

Veni Sancte Spiritus

Hilarión Eslava



SATB with Bass Solos & Chamber Orchestra

ART: "Pentecostés" by Antonio Palomino, ca 1700; Public Domain

CPE-380

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

Flute

Oboe

B♭ Clarinet

Bassoon

E♭ Cornet

Horn in E♭

Ophicleide

Violin

Violin

Viola

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Keyboard Reduction

f Full Choir

Ve - - - ni, ve - - - ni, ve - - ni

Ve - - - ni, ve - - - ni, ve - - ni

Ve - - - ni, ve - - - ni, ve - - ni

Ve - - - ni, ve - - - ni, ve - - ni

Original score #MP/2988/2 from Biblioteca Nacional de España Digital Archives; edited 2019 by Rebecca Rufin

8 3

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

S.
san - - te spi - - - ri - tus,

A.
san - - te spi - - - ri - tus,

T.
san - - te spi - - - ri - tus,

B. *mf*
san - - te spi - - - ri - tus, ve - - - - ni sanc - - - - te

KB
Red. *p*

4 14

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln. *cres*

Vln. *cres*

Vla. *cres*

Vc. *cres*

Cb. *cres*

S.

A.

T.

B. *cres*

KB Red. *cres*

ve - ni sanc - te spi - - ri - tus,

ve - ni sanc - te spi - - ri - tus,

ve - ni sanc - te spi - - ri - tus, *mf*

spi - - - ri - - - tus, et e - -

Fl.
Ob.
Bb Cl.
Bsn.
Eb Cnt.
Eb Hn.
Oph.
Vln. *cres*
Vln. *cres*
Vla. *cres*
Vc. *cres*
Cb. *cres*
S. *f* et e - mit - te cæ - li - tus,
A. *f* et e - mit - te cæ - li - tus,
T. *f* et e - mit - te cæ - li - tus,
B. *cres* mit - - - te cæ - - - li - - - tus,
KB Red. *cres*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

mf

cres

f

lu-cis tu-æ ra - di -

lu-cis tu-æ ra - di -

lu-cis tu-æ ra - di -

lu - - - cis tu - - - æ ra - - - di - - - um.

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln. *dol.*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

S. *p*
um. Ve - - - ni, pa - - - ter pau - - - per - um, ve - - - ni,

A. *p*
um. Ve - - - ni, pa - - - ter pau - - - per - um, ve - - - ni,

T. *p*
um. Ve - - - ni, pa - - - ter pau - - - per - um, ve - - - ni,

B. *p*
um. Ve - - - ni, pa - - - ter pau - - - per - um, ve - - - ni,

KB Red. *p* *dol.*

41

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB
Red.

da - - - tor mu - - - - ne - rum, ve - - - - - ni, lu - - - men,

da - - - tor mu - - - - ne - rum, ve - - - - - ni, lu - - - men,

da - - - tor mu - - - - ne - rum, ve - - - - - ni, lu - - - men,

da - - - tor mu - - - - ne - rum, ve - - - - - ni, lu - men,

46 9

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. *tr* 8

Vln.

Vla.

Vc.

Cb.

S.
ve - - - - - ni lu - - - - - men, ve - - - - - ni lu - - - - - men

A.
ve - - - - - ni lu - - - - - men, ve - - - - - ni lu - - - - - men

T.
ve - - - - - ni lu - - - - - men, ve - - - - - ni lu - - - - - men

B.
ve - - - - - ni lu - men, ve - - - - - ni lu - - - - - men

KB
Red. *tr*

10 50

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

First Choir

S.
cor - - - di - - um.

A.
cor - - - di - - um. *p* Con - - so - la - tor op - ti -

T.
cor - - - di - - um. *p*

B.
cor - - - di - - um. Con - so - la - tor op - ti - me, dul - cis hos - pes a - ni

KB Red.

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S. *p* *f* Full Choir
con - - so - la - tor op - ti - me, dul - cis hos - pes a - ni - mæ. In la - bo - re re - qui -

A. *f*
me, dul - cis hos - pes a - ni - mæ, dul - ce re - fri - ge - ri - um. In la - bo - re re - qui -

T. *p* *f*
con - - so - la - tor op - ti - me. In la - bo - re re - qui -

B. *f*
mæ, dul - ce re - fri - ge - ri - um, dul - ce re - fri - ge - ri - um. In la - bo - re re - qui -

KB Red.

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

es, in æs - - tu tem - pe - ri - es in fle - tu so - la - ti - um.

es, in æs - - tu tem - pe - ri - es in fle - tu so - la - ti - um.

es, in æs - - tu tem - pe - ri - es in fle - tu so - la - ti - um.

es, in æs - - tu tem - pe - ri - es in fle - tu so - la - ti - um. O

Bass 1 Solo

p

p

p

p

p

p

p

p

p

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B

lux, O lux be - a - tis - - si - ma, re - - ple

KB Red.

Detailed description: This page of a musical score covers measures 78 to 84. The woodwind section includes Flute, Oboe, B-flat Clarinet, and Bassoon. The brass section includes E-flat Cornet, E-flat Horn, and Ophicleide. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. The vocal soloist part (Soprano/Bass) features the lyrics: "lux, O lux be - a - tis - - si - ma, re - - ple". The keyboard reduction (KB Red.) is shown at the bottom. The score is in a key with two flats and a common time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the vocal soloist sings a melodic line.

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B

KB
Red.

cor - - dis in - - ti - ma, tu - - - o - rum fi - de - - - li - um, tu -

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B

B. 2

KB Red.

o-rum fi - de - - - - - li - um. Si - ne tu - - - o nu - - - - -

Bass 2 Solo

O lux O lux be - a -

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B

B. 2

KB Red.

--- mi - ne, ni - - - hil est in ho - - - mi - ne,
 tis - - - si - ma, re - - - ple cor - - - dis in - - - ti - ma,

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

B. 2.

KB Red.

ni - - - hil est in - no - - - xi - um, ni - - - hil est tu - - - o - rum fi - de - - - li - um, fi - - de - - - li - um, tu - - o - - - rum.

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S. *f* Full Choir
Ni - - - hil, ni - - - - hil,

A. *f*
Ni - - - hil, ni - - - - hil,

T. *f*
Ni - - - hil, ni - - - - hil,

B. *f* All Bass
in - - - - no - xi - um. Ni - - - hil, ni - - - - hil,

B. 2 *f*
fi - - - - de - li - um.

KB Red.

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S.
ni - - hil est in - no - - xi - um.

A.
ni - - hil est in - no - - xi - um.

T.
ni - - hil est in - no - - xi - um.

B.
ni - - hil est in - no - - xi - um. La - - - - va quod est

KB Red.

Fl. *f*

Ob. *f*

Bb Cl. *f*

Bsn. *f*

Eb Cnt. *f*

Eb Hn. *f*

Oph. *f*

Vln. *cres* *f* *p*

Vln. *cres* *f* *p*

Vla. *cres* *f* *p*

Vc. *cres* *f* *p*

Cb. *cres* *f* *p*

S. *f*
La - va quod est sor - - di - dum,

A. *f*
La - va quod est sor - - di - dum,

T. *f*
La - va quod est sor - - di - dum, *mf*

B. *cres*
sor - - - di - - dum, ri - - - ga

KB Red. *cres* *f* *p*

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln. *cres*

Vln. *cres*

Vla. *cres*

Vc. *cres*

Cb. *cres*

S. *f* ri - ga quod est a - ri - dum,

A. *f* ri - ga quod est a - ri - dum,

T. *f* ri - ga quod est a - ri - dum,

B. *cres* quod est a - - - ri - - dum,

KB Red. *cres* *f*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

p

mf

cres

f

sa - na quod est

sa - na quod est

sa - na quod est

sa - - - na quod est sau - - - ci - - - um.

mf

cres

f

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln. *dol.*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

S. *p*
sau - ci - um. Flec - - - te quod est ri - - - gi - dum,

A. *p*
sau - ci - um. Flec - - - te quod est ri - - - gi - dum,

T. *p*
sau - ci - um. Flec - - - te quod est ri - - - gi - dum,

B. *p*
Flec - - - te quod est ri - - - gi - dum,

KB Red. *dol.*
p

fl. Fl. *f*

Ob. *f*

Bb Cl. *f*

Bsn. *f*

Eb Cnt. *f*

Eb Hn. *f*

Oph. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

S. *f*
fo - - - ve quod est fri - - - gi - - dum, re - - - - ge,

A. *f*
fo - - - ve quod est fri - - - gi - - dum, re - - - - ge,

T. *f*
fo - - - ve quod est fri - - - gi - - dum, re - - - - ge,

B. *f*
fo - - - ve quod est fri - - - gi - - dum, re - - - - ge,

KB *dol.* *f*

Red. *tr*

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

re - - - ge quod est de - - - vi-um, re - - - ge

re - - - ge quod est de - - - vi-um, re - - - ge

re - - - ge quod est de - - - vi-um, re - - - ge

re - ge quod est de - vi-um, re - - - ge

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln. 8

Vln.

Vla.

Vc.

Cb.

First Choir

S.
quod est de - - - vi - - um.

A.
quod est de - - - vi - - um. Da tu-is fi

T.
quod est de - - - vi - - um.

B.
quod est de - - - vi - - um. Da tu-is fi - de-li-bus, in te con - fi-

KB Red.

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S. *mp* *f* Full Choir
Da tu-is fi - de - li - bus, in te con - fi - den - ti - bus, da tu -

A. *f*
de - li - bus, in te con - fi - den - ti - bus, sa - crum sep - te - na - ri - um, da tu -

T. *mp* *f*
Da tu-is fi - de - li - bus, da tu -

B. *f*
den - ti - bus, sa - crum sep - te - na - ri - um, sa - crum sep - te - na - ri - um, da tu -

KB Red.

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB
Red.

is fi - de - li - bus, in te con - fi - den - ti - bus, sa - crum sep - te - na - ri

is fi - de - li - bus, in te con - fi - den - ti - bus, sa - crum sep - te - na - ri

is fi - de - li - bus, in te con - fi - den - ti - bus, sa - crum sep - te - na - ri

is fi - de - li - bus, in te con - fi - den - ti - bus, sa - crum sep - te - na - ri

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

um. Da vir - tu - - tis me - - ri - tum, da sa -

um. Da vir - tu - - tis me - - ri - tum, da sa -

um. Da vir - tu - - tis me - - ri - tum, da sa -

um. Da vir - tu - - tis me - - ri - tum, da sa -

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

lu - - - - tis e - - - - xi - tum, sa - - lu - - - - - tis

lu - - - - tis e - - - - xi - tum, sa - - lu - - - - - tis

lu - - - - tis e - - - - xi - tum, sa - - lu - - - - - tis

lu - - - - tis e - - - - xi - tum, sa - - lu - - - - - tis

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

e - - - - xi - - tum, da sa - lu - - tis e - - xi - tum,

e - - - - xi - - tum, da sa - lu - - tis e - - xi - tum,

e - - - - xi - - tum, da sa - lu - - tis e - - xi - tum,

e - - - - xi - - tum, da sa - lu - - tis e - - xi - tum,

p

p

p

p

p

8

Fl.
Ob.
Bb Cl.
Bsn.
Eb Cnt.
Eb Hn.
Oph.
Vln.
Vln.
Vla.
Vc.
Cb.
S.
A.
T.
B.
KB Red.

da pe - ren - - - ne gau - - - di - - um. A - men, Al-le-
da pe - ren - - - ne gau - - - di - - um. A - men, Al-le-
da pe - ren - - - ne gau - - - di - - um. A - men, Al-le-
da pe - ren - - - ne gau - - - di - - um. A - men, Al-le-

Original score #MP/2988/2 from Biblioteca Nacional de España Digital Archives; edited 2019 by Rebecca Rufin

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

Vln.

Vln.

Vla.

Vc.

Cb.

S.

A.

T.

B.

KB Red.

lu - - - - - ya, A - men, Al - le - lu - - - - - ya,

lu - - - - - ya, A - men, Al - le - lu - - - - - ya,

lu - - - - - ya, A - men, Al - le - lu - - - - - ya,

lu - - - - - ya, A - men, Al - le - lu - - - - - ya,

Flute

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

The musical score is written for a single flute part in 3/4 time, B-flat major. It is marked 'Allegretto'. The score is divided into six systems of music. System 1 (measures 1-15) begins with a 2-measure rest, followed by a series of quarter notes and half notes, ending with a 4-measure rest. System 2 (measures 16-31) starts with a 4-measure rest, followed by quarter notes and eighth notes, ending with a 4-measure rest. System 3 (measures 32-43) begins with a 4-measure rest, followed by quarter notes and eighth notes, ending with a trill. System 4 (measures 44-64) starts with a 4-measure rest, followed by eighth notes and quarter notes, ending with a 4-measure rest. System 5 (measures 65-117) begins with a 4-measure rest, followed by quarter notes and eighth notes, ending with a 3-measure rest. System 6 (measures 118-130) starts with a 4-measure rest, followed by quarter notes and half notes, ending with a 4-measure rest. Dynamics include forte (f) and accents (v).

EDITOR'S NOTE: This flute part is provided as published in the source document; however, this is an octave lower than typically expected from Eslava's orchestrations. Usually Eslava included a note indicating the flute part should be played an octave higher than written, thus rendering the flute part in the same octave or an octave higher than any other instrument that might be playing in unison with the flute (e.g., 1st violin, oboe, or clarinet). However, at many points in this piece as currently written, the flute is actually playing an octave lower than a unison instrument. Therefore, I suspect the original publication omitted the instruction Eslava usually provided in this regard. Since this is speculation, I chose to maintain the octave shown in the published version, but anyone performing this piece could certainly play it an octave higher if so desired.

131 *f* **4** *f* **4**
[135-138] [143-146]

147 *f* **8** *f*
[151-158]

163 *tr* **13**
[167-179]

180 *f*

192 **20** *f* **2** *f* *tr* *p*
[192-211] [214-215]

221 *cres.* *tr* *tr* *tr* *ff*

Oboe

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

[1-2] *f* [12-15]

16 *f*^A [20-23] *f*^A [28-31] *f*^A

35 [36-43] *f* [52-64] *f*

66

77 **33** *f*^A **3** [115-117]

118 *f* [127-130] *f*

134 [135-138] *f*^A [143-146] *f*^A

151 **8** **13**
[151-158] *f* [167-179]

Musical staff starting at measure 151. It features a treble clef and a key signature of two flats. The staff contains a sequence of chords and notes. Above the staff, the number '8' is written above the first measure and '13' above the last measure. Below the staff, the dynamic marking 'f' is placed under the first measure, and '[167-179]' is placed under the last measure.

180
f

Musical staff starting at measure 180. It features a treble clef and a key signature of two flats. The staff contains a sequence of chords and notes. The dynamic marking 'f' is placed below the first measure.

191 **7** **3**
[192-198] *p* [204-206]

Musical staff starting at measure 191. It features a treble clef and a key signature of two flats. The staff contains a sequence of chords and notes. Above the staff, the number '7' is written above the first measure and '3' above the last measure. Below the staff, the dynamic marking 'p' is placed under the first measure, and '[204-206]' is placed under the last measure.

210 **2**
f *f* *p*
[214-215]

Musical staff starting at measure 210. It features a treble clef and a key signature of two flats. The staff contains a sequence of chords and notes. Above the staff, the number '2' is written above the first measure. Below the staff, the dynamic markings 'f', 'f', and 'p' are placed under the first, second, and third measures respectively. The bracketed measure range '[214-215]' is placed under the second measure.

221 *cres.* *tr* *tr* *tr*
ff

Musical staff starting at measure 221. It features a treble clef and a key signature of two flats. The staff contains a sequence of chords and notes. Above the staff, the markings 'cres.', 'tr', 'tr', and 'tr' are written above the first, second, third, and fourth measures respectively. Below the staff, the dynamic marking 'ff' is placed under the third measure.

B♭ Clarinet

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

[1-2] *f* [12-14]

15 *f* [20-22] *f* [28-30]

31 *f* [36-43] *f*

50 [52-64] *f*

73 [77-79] *p*

88 [88-96] *p*

109 *f* [115-117]

118 *f* *f* [127-129] *f*

134 *f* *f*

151 *f* *f*

181

192 *f* *f*

220 *p* *ff*

Bassoon

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

f [12-14]

15 **f** **f** [20-22] **f** [28-30] **f**

32 **f** [36-42]

47 [53-64] **f**

70 [77-79] **p**

85 [88-96] **p**

107 **f** **f**

120 [127-129] **f**

131

3 **3**

[135-137] *f* [143-145] *f*

146

f **7** *f*

[151-157]

161

12

[168-179] *f*

182

p

194

3

[196-198] *p*

206

mf *f* *p*

215

mf *f* *p* *cres*

221

ff

E♭ Cornet

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

1-2] *f* [12-15] *f*[^]

17 [20-23] *f*[^] [28-31] *f*[^]

35 [36-43] *f*

53 [53-64] *f*

76 [77-117] *f* [127-130]

131 *f* [135-138] *f*[^] [143-146]

147 [151-158] *f*

163

12
[168-179] *f*

184

192

26
[192-217]

4
[219-222] *ff*

Horn in E \flat

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

The musical score is written for Horn in E \flat and consists of seven staves of music. The tempo is marked **Allegretto**. The key signature has one flat (E \flat), and the time signature is 3/4. The score includes various rhythmic patterns and dynamics, primarily **f** (forte). The measures are grouped into measures with repeat signs and first/second endings.

- Staff 1: Measures 1-2, marked **f**. Includes a first ending bracket and a second ending bracket.
- Staff 2: Measures 17-22, marked **f**. Includes a first ending bracket and a second ending bracket.
- Staff 3: Measures 34-43, marked **f**. Includes a first ending bracket and a second ending bracket.
- Staff 4: Measures 52-64, marked **f**. Includes a first ending bracket and a second ending bracket.
- Staff 5: Measures 77-109, marked **f**. Includes a first ending bracket and a second ending bracket.
- Staff 6: Measures 123-129, marked **f**. Includes a first ending bracket and a second ending bracket.
- Staff 7: Measures 138-145, marked **f**. Includes a first ending bracket and a second ending bracket.

159 *f* **12** *f* [168-179]

182

192 **20** *f* **2** *f* *p*

221 *cres* *ff* *v*

Ophicleide

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

Musical notation for measures 1-16. The piece is in bass clef, 3/4 time, and B-flat major. It begins with a forte (*f*) dynamic. The melody consists of eighth notes with slurs. A triplet of eighth notes is marked with a fermata and a **3** above it, with the measure number [12-14] and a forte (*f*) dynamic below.

Musical notation for measures 17-30. The melody continues with eighth notes and rests. A triplet of eighth notes is marked with a fermata and a **3** above it, with the measure number [20-22] and a forte (*f*) dynamic below. Another triplet of eighth notes is marked with a fermata and a **3** above it, with the measure number [28-30].

Musical notation for measures 31-45. The melody includes a sharp sign (F#) in measure 32. A group of seven notes is marked with a fermata and a **7** above it, with the measure number [36-42] and a forte (*f*) dynamic below.

Musical notation for measures 46-64. The melody features sixteenth-note runs. A group of twelve notes is marked with a fermata and a **12** above it, with the measure number [53-64].

Musical notation for measures 65-115. The melody consists of dotted half notes. A group of thirty-nine notes is marked with a fermata and a **39** above it, with the measure number [77-115].

Musical notation for measures 116-129. The melody returns to eighth notes with slurs. A triplet of eighth notes is marked with a fermata and a **3** above it, with the measure number [127-129].

Musical notation for measures 130-137. The melody consists of eighth notes with slurs. A triplet of eighth notes is marked with a fermata and a **3** above it, with the measure number [135-137].

148 **3** **7**
[143-145] *f* [151-157]

158 *f*

166 **12**
[168-179] *f*

188 **19**
[192-210] *mf* >

215 *mf* *f* *p* *cres*

222 *ff*



Violin 1

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto g

Measures 1-14: *f* [1-2] *f* *p* *cres*

Measures 15-27: *f* *p* *f* *cres*

Measures 28-37: *f* *cres* *dol.*

Measures 38-41: *f*

Measures 42-45: *f* *tr*

Measures 46-48: *f* *tr*

Measures 49-53: *p*

Measures 54: *f*



111 8 3
f

124 8
p *cres* *f* *p*

137 *cres* *f* *p* *cres* *f*

150 *dol.*

155 *tr*

159 *f*

162 *tr* 8

165 8 *p*

173 *f*

185

p

195

200

206

212

f *mf* *f* *mf*

220

cres
p *ff*

Violin 2

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

[1-2] *f* *cres* *p*

16 *f* *p* *cres* *f* *cres*

31 *f* *p*

39 *f*

45 *p*

55 *f*

69 *p*

79

84

89

95

100

105

110

123

137

150

156  3

163  p

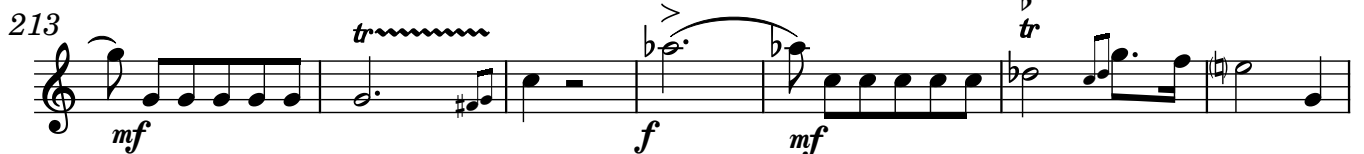
176  f

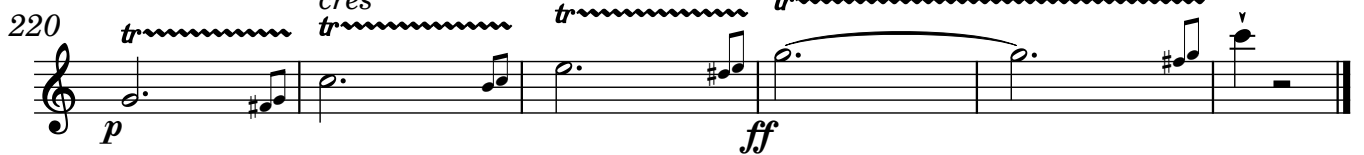
191  p ^ ^ ^ ^ ^

196 

201 

206  f

213  mf f mf tr

220  p ff tr tr

Viola

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

Musical notation for measures 1-2. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure is marked with a '2' above it, indicating a second ending. The dynamics are *f* (forte) for the first measure and *p* (piano) for the second. A *cres* (crescendo) marking is present at the end of the second measure.

Musical notation for measures 16-30. The dynamics are *f* (forte) for measures 16-17, *p* (piano) for measures 18-19, *f* (forte) for measures 20-21, and *cres* (crescendo) for measures 22-30.

Musical notation for measures 31-38. The dynamics are *f* (forte) for measures 31-32, *p* (piano) for measures 33-34, and *f* (forte) for measures 35-38.

Musical notation for measures 39-44. The dynamics are *f* (forte) for measures 39-44.

Musical notation for measures 45-53. The dynamics are *f* (forte) for measures 45-52 and *p* (piano) for measure 53.

Musical notation for measures 54-68. The dynamics are *f* (forte) for measures 54-68.

Musical notation for measures 69-78. The dynamics are *p* (piano) for measures 69-78.

Musical notation for measures 79-88. The dynamics are *f* (forte) for measures 79-88.

82



90



97



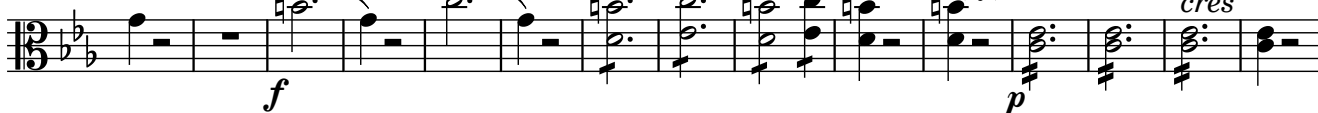
102



107



116



131



146



154



160 3

169

184

194

200

206

212

220

Violoncello

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

Musical notation for measures 1-12. The piece is in 3/4 time and B-flat major. It begins with a forte (*f*) dynamic and a series of eighth notes. The notation includes a fermata over the final measure of the first line, which ends with a piano (*p*) dynamic.

Musical notation for measures 13-25. The piece continues with a crescendo (*cres*) leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The notation includes several accents (^) and a fermata over the final measure.

Musical notation for measures 26-39. The piece continues with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, and then a piano (*p*) dynamic. The notation includes several accents (^) and a fermata over the final measure.

Musical notation for measures 40-48. The piece continues with a forte (*f*) dynamic and features a series of sixteenth-note passages. The notation includes several accents (^) and a fermata over the final measure.

Musical notation for measures 49-61. The piece continues with a piano (*p*) dynamic and features a series of eighth-note passages. The notation includes several accents (^) and a fermata over the final measure.

Musical notation for measures 62-75. The piece continues with a forte (*f*) dynamic and features a series of eighth-note passages. The notation includes several accents (^) and a fermata over the final measure.

Musical notation for measures 76-80. The piece continues with a piano (*p*) dynamic and features a series of eighth-note passages. The notation includes several accents (^) and a fermata over the final measure.

Musical notation for measures 81-88. The piece continues with a piano (*p*) dynamic and features a series of eighth-note passages. The notation includes several accents (^) and a fermata over the final measure.

80



91



97



102



107



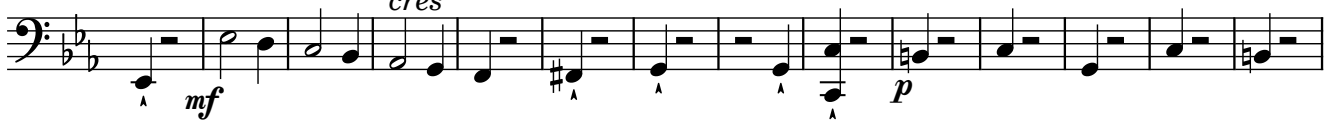
114



129



142



156





178



191



198



203



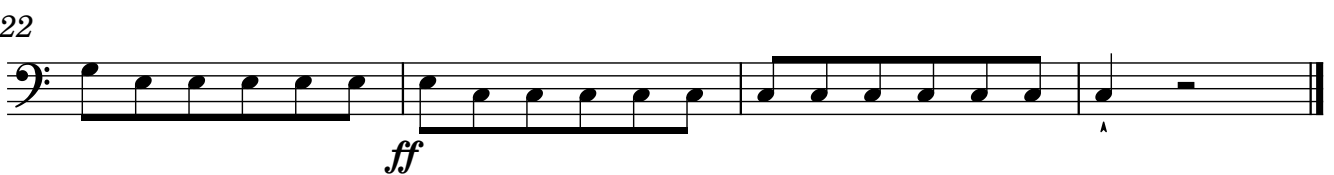
211



218



222



Contrabass

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

Musical notation for measures 1-12. The piece is in bass clef, 3/4 time, and B-flat major. It begins with a forte (*f*) dynamic and a series of eighth notes. The piece concludes with a piano (*p*) dynamic and a fermata over the final note.

Musical notation for measures 13-26. Measure 13 starts with a forte (*f*) dynamic and a crescendo (*cres*). The piece features a dynamic shift to piano (*p*) in measure 18, followed by a return to forte (*f*) in measure 21. Accents are present in measures 18, 21, 24, and 25.

Musical notation for measures 27-39. Measure 27 begins with a mezzo-forte (*mf*) dynamic. A crescendo (*cres*) leads to a forte (*f*) dynamic in measure 30. The piece ends with a piano (*p*) dynamic in measure 39. Accents are placed in measures 30, 33, and 36.

Musical notation for measures 40-48. The piece starts with a forte (*f*) dynamic and includes a complex rhythmic passage with sixteenth notes in measures 42-44.

Musical notation for measures 49-60. The piece begins with a piano (*p*) dynamic and features a series of eighth notes in measure 50, followed by a more active rhythmic pattern in measure 51.

Musical notation for measures 61-75. The piece starts with a forte (*f*) dynamic and consists of a series of half notes.

Musical notation for measures 76-80. The piece begins with a piano (*p*) dynamic and features a series of eighth notes.

Musical notation for measures 81-88. The piece starts with a piano (*p*) dynamic and consists of a series of eighth notes.

82



93



98



103



108



117



132



145



158



166

3



179



192



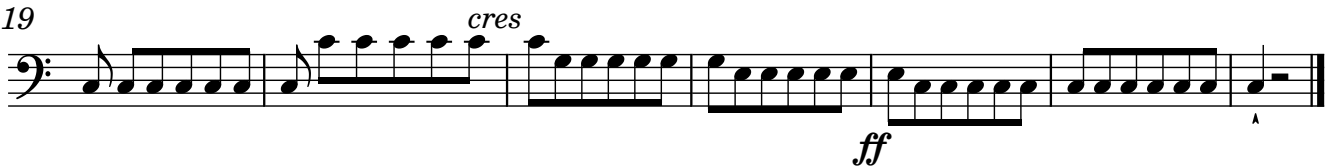
200



211



219



Vocal Parts with Keyboard Reduction

Veni Sancte Spiritus

Hilarión Eslava



SATB with Bass Solos & Chamber Orchestra

ART: "Pentecostés" by Antonio Palomino, ca 1700; Public Domain

CPE-380

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto *f* Full Choir

Soprano
Alto
Tenor
Bass

Ve - - - ni, ve - - - ni,
Ve - - - ni, ve - - - ni,
Ve - - - ni, ve - - - ni,
Ve - - - ni, ve - - - ni,

Keyboard Reduction *f*

7

S.
A.
T.
B.

ve - - - ni sanc - - te spi - - ri - tus,
ve - - - ni sanc - - te spi - - ri - tus,
ve - - - ni sanc - - te spi - - ri - tus,
ve - - - ni sanc - - te spi - - ri - tus, ve - - - - - ni

KB Red. *mf* *p*

13 3

S. *f* ve - ni sanc - te spi - ri - tus,

A. *f* ve - ni sanc - te spi - ri - tus,

T. *f* ve - ni sanc - te spi - ri - tus,

B. *cres* sanc - - - - te spi - - - - ri - - - - tus,

KB Red. *cres* *f*

20 3

S. *f* et e -

A. *f* et e -

T. *f* et e -

B. *mf* *cres* et e - - - mit - - - - te cæ - - - - li - - - - tus,

KB Red. *p* *cres* *f*

4 25

S. mit - te cæ - li - tus,

A. mit - te cæ - li - tus,

T. mit - te cæ - li - tus,

B. *mf* lu - - - - cis tu - - - - æ

KB Red. *mf*

30

S. *f* lu - cis tu - æ ra - di - um. *p* Ve - - - ni,

A. *f* lu - cis tu - æ ra - di - um. *p* Ve - - - ni,

T. *f* lu - cis tu - æ ra - di - um. *p* Ve - - - ni,

B. *cres* ra - - - - di - - - - um. *p* Ve - - - ni,

KB Red. *cres* *f* *p* *dol.*

37 5

S. pa - - - ter pau - - - per - um, ve - - - ni, da - - - tor

A. pa - - - ter pau - - - per - um, ve - - - ni, da - - - tor

T. pa - - - ter pau - - - per - um, ve - - - ni, da - - - tor

B. pa - - - ter pau - - - per - um, ve - - - ni, da - - - tor

KB
Red.

42

S. *f* mu - - - ne - rum, ve - - - - ni, lu - - men, ve - - - - ni

A. *f* mu - - - ne - rum, ve - - - - ni, lu - - men, ve - - - - ni

T. *f* mu - - - ne - rum, ve - - - - ni, lu - - men, ve - - - - ni

B. *f* mu - - - ne - rum, ve - - - - ni, lu - men, ve - - - - ni

KB
Red.

6 47

S. lu - - men, ve - - - - ni lu - - - - men cor - - - - di - - um.

A. lu - - men, ve - - - - ni lu - - - - men cor - - - - di - - um.

T. lu - - men, ve - - - - ni lu - - - - men cor - - - - di - - um.

B. lu-men, ve - - - - ni lu - - - - men cor - - - - di - - um.

KB Red. *tr*

52

First Choir *p*

S. con - - so - la - tor

A. *p* Con - so - la - tor op - ti - me, dul - cis hos - pes

B. *p* Con - so - la - tor op - ti - me, dul - cis hos - pes a - ni - mæ, dul - ce re - fri -

KB Red. *p*

61 *f* Full Choir 7

S. op-ti - me, dul-cis hos-pes a-ni - mæ. In la - bo - re re-qui - es, in æs -

A. a - ni - mæ, dul-ce re - fri - ge - ri - um. In la - bo - re re-qui - es, in æs -

T. con - - so - la - tor op-ti - me. In la - bo - re re-qui - es, in æs -

B. ge - ri - um, dul-ce re - fri - ge - ri - um. In la - bo - re re-qui - es, in æs -

KB Red.

70

S. tu tem - pe - ri - es in fle - tu so - la - ti - um.

A. tu tem - pe - ri - es in fle - tu so - la - ti - um.

T. tu tem - pe - ri - es in fle - tu so - la - ti - um.

B. tu tem - pe - ri - es in fle - tu so - la - ti - um. *Bass 1 Solo* O lux, O lux

KB Red.

81

B. — be - a - tis - si - ma, re - ple cor - dis in - ti - ma, tu - - - o - rum fi -

KB Red.

8 90

B

de - li - um, tu - o - rum fi - de - - - li - um. Si - ne tu - o nu - - - -

B. 2

Bass 2 Solo

O lux O lux be - a -

KB
Red.

99

B

- - mi - ne, ni - hil est in ho - mi - ne, ni - hil

B. 2

tis - si - ma, re - ple cor - dis in - ti - ma, tu - - - o - rum fi - de - li -

KB
Red.

108

B

est in - no - xi - um, ni - - hil est in - - - - no - xi - um.

B. 2

um, fi - - de - li - um, tu - - o - - - rum fi - - - - de - li - um.

KB
Red.

f Full Choir

S. *f*
Ni - - - hil, ni - - - - hil, ni - hil est in -

A. *f*
Ni - - - hil, ni - - - - hil, ni - hil est in -

T. *f*
Ni - - - hil, ni - - - - hil, ni - hil est in -

B. *f*
All Bass
Ni - - - hil, ni - - - - hil, ni - hil est in -

KB Red.

S. no - - - xi - um.

A. no - - - xi - um.

T. no - - - xi - um.

B. *mf*
no - - - xi - um. La - - - - - va quod est

KB Red. *p*

S. *f*
La - va quod est sor - di - dum,

A. *f*
La - va quod est sor - di - dum,

T. *f*
La - va quod est sor - di - dum,

B. *cres* *mf*
sor - - - di - - - dum, ri - - - ga

KB Red. *cres* *f* *p*

136

S. *f*
ri - ga quod est a - ri - dum,

A. *f*
ri - ga quod est a - ri - dum,

T. *f*
ri - ga quod est a - ri - dum,

B. *cres*
quod est a - - - ri - - - dum,

KB Red. *cres* *f*

143 11

S. *f* sa - na

A. *f* sa - na

T. *f* sa - na

B. sa - - - - na quod est sau - - - - ci - - - - um. *cres*

KB Red. *mf* *cres* *f*

148

S. *p* quod est sau - ci - um. Flec - - - te quod est ri - - - gi -

A. *p* quod est sau - ci - um. Flec - - - te quod est ri - - - gi -

T. *p* quod est sau - ci - um. Flec - - - te quod est ri - - - gi -

B. *p* Flec - - - te quod est ri - - - gi -

KB Red. *p* *dol.*

S. dum, fo - - - - ve quod est fri - - - gi - dum,

A. dum, fo - - - - ve quod est fri - - - gi - dum,

T. dum, fo - - - - ve quod est fri - - - gi - dum,

B. dum, fo - - - - ve quod est fri - - - gi - dum,

KB
Red. *dol.* *tr* *f*

159 *f*

S. re - - - - - ge, re - - - ge quod est de - - - vi-um,

A. *f* re - - - - - ge, re - - - ge quod est de - - - vi-um,

T. *f* re - - - - - ge, re - - - ge quod est de - - - vi-um,

B. *f* re - - - - - ge, re - ge quod est de - vi-um,

KB
Red.

163 13
First Choir

S. re - - - ge quod est de - - - vi - - um.

A. re - - - ge quod est de - - - vi - - um.

T. re - - - ge quod est de - - - vi - - um.

B. re - - - ge quod est de - - - vi - - um. *mp* Da

KB Red. *tr* *p*

169 *mp*

S. *mp* Da tu-is fi - de - li -

A. *mp* Da tu-is fi - de - li - bus, in te con - fi - den - ti -

B. tu-is fi - de - li - bus, in te con - fi - den - ti - bus, sa - crum sep - te - na - ri -

KB Red.

f Full Choir

S. *f* Full Choir
 bus, in te con - fi - den - ti - bus, da tu - is__ fi - de - li - bus, in te

A. *f*
 bus, sa - crum sep - te - na - ri - um, da tu - is__ fi - de - li - bus, in te

T. *mp* *f*
 Da_____ tu - is fi - de - li - bus, da tu - is__ fi - de - li - bus, in te

B. *f*
 um, sa - crum sep - te - na - ri - um, da tu - is__ fi - de - li - bus, in te

KB Red.

185

S. *p*
 con - fi - den - ti - bus, sa - crum sep - te - na - ri - um. Da vir -

A. *p*
 con - fi - den - ti - bus, sa - crum sep - te - na - ri - um. Da vir -

T. *p*
 con - fi - den - ti - bus, sa - crum sep - te - na - ri - um. Da vir -

B. *p*
 con - fi - den - ti - bus, sa - crum sep - te - na - ri - um. Da vir -

KB Red.

S. tu - tis me - ri - tum, da sa - lu - - - tis e - - - xi -

A. tu - tis me - ri - tum, da sa - lu - - - tis e - - - xi -

T. tu - tis me - ri - tum, da sa - lu - - - tis e - - - xi -

B. tu - tis me - ri - tum, da sa - lu - - - tis e - - - xi -

KB
Red.

S. tum, sa - lu - - - - - tis e - - - - xi - tum,

A. tum, sa - lu - - - - - tis e - - - - xi - tum,

T. tum, sa - lu - - - - - tis e - - - - xi - tum,

B. tum, sa - lu - - - - - tis e - - - - xi - tum,

KB
Red.

16 204

p

S. da sa - lu - - tis e - - xi - tum, da pe - ren - - - ne

A. da sa - lu - - tis e - - xi - tum, da pe - ren - - - ne

T. da sa - lu - - tis e - - xi - tum, da pe - ren - - - ne

B. da sa - lu - - tis e - - xi - tum, da pe - ren - - - ne

KB Red.

210

S. gau - - - di - um. *f* A - men, *p* Al-le - lu - - - - ya,

A. gau - - - di - um. *f* A - men, *p* Al-le - lu - - - - ya,

T. gau - - - di - um. *f* A - men, *p* Al-le - lu - - - - ya,

B. gau - - - di - um. *f* A - men, *p* Al-le - lu - - - - ya,

KB Red.

216 17

S. *f* *p* *cres*
 A - men, Al - le - lu - - - - ya, al - - - - -

A. *f* *p* *cres*
 A - men, Al - le - lu - - - - ya, al - - - - -

T. *f* *p* *cres*
 A - men, Al - le - lu - - - - ya, al - - - - -

B. *f* *p* *cres*
 A - men, Al - le - lu - - - - ya, al - - - - -

KB Red. *f* *mf* *p* *tr* *cres.* *tr*
 Musical accompaniment for Keyboard and Red.

222

S. *ff*
 le - - - - - lu - - - - - ya.

A. *ff*
 le - - - - - lu - - - - - ya.

T. *ff*
 le - - - - - lu - - - - - ya.

B. *ff*
 le - - - - - lu - - - - - ya.

KB Red. *tr* *tr* *ff*
 Musical accompaniment for Keyboard and Red.

Keyboard Reduction

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto'. The first measure starts with a forte (*f*) dynamic. The right hand plays chords, while the left hand plays a steady eighth-note accompaniment.

Musical score for measures 8-13. Measure 8 is marked with a piano (*p*) dynamic. The right hand features chords and a melodic line with a fermata. The left hand continues with eighth-note accompaniment.

Musical score for measures 14-20. Measure 14 begins with a *cres* (crescendo) marking. The right hand has a melodic line with a fermata and a forte (*f*) dynamic. The left hand has a bass line with a sharp sign (#) and a piano (*p*) dynamic.

Musical score for measures 21-27. Measure 21 starts with a *cres* marking. The right hand has a melodic line with a fermata and a forte (*f*) dynamic. The left hand has a bass line with a piano (*p*) dynamic.

Musical score for measures 28-34. Measure 28 begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a fermata and a forte (*f*) dynamic. The left hand has a bass line with a *cres* marking.

34

dol.

p

40

tr

f

46

tr

50

p

62

f

76

p

A A A A A A A A

89

Musical score for measures 89-101. The piece is in B-flat major (two flats). The right hand features a series of chords, some with triplets, and a melodic line. The left hand has a steady eighth-note accompaniment. Measure 101 ends with a triplet of eighth notes.

102

Musical score for measures 102-113. The right hand continues with chords and a melodic line. The left hand maintains the eighth-note accompaniment. Measure 113 ends with a triplet of eighth notes.

114

Musical score for measures 114-121. The right hand has a melodic line with some rests. The left hand continues with the eighth-note accompaniment. Measure 121 ends with a triplet of eighth notes.

122

Musical score for measures 122-127. The right hand has a melodic line with some rests. The left hand continues with the eighth-note accompaniment. Measure 127 ends with a triplet of eighth notes.

128

Musical score for measures 128-134. The right hand has a melodic line with some rests. The left hand continues with the eighth-note accompaniment. Measure 134 ends with a triplet of eighth notes.

135

Musical score for measures 135-141. The right hand has a melodic line with some rests. The left hand continues with the eighth-note accompaniment. Measure 141 ends with a triplet of eighth notes.

141

mf *cres* *f*

148

dol. *p*

155

dol. *f* *tr*

161

tr

165

p

177

f

191

5

Musical score for measures 191-196. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 191 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

197

Musical score for measures 197-201. The right hand continues with a melodic line, and the left hand maintains a consistent eighth-note accompaniment. The key signature remains two flats.

202

Musical score for measures 202-207. The right hand has a more active melodic line with some grace notes. The left hand continues with eighth-note accompaniment. The key signature remains two flats.

208

Musical score for measures 208-214. This section includes dynamic markings: *mf* (measures 208-210), *f* (measure 211), and *mf* (measures 212-214). There are also trills (*tr*) and trills with accents (*tr* with *>*) in the right hand. The left hand continues with eighth-note accompaniment.

215

Musical score for measures 215-221. This section includes dynamic markings: *f* (measures 215-216), *mf* (measures 217-218), and *p* (measures 219-221). There are trills (*tr*) and trills with accents (*tr* with *>*) in the right hand. The left hand continues with eighth-note accompaniment.

222

Musical score for measures 222-225. This section includes dynamic markings: *ff* (measures 222-223) and *p* (measures 224-225). There are trills (*tr*) and trills with accents (*tr* with *>*) in the right hand. The left hand continues with eighth-note accompaniment.