The musical score consists of eight staves for vocal parts and one staff for the Keyboard Reduction. The vocal parts are: Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, and Bass 2. The Keyboard Reduction staff uses a treble clef and bass clef, with a dynamic marking of **ff**. The score begins with all voices and the keyboard reduction holding notes (C) for several measures. At measure 5, the vocal entries begin with eighth-note patterns. The keyboard reduction starts its rhythmic pattern at measure 5. Measures 6 and 7 show more complex patterns for both the voices and the keyboard. Measure 10 features a dynamic marking of **dol.** (dolcissimo).

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15

KB

18

KB

21

KB

24

KB

29

KB

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4

35

S. 1

A. 1

T. 1

B. 1

S. 2

A. 2

T. 2

B. 2

KB

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40

S. 1 ta - ta sum, e - xal - ta - - - ta sum in

A. 1 ta - ta sum, e - xal - ta - - - ta sum in

T. 1 ta - ta sum, e - xal - ta - - - ta sum in

B. 1 ta - ta sum, e - xal - ta - - - ta sum in

S. 2 ta - ta sum, e - xal - ta - - - ta sum in

A. 2 ta - ta sum, e - xal - ta - - - ta sum in

T. 2 ta - ta sum, e - xal - ta - - - ta sum in

B. 2 ta - ta sum, e - xal - ta - - - ta sum in

KB

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43

S. 1 Li-ba-no, si-cut, si-cut ce-drus e - xal - -

A. 1 Li-ba-no, si-cut, si-cut ce-drus e - xal - -

T. 1 Li-ba-no, si-cut, si-cut ce-drus e - xal - -

B. 1 Li-ba-no, si-cut, si-cut ce-drus e - xal - -

S. 2 Li-ba-no, si-cut, si-cut ce-drus e - xal - -

A. 2 Li-ba-no, si-cut, si-cut ce-drus e - xal - -

T. 2 Li-ba-no, si-cut, si-cut ce-drus e - xal - -

B. 2 Li-ba-no, si-cut, si-cut ce-drus e - xal - -

KB

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47

S. 1 ta-ta sum, *p*
A. 1 ta-ta sum, *p*
T. 1 ta-ta sum, *p* si-cut ce - - - drus, si-cut ce - - drus, si-cut
B. 1 ta-ta sum,
S. 2 ta-ta sum,
A. 2 ta-ta sum,
T. 2 ta-ta sum,
B. 2 ta-ta sum,
KB *dol.*

51

S. 1 ce - drus e - - xal - - ta-ta sum,
A. 1 ce - drus e - - xal - - ta-ta sum,
T. 1 ce - drus e - - xal - - ta-ta sum, *3*
KB

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54

S. 1

A. 1

T. 1

KB

e - xal - ta - - - ta sum, e - xal - ta - - - ta sum, e - xal -

dol.

57

S. 1

A. 1

T. 1

KB

ta - ta sum in Li - ba - no,

ta - ta sum in Li - ba - no,

ta - ta sum in Li - ba - no,

ta - ta sum in Li - ba - no,

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60

S. 1 et si - - cut cy - pres -sus, et si - - cut cy - pres -sus, et

A. 1 et si - - cut cy - pres -sus, et si - - cut cy - pres -sus, et

T. 1 et si - - cut cy - pres -sus, et si - - cut cy - pres -sus, et

B. 1 et si - - cut cy - pres -sus, et si - - cut cy - pres -sus, et

S. 2 et si - - cut cy - pres -sus, et si - - cut cy - pres -sus, et

A. 2 et si - - cut cy - pres -sus, et si - - cut cy - pres -sus, et

T. 2 et si - - cut cy - pres -sus, et si - - cut cy - pres -sus, et

B. 2 et si - - cut cy - pres -sus, et si - - cut cy - pres -sus, et

KB

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65

S. 1 si - - cut cy - pres - sus in mon - te Si - on,

A. 1 si - - cut cy - pres - sus in mon - te Si - on,

T. 1 si - - cut cy - pres - sus in mon - te Si - on,

B. 1 si - - cut cy - pres - sus in mon - te Si - on,

S. 2 si - - cut cy - pres - sus in mon - te Si - on,

A. 2 si - - cut cy - pres - sus in mon - te Si - on,

T. 2 si - - cut cy - pres - sus in mon - te Si - on,

B. 2 si - - cut cy - pres - sus in mon - te Si - on,

KB (Keyboard part showing chords and bass line)

70

S. 1 qua - simyr-rha e - lec - ta, myr-rha e - lec - ta, dedi sua - vi - ta - temo -

S. 2 qua - simyr-rha e - lec - ta, myr-rha e - lec - ta, dedi sua - vi - ta - temo -

KB (Keyboard part showing chords and bass line, dynamic p at the beginning of the section)

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74

S. 1 do-ris, de - di, de - di sua - vi - ta - tem o - do - -

S. 2 do-ris, de - di, de - di sua - vi - ta - tem o - do - -

KB *f* *p*

80

S. 1 ris, qua - - - si myr - rha e - lec - ta, e - lec - - ta, qua - si

A. 1 qua - - - si myr - rha e - lec - ta, e - lec - - ta, qua - si

T. 1 qua - - - si myr - rha e - lec - ta, e - lec - - ta, qua - si

B. 1 qua - - - si myr - rha e - lec - ta, e - lec - - ta, qua - si

S. 2 ris, qua - - - si myr - rha e - lec - ta, e - lec - - ta, qua - si

A. 2 qua - - - si myr - rha e - lec - ta, e - lec - - ta, qua - si

T. 2 qua - - - si myr - rha e - lec - ta, e - lec - - ta, qua - si

B. 2 qua - - - si myr - rha e - lec - ta, e - lec - - ta, qua - si

KB *f*

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85

S. 1 myr-rha, qua-si myr - rha e - - lec - - ta,
A. 1 myr-rha, qua-si myr - rha e - - lec - - ta,
T. 1 myr-rha, qua-si myr - rha e - - lec - - ta,
B. 1 myr-rha, qua-si myr - rha e - - lec - - ta,
S. 2 myr-rha, qua-si myr - rha e - - lec - - ta,
A. 2 myr-rha, qua-si myr - rha e - - lec - - ta,
T. 2 myr-rha, qua-si myr - rha e - - lec - - ta,
B. 2 myr-rha, qua-si myr - rha e - - lec - - ta,

KB (b) dol.

90

S. 1 de - di sua - vi - - ta-tem, p
A. 1 de - di sua - vi - - ta-tem, p
T. 1 de - di sua - vi - - ta-tem, p
B. 1 de - di sua - vi - - ta-tem, p

KB

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94

S. 1 sua-vi - ta - - - tem o - - - do-ris.

A. 1 sua-vi - ta - - - tem o - - - do-ris.

T. 1 sua-vi - ta - - - tem o - - - do-ris.

B. 1 sua-vi - ta - - - tem o - - - do-ris.

Musical score for keyboard (KB) showing measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a series of eighth-note patterns: a dotted quarter note followed by an eighth-note pair, a sixteenth-note group (two pairs of eighth notes), a sixteenth-note group (three pairs of eighth notes), a sixteenth-note group (four pairs of eighth notes), a sixteenth-note group (five pairs of eighth notes), a sixteenth-note group (six pairs of eighth notes), a sixteenth-note group (seven pairs of eighth notes), a sixteenth-note group (eight pairs of eighth notes), a sixteenth-note group (nine pairs of eighth notes), a sixteenth-note group (ten pairs of eighth notes), a sixteenth-note group (eleven pairs of eighth notes), a sixteenth-note group (twelve pairs of eighth notes), a sixteenth-note group (thirteen pairs of eighth notes), a sixteenth-note group (four pairs of eighth notes), a sixteenth-note group (one pair of eighth notes), a sixteenth-note group (one pair of eighth notes), a sixteenth-note group (one pair of eighth notes), and a sixteenth-note group (one pair of eighth notes). The bottom staff is in bass clef, B-flat key signature, and common time. It shows sustained notes and eighth-note patterns corresponding to the top staff.

Musical score for keyboard (KB) at measure 98. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time (indicated by '8'). It features a series of eighth-note patterns. The bottom staff is in bass clef, B-flat key signature, and common time (indicated by '8'). It features a continuous eighth-note pattern. The measure number '98' is positioned above the first measure.

Musical score for piano and keyboard. The piano part (A. 1) has a treble clef, a key signature of three flats, and a tempo of 102. It consists of four measures of rests followed by a measure of eighth-note patterns. The keyboard part (KB) has a treble clef, a key signature of one flat, and a time signature of 8/8. It features eighth-note chords and sixteenth-note patterns. The score ends with the word "et".

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14

106

A. 1 si - - cut_cy - pres-sus, et si - cut cy - pres-sus in

KB {


110

A. 1 mon - te Si - on, et_ si-cut cy - - pres-sus in mon - te Si - on, et_

KB {


115

A. 1 si-cut cy - - pres-sus in mon - te Si - on, in mon - - - te_

KB {


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16

124

S. 1 pres - - sus in mon - te Si - on, in mon - te Si - on.

A. 1 pres - - sus in mon - te Si - on, in mon - te Si - on.

T. 1 pres - sus in mon - te Si - on, in mon - te Si - on.

B. 1 pres - - sus in mon - te Si - on, in mon - te Si - on.

S. 2 pres - - sus in mon - te Si - on, in mon - te Si - on.

A. 2 pres - - sus in mon - te Si - on, in mon - te Si - on.

T. 2 pres - sus in mon - te Si - on, in mon - te Si - on.

B. 2 pres - - sus in mon - te Si - on, in mon - te Si - on.

KB (Kettledrums)

130 *p*

A. 1 qua - simyr-rha e - lec - ta, myr-rha e - lec-ta, de-di sua - vi - ta - tem o -

T. 1 qua - simyr-rha e - lec - ta, myr-rha e - lec-ta, de-di sua - vi - ta - tem o -

KB (Kettledrums)

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134

A. 1

T. 1

KB

ff

p

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145

S. 1 myr - rha e - - lec - - ta

A. 1 myr - rha e - - lec - - ta

T. 1 myr - rha e - - lec - - ta

B. 1 myr - rha e - - lec - - ta

S. 2 myr - rha e - - lec - - ta

A. 2 myr - rha e - - lec - - ta

T. 2 myr - rha e - - lec - - ta

B. 2 myr - rha e - - lec - - ta

KB (dol.)

150 *p*

S. 1 de - di sua - vi - - ta-tem, sua-vi -

A. 1 de - di sua - vi - - ta-tem, sua-vi -

T. 1 de - di sua - vi - - ta-tem, sua-vi -

B. 1 de - di sua - vi - - ta-tem, sua-vi -

KB

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158

S. 1 ta - tem o - - do - - - ris, de - di sua - vi - - - ta - tem o -

A. 1 ta - tem o - - do - - - ris, de - di sua - vi - - - ta - tem o -

T. 1 ta - tem o - - do - - - ris, de - di sua - vi - - - ta - tem o -

B. 1 ta - tem o - - do - - - ris, de - di sua - vi - - - ta - tem o -

S. 2 ta - tem o - - do - - - ris, de - di sua - vi - - - ta - tem o -

A. 2 ta - tem o - - do - - - ris, de - di sua - vi - - - ta - tem o -

T. 2 ta - tem o - - do - - - ris, de - di sua - vi - - - ta - tem o -

B. 2 ta - tem o - - do - - - ris, de - di sua - vi - - - ta - tem o -

KB

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163

S. 1 do - - - - ris.

A. 1 do - - - - ris.

T. 1 do - - - - ris.

B. 1 do - - - - ris.

S. 2 do - - - - ris.

A. 2 do - - - - ris.

T. 2 do - - - - ris.

B. 2 do - - - - ris.

KB

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Keyboard Reduction

Sicut Cedrus

Motete a la Virgen Santísima

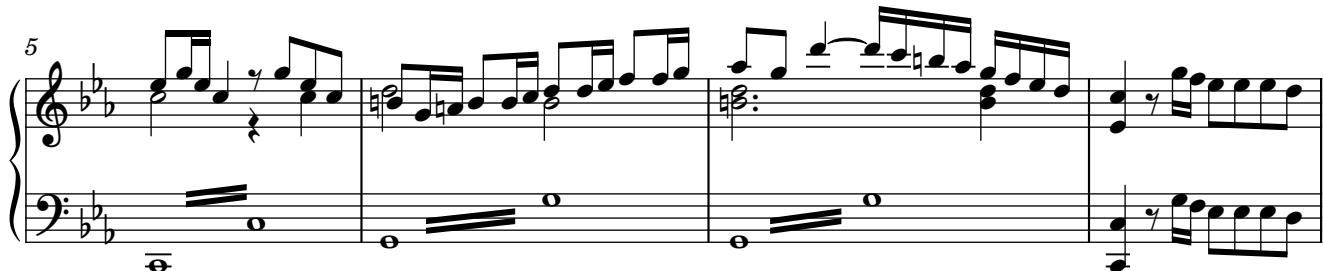
Ecclesiasticus 24:17

Hilarión Eslava, 1826

Allegro no mucho



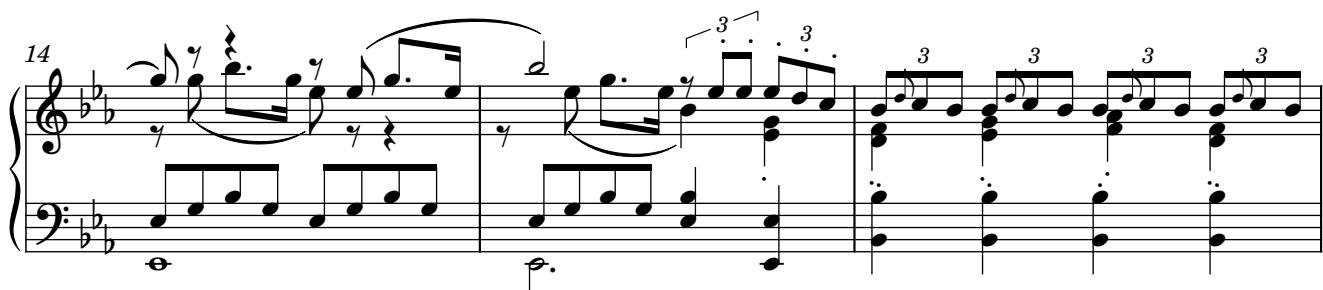
This is the first page of a keyboard reduction for two staves. The top staff is in common time and C major, with a dynamic of ff. The bottom staff is in common time and C major. The music consists of eighth-note patterns and sixteenth-note chords.



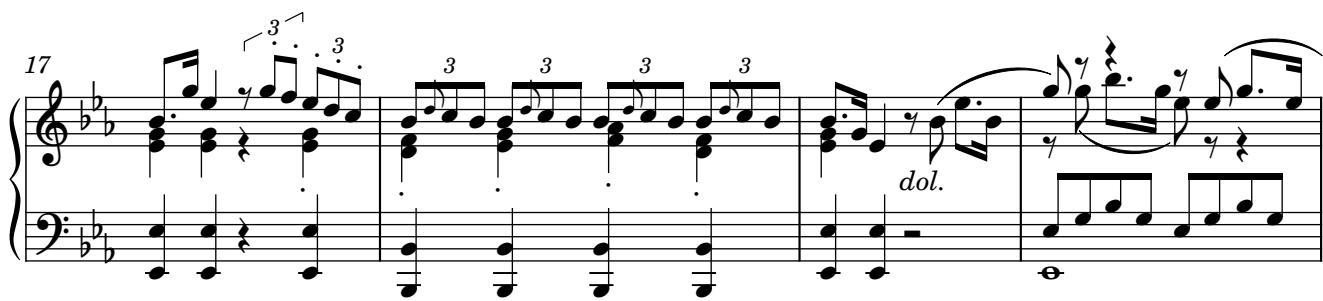
This is the second page of the musical score. It continues the melodic line from the first page, maintaining the same key signature and time signature. The music is primarily eighth-note patterns.



This is the third page of the musical score. It features a mix of eighth-note patterns and sixteenth-note chords. A dynamic marking "dol." appears in the upper staff.



This is the fourth page of the musical score. It shows a continuation of the melodic line with eighth-note patterns. Measure 14 includes a dynamic marking "dol."



This is the fifth page of the musical score. It concludes the piece with a final melodic line consisting of eighth-note patterns. A dynamic marking "dol." appears in the upper staff.

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2

21

24

ff

29

35

ff

40

dol.

This block contains five musical score pages.
 - Page 2 (Measures 21-25): Treble and bass staves. Measure 21 has a grace note and eighth-note pairs. Measures 22-25 feature sixteenth-note patterns.
 - Page 29: Treble and bass staves. Bass staff has a prominent eighth-note pattern.
 - Page 35: Treble and bass staves. Bass staff includes dynamic markings 'ff' and 'o'.
 - Page 40: Treble and bass staves. Bass staff includes dynamic markings 'ff' and 'o'.
 - Page 44: Treble and bass staves. Bass staff ends with a dynamic marking 'dol.' and a fermata.

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49

52 dol.

56

59 f

64 p

71 f p

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4

77

83

89

90

94

98

101

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105

109

115

123

130

137

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142

148

152

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161

165

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