

Salve a 8 Voces (en Mi)

By Hilarión Eslava

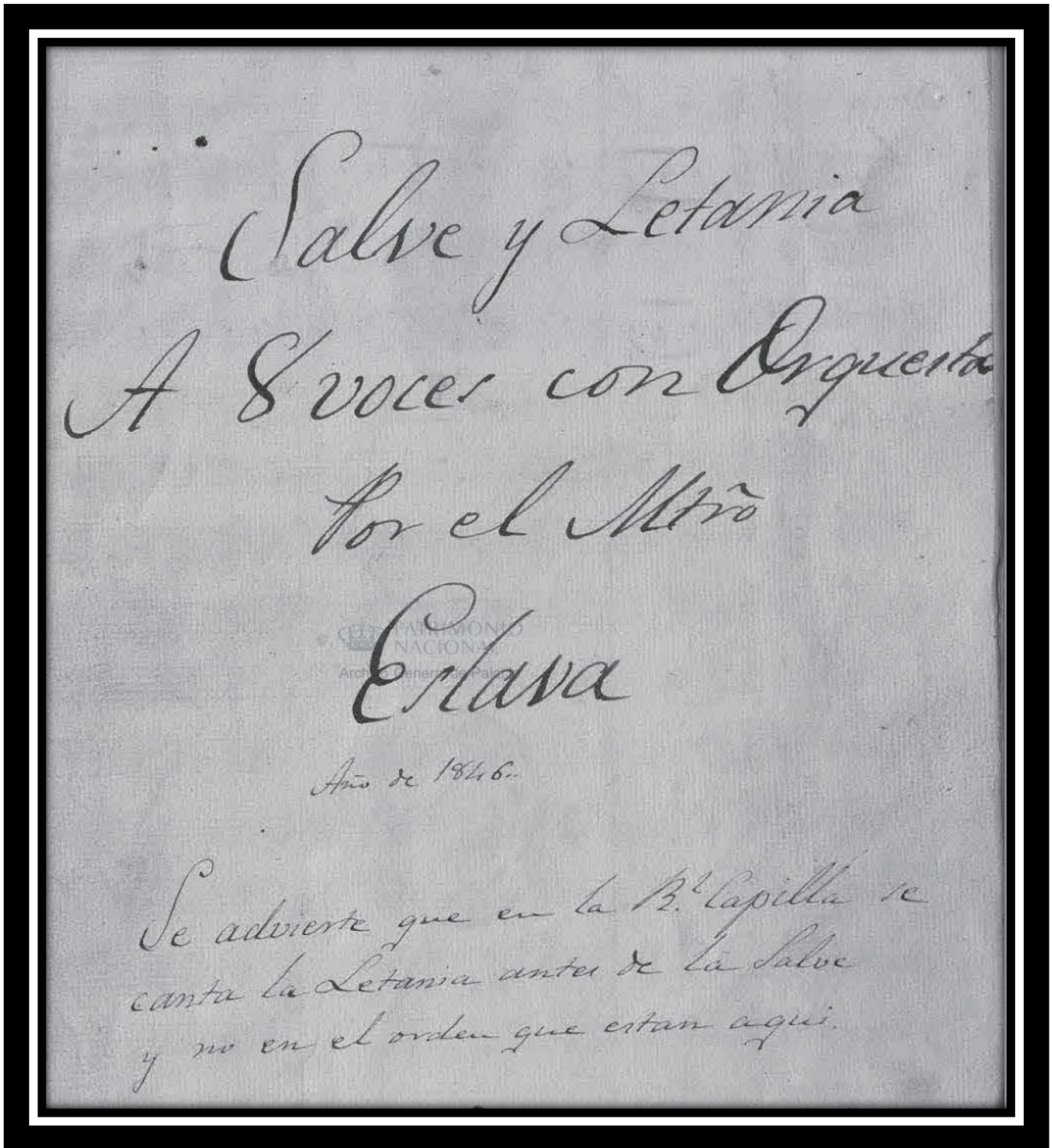


Double Choir with Chamber Orchestra

(Transcribed from handwritten manuscript;
includes Organ Reduction added by Editor)

ART: Virgen De Los Dolores Remedios, Ermita De La Virgen De Los Remedios,
Olvera (Cádiz); Photo by Antonio Rufin (2016)

CPE-432



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Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboes
- C Clarinets
- Bassoons
- D Trumpets
- Horns in D
- Ophicleide or Tuba
- Violin 1
- Violin 2
- Viola
- Violoncello
- Contrabass
- 1° Choir Soprano
- 1° Choir Alto
- 1° Choir Tenor
- 1° Choir Bass
- 2° Choir Soprano
- 2° Choir Alto
- 2° Choir Tenor
- 2° Choir Bass
- Organ Reduction

The score is in the key of D major (one sharp) and 6/8 time. It begins with a *p* (piano) dynamic. The woodwinds and strings play a rhythmic accompaniment, while the choir parts are mostly silent in this section. The organ reduction provides harmonic support in the lower register.

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31

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC-S
ce - do et spes nos - tra, et spes nos - tra sal - - - ve, vi - ta dul - ce - - do et spes

1^oC-A
ce - do et spes nos - tra, et spes nos - tra sal - - - ve, vi - ta dul - ce - - do et spes

Tenor Solo
sal - - - ve, sal - - - ve, vi - ta dul - ce - - do sal - - - ve,

1^oC-B
ce - do et spes nos - tra, et spes nos - tra sal - - - ve, vi - ta dul - ce - - do et spes

Org.

36

Fl. *mf* *ff*

Ob. *mf* *ff*

C Cl. *mf* *ff*

Bsn. *mf* *ff*

D Tpt. *ff*

D Hn. *mf* *ff*

Oph./T *ff*

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *mf* *ff*

Vc. *ff*

Cb. *ff*

1°C-S *f* *ff*
nos - - - tra, sal - - - ve, sal - - - - - ve.

1°C-A *f* *ff*
nos - - - tra, sal - - - ve, sal - - - - - ve.

Tenor Solo *f* *ff*
sal - - - - - ve, sal - ve, sal - - - - - ve.

1°C-B *f* *ff*
nos - - - tra, sal - - - ve, sal - - - - - ve.

2°C-S *ff*
ff sal - ve, sal - - - - - ve.

2°C-A *ff*
ff sal - ve, sal - - - - - ve.

2°C-T *ff*
ff sal - ve, sal - - - - - ve.

2°C-B *ff*
ff sal - ve, sal - - - - - ve.

Org. *ff*

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2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino

Flute
dol.

Oboes

C Clarinets
1^o
dol.

Bassoons

Horns in D

Violin 1
p *f* *p*

Violin 2
p *f* *p*

Viola
p *f* *p*

Violoncello
p *f* *p*

Contrabass
p *f* *p*

Tenor Solo
espressivo
Ad te cla - ma - mus e - xu - les fi - lii

Bass Solo

Organ Reduction
dol. *f* *p*

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Fl. *dol.*

Ob. *1^o* *dol.*

C Cl. *dol.*

Bsn. *p*

D Hn. *p*

Vln. 1 *dol.*

Vln. 2 *dol.*

Vla.

Vc.

Cb.

Tenor Solo
He - væ ad te__ sus-pi - ra - - mus, ge-men - tes, ge-men - tes et__ flen - - - tes

Bass Solo

Org.

14

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

Ad te cla - ma - mus e - xu - les fi - lii He - væ ad -

a tempo

ritenuto

20

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

colla parte

dol.

dol.

p

dol.

te__ sus-pi - ra - mus, ge-men - tes, ge-men - tes et__ fien - - tes

25

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

Ad te sus-pi-ra-mus ge-men-tes et flen-tes in hac la-cri-ma-rum, la-cri-

32

Fl. *f*

Ob. *f*

C Cl. *f* *p*

Bsn. *f* *p*

D Hn. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

Tenor Solo *f* *mp*
 ma - - - - rum va - lle. E - ia, er - go, ad - - - - - vo - ca - - - - ta, e - ia,

Bass Solo *f* *mp*
 ma - - - - rum va - lle. E - ia, er - go, ad - - - - - vo -

Org. *f* *p*

36

cresc.

Fl. *p*

Ob. *p*

C Cl. *p*

Bsn. *p*

D Hn.

Vln. 1

Vln. 2

Vla.

Vc. *arco*

Cb. *arco*

Tenor Solo
er - go, ad - - - - - vo - ca - - - ta, ad - vo - ca - - - - -

Bass Solo
ca - - - ta, E - - ia, er - go, ad - - - - - vo - ca - - - - -

Org.

a tempo

39

Fl. *ff*

Ob. *ff*

C Cl. *ff*

Bsn. *ff*

D Hn. *mf* *ff*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *p*

Cb. *p*

Tenor Solo
 - - - - - ta nos - - - - tra il - los tu - os mi - se - ri - cor - des, mi - se - ri - cor - des

Bass Solo
 - - - - - ta nos - - - - tra il - los tu - os mi - se - ri - cor - des, mi - se - ri - cor - des

Org. *p*

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44

Fl. *f*

Ob. *f*

C Cl. *f* *p*

Bsn. *f* *p*

D Hn. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

Tenor Solo *f* *mp*
 o - cu - los ad nos con - ver - te, ad nos con - ver - te, e - ia, er - go, ad - - - - - vo -

Bass Solo *f* *mp*
 o - cu - los ad nos con - ver - te, ad nos con - ver - te, E - ia,

Org. *f* *p*

50

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo
ca - - - ta, e - ia, er - go, ad - - - - - vo - ca - - - ta, ad - vo -

Bass Solo
er - go, ad - - - - - vo - ca - - - ta, e - ia, er - go, ad - - - - - vo -

Org.

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53 *cresc.* *a tempo*

Fl. *p* *ff* *dol.*

Ob. *p* *ff* *1^o* *dol.*

C Cl. *ff* *1^o* *dol.*

Bsn. *ff* *1^o* *dol.*

D Hn. *ff*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *arco* *ff* *p*

Cb. *arco* *ff* *p*

Tenor Solo *ff*
ca - - - - ta nos - tra, i-llos tu-os mi-se-ri - - cor - des, mi - se - - ri-cor - des

Bass Solo *ff*
ca - - - - ta nos - tra, i-llos tu-os mi - se - ri - cor - des

Org. *ff* *p*

58

ritenuto

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo
o - - cu-los ad nos con - ver - - te, ad nos, ad nos con - ver - - te,

Bass Solo
o - - cu-los con - ver - - te, ad nos, ad nos con - ver - - te,

Org.

63

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

f

p

f

p

p

p

p

p

p

mp

dol.

mp

dol.

mp

ad nos con-ver-te, ad

ad nos con-ver-te, ad

67

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo
nos con - ver - - - - te.

Bass Solo
nos con - ver - - - - te.

Org.

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3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato

Flute

Oboes

C Clarinets

Bassoons

D Trumpets

Horns in D

Ophicleide
or Tuba

Violin 1

Violin 2

Viola

Violoncello

Contrabass

1° Choir
Soprano

Et Je - sum, et Je - sum be - ne dic - tum fruc - tum ven - - - tris tu - i, no - bis post

1° Choir
Alto

1° Choir
Tenor

1° Choir
Bass

2° Choir
Soprano

2° Choir
Alto

2° Choir
Tenor

2° Choir
Bass

Organ
Reduction

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8

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1°C-S

Org.

hoc ex - - si - li - um os - ten - - - - de, no - - - bis post hoc ex -

p

dol.

14 *marcato*

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

C Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

D Tpt. *f*

D Hn. *f* *ff* *f*

Oph./T *ff*

Vln. 1 *f* *ff* *f*

Vln. 2 *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

1^oC-S *ff*
si - - - - li-um os - ten - de, o - sten - - - - de.

2^oC-S *f*
Et Je - - - sum, et

2^oC-A *f*
Et Je - - - sum, et

2^oC-T *f*
Et Je - - - sum, et

2^oC-B *f*
Et Je - - - sum, et

Org. *f* *ff*

19

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph./T

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC-S

1^oC-A

1^oC-T

1^oC-B

2^oC-S

2^oC-A

2^oC-T

2^oC-B

Org.

Fructum ven - - - tris tu - - - i, no - - bis post

Fructum ven - - - tris tu - - - i, no - - bis post

Fructum ven - - - tris tu - - - i, no - - bis post

Fructum ven - - - tris tu - - - i, no - - bis post

Je - sum be - ne - dic - tum fruc-tum ven - - - tris tu - - - i, no - - bis post

Je - sum be - ne - dic - tum fruc-tum ven - - - tris tu - - - i, no - - bis post

Je - sum be - ne - dic - tum fruc-tum ven - - - tris tu - - - i, no - - bis post

Je - sum be - ne - dic - tum fruc-tum ven - - - tris tu - - - i, no - - bis post

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30 *cresc.*

Fl. *ff*

Ob. *ff*

C Cl. *ff*

Bsn. *p* *ff*

D Tpt. *f* *ff*

D Hn. *ff* *p*

Oph./T *p* *ff* *arco*

Vln. 1 *ff* *dol.*

Vln. 2 *ff* *dol.*

Vla. *ff* *p*

Ve. *ff* *p*

Cb. *ff* *p*

1°C-S *ff*
si - - - li-um os - ten - de, os - ten - de, os - - ten - - - de,

1°C-A *ff*
hoc post hoc os - ten - de, os - - ten - - - de,

1°C-T *ff* *p*
hoc ex - si - li - um os - - ten - - - de, no-bis post

1°C-B *ff*
hoc post hoc, post hoc ex-si - li - um os-ten - - - de,

2°C-S *ff*
hoc post hoc, post hoc ex-si li - um os-ten - - - de,

2°C-A *ff*
hoc post hoc, post hoc ex-si - li - um os-ten - - - de,

2°C-T *ff* *p*
hoc post hoc, post hoc ex-si - li - um os-ten - - - de, no-bis post

2°C-B *ff* *p*
hoc post hoc, post hoc ex-si - li - um os-ten - - - de, no-bis post

Org. *p* *ff* *p*

42

Fl. *ff*

Ob. *ff*

C Cl. *ff*

Bsn. *ff*

D Tpt. *ff*

D Hn. *ff*

Oph./T *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

1°C-S *ff*
ten - - - - de.

1°C-A *ff*
ten - - - - de.

1°C-T *ff*
ten - - - - de.

1°C-B *ff*
um os - - - - ten - - - - de.

2°C-S *ff*
um os - - - - ten - - - - de.

2°C-A *ff*
ten - - - - de.

2°C-T *ff*
um os - - - - ten - - - - de.

2°C-B *ff*
um os - - - - ten - - - - de.

Org. *ff*

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4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

cresc.

Andantino

Flute

Oboes

C Clarinets

Bassoons

D Trumpets

Horns in D

Ophicleide or Tuba

Violin 1

Violin 2

Viola

Violoncello

Contrabass

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Organ Reduction

p O! cle - mens, O pi-a, O! O! cle - - mens, O! pi - - - a,

p O! cle - mens, O pi-a, O! O! cle - - - mens, O! pi - - - a,

p O! cle - mens, O pi-a, O! O! cle - - - mens, O! pi - - - a,

p O! cle - mens, O pi-a, O! O! cle - mens, O! pi - - - a,

p O! cle - - - mens, O pi-a, O! O! cle - - - mens, O! pi - - - a, O! dul-cis

p O! cle - mens, O pi-a, O! O! cle - - - mens, O! pi - - - a, O! dul-cis

p O! cle - mens, O pi-a, O! O! cle - - mens, O! pi - - - a, O! dul-cis

p O! cle - mens, O pi-a, O! O! cle - mens, O! pi - - - a, O! dul-cis

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9

Fl. *f* *p*

Ob. *f* *p*

C Cl. *f* *p*

Bsn. *f* *p*

D Hn. *f* *p*

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

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

Vla. *f* *p* *p*

Vc. *f* *p* *p*

Cb. *f* *p* *p*

1^oC-S *p* *p*

1^oC-A *p* *p*

1^oC-T *p* *p*

1^oC-B *p* *p*

2^oC-S *f* *p* *p*

2^oC-A *f* *p* *p*

2^oC-T *f* *p* *p*

2^oC-B *f* *p* *p*

Org. *f* *p* *p*

O! cle - mens, O pi-a, O! O! cle - mens, O! pi - - a,
 O! cle - mens, O pi-a, O! O! cle - mens, O! pi - - a,
 O! cle - mens, O pi-a, O! O! cle - mens, O! pi - - a,
 O! cle - mens, O pi-a, O! O! cle - mens, O! pi - - a,
 vir - go Ma - ri - - - a. O! dul-cis
 vir - go Ma - ri - - - a. O! dul-cis
 vir - go Ma - ri - - - a. O! dul-cis
 vir - go Ma - ri - - - a. O! dul-cis

23

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1^oC-S

1^oC-A

Tenor Solo

1^oC-B

2^oC-S

2^oC-A

2^oC-T

2^oC-B

Org.

cle-mens, O! pi - - - - a, O! dul - cis Vir - - - go Ma - ri - - - a, Ma - ri - - - -

cle-mens, O! pi - - - - a, O! dul - cis Vir - - - go Ma - ri - - - a, Ma - ri - - - -

pi - - - - a, O! cle - - mens, O!

cle-mens, O! pi - - - - a, O! dul - cis Vir - - - go Ma - ri - - - a, Ma - ri - - - -

Vir - go Ma - ri - a,

Vir - go Ma - ri - a,

Vir - go Ma - ri - a,

Vir - go Ma - ri - a,

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28

Fl.
Ob.
C Cl.
Bsn.
D Tpt.
D Hn.
Oph./T
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1°C-S
1°C-A
Tenor Solo
1°C-B
2°C-S
2°C-A
2°C-T
2°C-B
Org.

p *f* *ff*

a, O! dul - cis Vir - - - go Ma - ri - - - a, Ma - - - ri - - - - -
a, O! dul - - cis Vir - - - go Ma - ri - - - a, Ma - - - ri - - - - -
pi - - - a O! dul - - cis Ma - ri - - - a

Ma - ri - - - -
Ma - ri - - - -
Ma - ri - - - -
Ma - ri - - - -
Ma - ri - - - -

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cresc.

Musical score for an orchestra and choir. The score is numbered 32 at the beginning. The instruments listed on the left are: Fl., Ob., C Cl., Bsn., D Tpt., D Hn., Oph./T., Vln. 1, Vln. 2, Vla., Vc., Cb., 1° C-S, 1° C-A, 1° C-T, Tenor Solo, 1° C-B, 2° C-S, 2° C-A, 2° C-T, 2° C-B, and Org. The score includes dynamic markings such as *f* and *cresc.* and includes vocal lines with lyrics in Spanish: *dul-cis Vir-go Ma-* and *O! cle-mens, O! pi-a, O! dul - - - cis, O! dul - cis Vir - - - go Ma-*. The vocal parts include 1st Soprano (1° C-S), 1st Alto (1° C-A), 1st Tenor (1° C-T), Tenor Solo, 1st Bass (1° C-B), 2nd Soprano (2° C-S), 2nd Alto (2° C-A), 2nd Tenor (2° C-T), and 2nd Bass (2° C-B).

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37 *cresc.*

Fl. *ff* *f*

Ob. *ff* *f*

C Cl. *ff* *f*

Bsn. *ff* *f*

D Tpt. *ff* *f*

D Hn. *ff* *f*

Oph./T *ff* *f*

Vln. 1 *ff* *f*

Vln. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

1° C-S *ff* *f*
ri - - - - a, dul - cis Vir - go Ma -

1° C-A *ff* *f*
ri - - - - a, dul - cis Vir - go Ma -

1° C-T *ff* *f*
ri - - - - a, dul - cis Vir - go Ma -

1° C-B *ff* *f*
ri - - - - a, O! pi - a, O! dul - - - cis, O! dul - - cis Vir - - - go Ma -

2° C-S *ff* *f*
ri - - - - a, O! pi - a, O! dul - - - cis Vir - - - go Ma -

2° C-A *ff* *f*
ri - - - - a, O! pi - a, O! dul - - - cis Vir - - - go Ma -

2° C-T *ff* *f*
ri - - - - a, O! pi - a, O! dul - - - cis Vir - - - go Ma -

2° C-B *ff* *f*
ri - - - - a, O! pi - a, O! dul - - - cis, O! dul - - cis Vir - - - go Ma -

Org. *ff* *f*

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42

Fl.
Ob.
C Cl.
Bsn.
D Tpt.
D Hn.
Oph./T
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
1^oC-S
1^oC-A
1^oC-T
1^oC-B
2^oC-S
2^oC-A
2^oC-T
2^oC-B
Org.

ff *p* *pp*

ri - - - a, Vir-go Ma - ri - - - a, Vir-go Ma - ri - - - a.

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Flute

Salve a 8 Voces (en Mi) 1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

[1-3] *p* [6-12] *p* *cresc.* *f* [17-21]

22 *cresc.* *p* *f* *p*

33 *mf* *ff* [33-34] 2

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino

dol. *p* [9-10] [11-12] 2 2

13 *a tempo* *dol.* [16-20] [21-22] *a tempo* 5 2 *dol.*

24 5 [26-30] *f*

34 *cresc.* *p* *ff* *a tempo* 5 [34-37] [41-45]

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2
46

f *cresc.* *4* *ff* *dol.*

[49-52] *p*

56

ritenuto

62

a tempo *f* *f* *p* *2* *f*

[67-68]

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato 13

marcato *f* *ff* *f*

[2-14]

19

24

3

[28-30]

32

cresc. *ff* *3* *p*

[36-38]

40

cresc. *ff*

4. O clemens, O pia (Oh clement, Oh loving)

3

Hilarión Eslava, 1846

46 **Andantino** **5** *cresc.* **5** *cresc.*

[47-51] *p* *f* [56-60] *p* *f*

65

p *f* *ff* **2** [72-73] *p*

77 *cresc.*

f *ff* *f*

84 *cresc.*

ff

89

p *pp*

2
46 *1^o* *f* *cresc.* *4* *p* [49-52] *ff* *a tempo*

55 *1^o* *dol.* *ritenuto* *2* [62-63]

64 *f* *p* [67-68] *f*

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato

p.

78 *marcato* *3* [82-84] *f*

86 *ff* *f*

21

25 *cresc.* *3* [28-30]

34 *ff* *cresc.* *3* [36-38] *p*

42 *ff*

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4. O clemens, O pia (Oh clement, Oh loving)

3

Hilarión Eslava, 1846

46 **Andantino** **6** *cresc.* **5** *cresc.*

[47-52] *f* [56-60] *p* *f*

65 *p* *f* **2** [72-73] *p* *f*

76 *ff* *f* *cresc.*

82 *ff* *f* *cresc.* *ff*

89 *p* *pp*

C Clarinets

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino
p

5 *cresc.*
[8-12] *p* *f* [17-21] *p*

23 *cresc.*
f *p*

33 *2*
[33-34] *mf* *ff*

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino
dol. *1°* *2* *2*
p [9-10] [11-12]

a tempo
13 *dol.* *1°* *2*
p [19-20]

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2 *a tempo*

21 *p* *dol.* 26-30

32 *f* *p* *cresc.*

39 *a tempo* *ff* *mp* *f*

39 *a tempo* *ff* [41-45] *mp* *f*

49 *p* *cresc.* *ff* *dol.* *a tempo* *1°*

57 *ritenuto* *a tempo* *f*

63 *3* *3*

63 [65-67] [68-70]

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

3

Hilarión Eslava, 1846

Moderato

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of several systems of music:

- System 1:** Measures 1-78. It begins with a piano (*p*) dynamic and features a series of chords and eighth-note patterns.
- System 2:** Measures 78-85. It continues with similar rhythmic patterns, ending with a piano (*p*) dynamic.
- System 3:** Measures 85-20. This section is marked 'marcato' and features a forte (*f*) dynamic, with a fortissimo (*ff*) section in the middle.
- System 4:** Measures 20-24. It returns to a moderate tempo and includes a piano (*p*) dynamic.
- System 5:** Measures 24-30. It features a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking.
- System 6:** Measures 30-41. It includes a triplet of eighth notes (measures 36-38) and ends with a piano (*p*) dynamic.

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4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

46 **Andantino** **cresc.**

[47-51] *p* *f* [56-60] *p* **cresc.**

64 *f* *p* **2** [72-73]

f *p* **2** [72-73]

74 *p* *f* *ff* *f* **cresc.**

p *f* *ff* *f* **cresc.**

80 *ff* *f* **cresc.**

ff *f* **cresc.**

85 *ff* *p*

ff *p*

91 *pp*

pp

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Bassoons

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

p **5** [8-12]

13 *cresc.* **5** *cresc.* *p* *f* [17-21]

27 *p* **2** [33-34]

35 *mf* *ff*

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino **9** **2** *a tempo* **5** **2**

[2-10] [11-12] *p* [16-20] [21-22]

23 *a tempo* **6** *f* *p*

37 *cresc.* *p* *ff* **6** *a tempo* [41-46]

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47 *cresc.* *a tempo*
f *p* *ff*

55 *1^o* *dol.* *ritenuto*

62 *a tempo*
f *p* [67-68] *f*

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato

p

78 *3* *marcato* *f*
 [82-84]

87 *ff* *f*

93 *cresc.* *3* *p*
 [98-100]

104 *ff* *p* *p*

110 *cresc.* *ff*

4. O clemens, O pia (Oh clement, Oh loving)

3

Hilarión Eslava, 1846

116 **Andantino** **5** *cresc.* **5** *cresc.*

[117-121] *p* *f* [126-130] *p*

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

[142-143]

146 *ff* *f* *ff*

cresc.

153 *f* *ff*

cresc.

159 *p* *pp*

[159-165]

D Trumpets

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino 13 *cresc.* 6 *cresc.*

[1-13] [17-22]

f *mf* *f*

26 11

[26-36] *ff*

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

40 Andantino 9 2 8 2 15 *cresc.* 3

[41-49] [50-51] [52-59] [60-61] [62-76] [77-79]

80 *a tempo* 12 *cresc.* 6 2 6 3

[80-91] [93-98] [99-100] [101-106] [107-109]

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato

The musical score for 'Et Jesum, benedictum fructum' is written in a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The piece begins with a **Moderato** tempo marking. The first system (measures 1-16) includes a first ending bracketed [2-14] and a second ending bracketed [15-16]. The second system (measures 17-31) includes a first ending bracketed [28-31]. The third system (measures 32-39) is marked **cresc.** and includes a first ending bracketed [36-39]. The fourth system (measures 40-51) is also marked **cresc.**. Dynamics include *f*, *mf*, and *ff*. The piece concludes with a final cadence in measure 51.

4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

Andantino

The musical score for 'O clemens, O pia' is written in a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The piece begins with an **Andantino** tempo marking. The first system (measures 46-77) includes a first ending bracketed [47-52] and a second ending bracketed [53-62]. The second system (measures 78-83) includes a first ending bracketed [65-75]. The third system (measures 84-93) includes a first ending bracketed [89-93]. Dynamics include *mf*, *f*, and *ff*. The piece concludes with a final cadence in measure 93.

Horns in D

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

8 **cresc.** **f** **cresc.** **f**

27 **p** **2** [33-34]

36 **mf** **ff**

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino **a tempo**

9 **2** **p** **5** **2**

[2-10] [11-12] [16-20] [21-22]

23 **a tempo** **6** **f**

[26-31]

34 **cresc.** **a tempo** **6**

p **mf** **ff** [41-46]

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2
47 *f* *cresc.*

54 *ff* *a tempo* *ritenuto* *a tempo* *f*

64 *p* *f* ♩ = 40

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato

78 *p* *marcato* *f*

86 *ff* *f*

21

28 *p* *cresc.* *ff* *p* [37-38]

39 *p* *cresc.* *ff*

4. O clemens, O pia (Oh clement, Oh loving)

3

Hilarión Eslava, 1846

46 **Andantino** **5** *cresc.* **5** *cresc.*

[47-51] *p* *f* [56-60] *p* *f*

66 *p* *f* **2** [72-73] *p* *f*

77 *cresc.* *ff*

83 *cresc.* *f*

89 *p* *pp*

Ophicleide

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino **13** *cresc.* **6** *cresc.*

[1-13] *f* [17-22] *mf* *f*

26 **11** *ff* [26-36]

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino **9** **2** **8** **2** **8** **6** *cresc.* **3**

[41-49] [50-51] [52-59] [60-61] [62-69] [71-76] [77-79]

80 *a tempo* **12** *cresc.* **6** **2** **6** **3**

[80-91] [93-98] [99-100] [101-106] [107-109]

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato **13** **2**

20

26 **3** *cresc.* **3**

39 *cresc.*

Detailed description: This musical score is for the piece 'Et Jesum, benedictum fructum' by Hilarión Eslava. It is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The score consists of four staves of music. The first staff starts at measure 13 and includes markings for measures [2-14] and [15-16], with a dynamic marking of *ff*. The second staff starts at measure 20. The third staff starts at measure 26 and includes markings for measures [28-30] and [36-38], with dynamic markings of *p* and *ff*, and a 'cresc.' marking. The fourth staff starts at measure 39 and includes a 'cresc.' marking. The piece concludes with a fermata over the final note.

4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

Andantino **6** *cresc.* **9** *cresc.* **13**

46 *f* *ff* *f*

78 *cresc.* *ff* *f*

84 *cresc.* *ff* **5**

Detailed description: This musical score is for the piece 'O clemens, O pia' by Hilarión Eslava. It is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Andantino'. The score consists of three staves of music. The first staff starts at measure 46 and includes markings for measures [47-52], [53-61], and [62-74], with dynamic markings of *f*, *ff*, and *f*. The second staff starts at measure 78 and includes a 'cresc.' marking and dynamic markings of *ff* and *f*. The third staff starts at measure 84 and includes a 'cresc.' marking, a dynamic marking of *ff*, and a marking for measures [89-93]. The piece concludes with a fermata over the final note.

Violin 1

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

8 **cresc.** **[8-11] p** **mf** **f** **pp** **[18-20] p**

23 **cresc.** **f** **p**

33 **mf** **ff**

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino

9 **ritenuito** **a tempo** **p** **dol.**

14 **p**

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2 *ritenuto* *colla parte* *a tempo*

20 *dol.*

25 *p* *f*

34 *p*

36

38 *cresc.* *a tempo* *ff* *p*

43 *f*

49 *p*

51

53 *cresc.* *a tempo* *ff* *p*

60 *ritenuto* *a tempo* *f* *p*

66 *f*

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

3

Hilarión Eslava, 1846

Musical score for "Et Jesum, benedictum fructum" (And Jesus, the blessed fruit) by Hilarión Eslava, 1846. The score is in G major, 3/4 time, and consists of seven staves of music. The tempo is Moderato. The score includes various musical notations such as slurs, accents, and dynamic markings like *dol.*, *ff*, *f*, *marcato*, and *cresc.* There are also markings for "arco" and "8" indicating octaves.

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4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

46 **Andantino** $\frac{4}{8}$ *cresc.*

[47-50] *p* *f* *p* [57-59]

60 *cresc.*

p *mf* *f* *p* *p*

69

75 *cresc.*

f *ff* *f*

82 *cresc.*

ff *f* *ff*

89

p *pp*

Violin 2

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

12 *cresc.* *p* *mf* *f* *pp* *cresc.* **3** [18-20] *p*

25 *f* *p*

34 *mf* *ff*

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino

9 *ritenuito* *p* *f* *p* *a tempo* *dol.*

14 *p*

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2
20 *ritenuto* *a tempo*
dol.

Musical staff 20-24: Treble clef, key signature of two sharps (F# and C#). The staff begins with a measure rest. The first four measures are marked *ritenuto* and feature eighth notes with accents. The fifth measure is marked *dol.* and contains a sixteenth-note triplet. The final two measures are marked *a tempo* and feature a sixteenth-note triplet.

25
p *f*

Musical staff 25-33: Treble clef, key signature of two sharps. The staff begins with a measure rest. Measures 25-32 contain eighth notes with accents, marked *p*. Measure 33 is marked *f* and features a sixteenth-note triplet.

34
p

Musical staff 34-35: Treble clef, key signature of two sharps. The staff consists of two measures of eighth-note chords, marked *p*.

36

Musical staff 36-37: Treble clef, key signature of two sharps. The staff consists of two measures of eighth-note chords.

38 *cresc.* *a tempo*
ff *p*

Musical staff 38-42: Treble clef, key signature of two sharps. Measures 38-41 consist of eighth-note chords, marked *cresc.* and *ff*. Measure 42 is marked *a tempo* and *p*, featuring a sixteenth-note triplet.

43
f

Musical staff 43-48: Treble clef, key signature of two sharps. The staff begins with a measure rest. Measures 43-47 contain eighth notes with accents, marked *f*. Measure 48 is a whole note chord.

49
p

Musical staff 49-50: Treble clef, key signature of two sharps. The staff consists of two measures of eighth-note chords, marked *p*.

51

Musical staff 51-52: Treble clef, key signature of two sharps. The staff consists of two measures of eighth-note chords.

53 *cresc.* *a tempo*
ff *p*

Musical staff 53-59: Treble clef, key signature of two sharps. Measures 53-56 consist of eighth-note chords, marked *cresc.* and *ff*. Measure 57 is marked *a tempo* and *p*, featuring a sixteenth-note triplet. Measures 58-59 contain eighth notes.

60 *ritenuto* *a tempo*
f *p*

Musical staff 60-65: Treble clef, key signature of two sharps. Measures 60-61 are marked *ritenuto* and feature eighth notes with accents. Measures 62-65 are marked *a tempo* and feature eighth notes with accents, marked *f*. Measure 65 ends with a whole note chord marked *p*.

66
f

Musical staff 66-71: Treble clef, key signature of two sharps. The staff begins with a measure rest. Measures 66-70 contain eighth notes with accents, marked *f*. Measure 71 is a whole note chord.

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

3

Hilarión Eslava, 1846

Moderato 11 *marcato*

86

21

26

31

38

ff *f* *p* *dol.* *cresc.* *ff* *dol.* *cresc.* *ff*

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4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

46 **Andantino** $\frac{4}{4}$ *cresc.*

[47-50] *p* *f* *p* [57-59] *p*

62 *cresc.*

mf *f* *p* *p*

71

f *ff*

77 *cresc.*

f *ff*

83 *cresc.*

f *ff* *p*

90

pp *p*

Viola

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

p [8-11] *p*

14 *cresc.* *mf* *f* *pp* *cresc.* *f* *p*

28

35 *mf* *ff*

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino

p *f* *p*

10 *ritenuito* *a tempo*

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2
16 *ritenuto*

23 *a tempo*

32

38 *cresc.* *a tempo*

44

51 *cresc.* *a tempo*

57 *ritenuto* *a tempo*

65 *p* *f* $\text{♩} = 40$

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

3

Hilarión Eslava, 1846

Moderato 10

[2-11] *p*

85 *marcato*
f *ff* *f*

19

26 *p*

31 *cresc.*
ff *p*

39 *cresc.*
ff

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4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

46 **Andantino** $\frac{4}{4}$ *cresc.*

[47-50] *p* *f* *p* [57-59] *p*

62 *cresc.*

mf *f* *p* *p*

71

f *ff*

77 *cresc.* *cresc.*

f *ff* *f*

85

ff *p* *pp*

Violoncello

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

14 *cresc.* *mf* *f* *pp* **3** *cresc.* *f* *p*

28

36 *ff*

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino

10 *ritenuto* *a tempo* *p*

17 *ritenuto* *a tempo*

25 *p* *f*

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2
34 *pizz.* *arco cresc.*

41 *a tempo* *p* *f* *pizz.*

51 *arco cresc.* *a tempo* *ff* *p*

59 *ritenuto* *a tempo* *f*

65 *p* *f*

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato 10 *marcato*

[2-11] *p* *f*

87 *ff* *f*

24 *p*

30 *cresc.* *ff* *p*

38 *cresc.* *ff*

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4. O clemens, O pia (Oh clement, Oh loving)

3

Hilarión Eslava, 1846

46 **Andantino** $\frac{4}{4}$ *cresc.*

[47-50] *p* *f* *p* [57-59] *p*>

62 *cresc.*

mf *f* *p* *p*

73

>>> >>> >> *ff* *f* >>> >>> >>> >>>

79 *cresc.*

ff *f*

84 *cresc.*

ff *p*

90

pp

Contrabass

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

14 *cresc.* *mf* *f* *pp* *cresc.* *f* *p*

28

36 *ff*

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino

10 *ritenuito* *a tempo*

16 *ritenuito* *p*

23 *a tempo* *p*

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2
30

f *pizz.*

38 *arco cresc.* *a tempo* *p*

46 *f* *pizz.* *arco cresc.*

54 *a tempo* *ff* *p* *ritenuto* *a tempo* *f*

63 *p* *f*

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato 10 *marcato*

[2-11] *p* *f*

87 *ff* *f*

24 *p*

30 *cresc.* *ff* *p*

38 *cresc.* *ff*

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4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

46 **Andantino** $\frac{4}{4}$ *cresc.*

62 *cresc.*

73

79 *cresc.*

84 *cresc.*

90

Vocal Parts with Keyboard Reduction
Salve a 8 Voces
(en Mi)

By **Hilarión Eslava**



Double Choir with Chamber Orchestra
(Transcribed from handwritten manuscript;
includes Organ Reduction added by Editor)

ART: Virgen De Los Dolores Remediadores, Ermita De La Virgen De Los Remedios,
Olvera (Cádiz); Photo by Antonio Rufin (2016)

CPE-432

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Organ Reduction

5

1°C-S
Sal-ve Re - gi - - na ma-ter ma - ter mi-

1°C-A
Sal-ve Re - gi - - na ma-ter ma - - ter mi-

1°C-T
Sal-ve Re - gi - na ma-ter ma - ter

1°C-B
Sal-ve Re - gi - - na ma-ter ma - ter mi-

2°C-S
Sal-ve Re - gi - - na ma-ter ma - - ter mi-

2°C-A
Sal-ve Re - gi - na ma-ter ma - ter

2°C-T
Sal-ve Re - gi - - na ma-ter ma - ter mi-

2°C-B
Sal-ve Re - gi - - na ma-ter ma - ter mi-

Org.

11 *cresc.*

1°C-S
se - - - ri - - - cor - di - æ,

1°C-A
se - - - ri - - - cor - di - æ,

1°C-T
mi - - se - ri - cor - di - æ,

1°C-B
se - - - ri - - - cor - di - æ,

2°C-S
se - - - ri - - - cor - di - æ, *p* Vi - ta, dul - ce - - - do, et spes nos - tra

2°C-A
mi - - se - ri - cor - di - æ, *p* *cres.* Vi - ta, dul - ce - - - do, et spes nos - tra

2°C-T
se - - - ri - - - cor - di - æ, *p* *cres.* Vi - ta, dul - ce - - - do, et spes nos - tra

2°C-B
se - - - ri - - - cor - di - æ, *p* *cres.* Vi - ta, dul - ce - - - do, et spes nos - tra

Org.
p

16

1°C-S *p* Sal-ve Re - gi - - - na ma-ter ma - - - ter mi - se - - - ri - - -

1°C-A *p* Sal-ve Re - gi - - na ma-ter ma - - ter mi - - - se-ri -

1°C-T *p* Sal-ve Re - gi - - - na ma-ter ma - - ter mi - se - - - ri - - -

1°C-B *p* Sal-ve Re - gi - - - - na ma-ter ma - ter mi - se - - - ri - - -

2°C-S *f* sal - - - - - ve, *pp*

2°C-A *f* sal - - - - - ve, *pp*

2°C-T *f* sal - - - - - ve, *pp*

2°C-B *f* sal - - - - - ve, *pp*

Org. *f* *p*

21 *cresc.*

1°C-S
cor - di - æ,

1°C-A
cor - di - æ,

1°C-T
cor - di - æ,

1°C-B
cor - di - æ,

2°C-S
p Vi-ta, dul - ce - - - do, et spes nos-tra *f* sal - ve, sal -

2°C-A
p Vi-ta, dul - ce - - - do, et spes nos-tra *f* sal - - - -

2°C-T
p Vi-ta, dul - ce - - - do, et spes nos-tra *f* sal - - - -

2°C-B
p Vi-ta, dul - ce - - - do, et spes nos-tra *f* sal - - - -

Org.
p *f*

26

1°C-S *p* Vi - ta, dul - ce - - - - do,

1°C-A *p* Vi - ta, dul - ce - - - - do,

Tenor Solo *SOLO* *p* Vi - ta, dul - ce - - - - do et spes nos - tra

1°C-B *p* Vi - ta, dul - ce - - - - do,

2°C-S *p* ve, *p* Vi - ta, dul - ce - do,

2°C-A *p* ve, *p* Vi - ta, dul - ce - do,

2°C-T *p* ve, *p* Vi - ta, dul - ce - do,

2°C-B *p* ve, *p* Vi - ta, dul - ce - do,

Org. *p*

29

1^oC-S
spes nos - tra sal - - - - - ve, vi - - ta dul - ce - - do et spes

1^oC-A
spes nos - tra sal - - - - - ve, vi - ta dul - ce - - do et spes

Tenor Solo
sal - - - - - ve, sal - - - - - ve,

1^oC-B
spes nos - tra sal - - - - - ve, vi - ta dul - ce - - do et spes

2^oC-S
spes nos - tra sal - ve,

2^oC-A
spes nos - tra sal - ve,

2^oC-T
spes nos - tra sal - ve,

2^oC-B
spes nos - tra sal - ve,

Org.

32

1^oC-S
nos - - - tra, et spes nos - - tra sal - - - - - ve, vi - - - ta dul -

1^oC-A
nos - - - tra, et spes nos - - tra sal - - - - - ve, vi - ta dul -

Tenor Solo
sal - - - - - ve, vi - ta dul - ce - - - - - do

1^oC-B
nos - - tra, et spes nos - - tra sal - - - - - ve, vi - ta dul -

Org.

35

1°C-S
ce - - do et spes nos - tra, sal - ve, sal - - - - - ve.

1°C-A
ce - - do et spes nos - tra, sal - ve, sal - - - - - ve.

Tenor Solo
sal - - - ve, sal - - - ve, sal-ve, sal - - - - - ve.

1°C-B
ce - - do et spes nos - tra, sal - ve, sal - - - - - ve.

2°C-S
sal-ve, sal - ve.

2°C-A
sal-ve, sal - ve.

2°C-T
sal-ve, sal - ve.

2°C-B
sal-ve, sal - ve.

Org.

2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino *espressivo*

Tenor Solo
Bass Solo

Ad te cla - ma - mus

Organ Reduction
dol. *f*

8 *ritenuto*

Tenor Solo
Bass Solo

e - - xu-les fi-lii He - - væ ad te sus - pi - ra - - - mus, ge - men -

Org.

12 *a tempo*

Tenor Solo
Bass Solo

tes, ge - men - tes et flen - - tes

Org.

15

Tenor Solo
Bass Solo

Ad te cla - ma - mus e - - xu-les fi-lii He - væ ad

Org.

ritenuto

20

Tenor Solo

Bass Solo

Org.

te sus-pi - ra - - mus, ge - men - tes, ge - men - tes et flen - tes

24

Tenor Solo

Bass Solo

Org.

Ad te sus-pi - ra - mus ge - men - tes et

Ad te sus-pi - ra - mus ge - men - tes et

29

Tenor Solo

Bass Solo

Org.

flen - tes in hac la - cri - ma - - - rum, la - cri - ma - - - - - rum

flen - tes in hac la - cri - ma - - - rum, la - cri - ma - - - - - rum

33

Tenor Solo

Bass Solo

Org.

va - - lle. E - - ia, er - go, ad - - - - - vo -

va - - lle. E - - ia,

35

Tenor Solo
ca - - - ta, e - - ia, er - go, ad - - - - - vo -

Bass Solo
er - go, ad - - - - - vo - ca - - - ta, E - - ia,

Org.

37 *cresc.*

Tenor Solo
ca - - - ta, ad - vo - ca -

Bass Solo
er - go, ad - - - - - vo - ca -

Org.

39 *a tempo*

Tenor Solo
- - - - - ta nos - - - tra il - los tu - os mi - se - ri -

Bass Solo
- - - - - ta nos - - - tra il - los tu - os mi - se - ri -

Org.

42

Tenor Solo
cor - des, mi - se - ri - cor - des o - cu - los ad nos con - ver - te, ad

Bass Solo
cor - des, mi - se - ri - cor - des o - cu - los ad nos con - ver - te, ad

Org.

47 *f* *mp*

Tenor Solo
nos con - - ver - te, e - ia, er - go, ad - - - - - vo -

Bass Solo
nos con - ver - te, E - ia,

Org.
f *p*

50

Tenor Solo
ca - - - ta, e - - ia, er - go, ad - - - - - vo -

Bass Solo
er - go, ad - - - - - vo - ca - - - ta, e - - ia,

Org.

52 *cresc.*

Tenor Solo
ca - - - ta, ad - vo - - ca - - - - - ta

Bass Solo
er - go, ad - - - - - vo - ca - - - - - ta

Org.

54 *ff* *a tempo*

Tenor Solo
nos - tra, i-llos tu - os mi-se - ri - - cor - - des, mi - se - - - ri-cor - des

Bass Solo
nos - tra, i-llos tu-os mi - se - ri - - cor - des

Org.
ff *p*

58 *ritenuto* *a tempo*

Tenor Solo
o - cu-los ad nos con - ver - te, ad nos, ad nos con - ver - te,

Bass Solo
o - cu-los con-ver - te, ad nos, ad nos con - ver - te,

Org.
f

63 *mp* *dol.*

Tenor Solo
ad nos con - ver - - - te, ad *dol.*

Bass Solo
ad nos con - ver - - - te, ad *dol.*

Org.
mp

67

Tenor Solo
nos con - ver - - - te.

Bass Solo
nos con - ver - - - te.

Org.
p *f*

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato

1° Choir Soprano
Et Je - - sum, et Je - sum be - ne dic - - - tum fruc - tum

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Organ Reduction

5
1°C-S
ven - - - - tris tu - i, no - bis post hoc ex - -

Org.

9
1°C-S
si - - li - um os - ten - - - - de, no - - - - - bis post

Org.

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16

13 *marcato*
ff

1°C-S
hoc ex - si - - - - li - um os - ten - de, o - - sten - - -

Org.

17

1°C-S
de.

2°C-S
f
Et Je - - - - sum, et Je - sum be - - - ne -

2°C-A
f
Et Je - - - - sum, et Je - sum be - - - ne -

2°C-T
f
Et Je - - - - sum, et Je - sum be - - - ne -

2°C-B
f
Et Je - - - - sum, et Je - sum be - - ne - -

Org.
ff

20

1° C-S
Fruc-tum ven-tris tu-i,

1° C-A
Fruc-tum ven-tris tu-i,

1° C-T
Fruc-tum ven-tris tu-i,

1° C-B
Fruc-tum ven-tris tu-i,

2° C-S
dic-tum fruc-tum ven-tris tu-i,

2° C-A
dic-tum fruc-tum ven-tris tu-i,

2° C-T
dic-tum fruc-tum ven-tris tu-i,

2° C-B
dic-tum fruc-tum ven-tris tu-i,

Org.

23

1°C-S
no - - - - bis post hoc ex - si - li - um os - ten - - - - de,

1°C-A
no - - - - bis post hoc ex - si - li - um os - ten - - - - de,

1°C-T
no - - - - bis post hoc ex - si - li - um os - ten - - - - de,

1°C-B
no - - - - bis post hoc ex - si - li - um os - ten - - - - de,

2°C-S
no - - - - bis post hoc ex - si - li - um os - ten - - - - de,

2°C-A
no - - - - bis post hoc ex - si - li - um os - ten - - - - de,

2°C-T
no - - - - bis post hoc ex - si - li - um os - ten - - - - de,

2°C-B
no - - - - bis post hoc ex - si - li - um os - ten - - - - de,

Org.

28 *dol.*

1°C-S
no - - - - bis post hoc ex - si - - - - li - um os -

1°C-A
p
no - - bis post hoc

1°C-T
p
no - bis post hoc

1°C-B
p
no - bis post hoc

2°C-S
p
no - - bis post hoc

2°C-A
p
no - - bis post hoc

2°C-T
p
no - - bis post hoc

2°C-B
p
no - bis post hoc

Org.
p

31 *cresc.*

1°C-S ten - de, os - - ten - - de, os - - ten - - - - -

1°C-A post hoc os - - ten - - de, os - - ten - - - - -

1°C-T ex - si - - li - um os - - - - ten - - - - -

1°C-B post hoc, post hoc ex - si - - li - um os - ten - - -

2°C-S post hoc, post hoc ex - si li - um os - ten - - -

2°C-A post hoc, post hoc ex - si - - li - um os - ten - - -

2°C-T post hoc, post hoc ex - si - - li - um os - ten - - -

2°C-B post hoc, post hoc ex - si - - li - um os - ten - - -

Org.

35

1°C-S
de, no - - - - - bis post

1°C-A
de, no - - - - - bis post hoc ex -

1°C-T
de, no - bis post hoc, no - bis post

1°C-B
de, no - bis post hoc,

2°C-S
de, no - bis post hoc,

2°C-A
de, no - bis post hoc,

2°C-T
de, no - bis post hoc, no - bis post

2°C-B
de, no - bis post hoc, no - bis post

Org.
de, no - bis post hoc, no - bis post

38 *cresc.*

1°C-S
hoc ex - - - si - - - li - um os - - ten - - - de, os -

1°C-A
si - - - - li - um os - ten - - de, os - - ten - - - de, os -

1°C-T
hoc, ex - - - si - - - li - um os - - ten - - - de, os -

1°C-B
no - bis post hoc, post hoc, post hoc

2°C-S
no - bis post hoc, post hoc, post hoc

2°C-A
no - bis post hoc, post hoc, post hoc

2°C-T
hoc, post hoc, post hoc

2°C-B
hoc, post hoc, post hoc

Org.

41

1°C-S
ten - - - de, os - - - ten - - - - - de.

1°C-A
ten - - - de, os - - - ten - - - - - de.

1°C-T
ten - - - de, os - - - ten - - - - - de.

1°C-B
ex - si - - li - um os - - ten - - - de.

2°C-S
ex - si - - li - um os - - ten - - - de.

2°C-A
os - - - ten - - - de.

2°C-T
ex - si - - li - um os - - ten - - - de.

2°C-B
ex - si - - li - um os - - ten - - - de.

Org.

4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

46 **Andantino**

p

1° Choir Soprano
O! cle - - mens, O pi - a, O! O! cle - - - mens, O!

1° Choir Alto
O! cle - mens, O pi - a, O! O! cle - - - mens, O!

1° Choir Tenor
O! cle - - mens, O pi - a, O! O! cle - - - mens, O!

1° Choir Bass
O! cle - - mens, O pi - a, O! O! cle - - mens, O!

2° Choir Soprano
O! cle - - - mens, O pi - a, O! O! cle - - - mens, O!

2° Choir Alto
O! cle - - mens, O pi - a, O! O! cle - - - mens, O!

2° Choir Tenor
O! cle - - mens, O pi - a, O! O! cle - - - mens, O!

2° Choir Bass
O! cle - - mens, O pi - a, O! O! cle - - mens, O!

51 *cresc.* *p*

1°C-S
pi - - - a, O! cle - - - mens, O pi-a,

1°C-A
pi - - - a, O! cle - mens, O pi-a,

1°C-T
pi - - - a, O! cle - mens, O pi-a,

1°C-B
pi - - - a, O! cle - mens, O pi-a,

2°C-S
p *f* *p*
pi - - - a, O! dul - cis vir - go Ma - ri - - - a.

2°C-A
p *f* *p*
pi - - - a, O! dul - cis vir - go Ma - ri - - - a.

2°C-T
p *f* *p*
pi - - - a, O! dul - cis vir - go Ma - ri - - - a.

2°C-B
p *f* *p*
pi - - - a, O! dul - cis vir - go Ma - ri - - - a.

Org.
p *f* *p*

58 *cresc.*

1°C-S
O! O! cle - - mens, O! pi - - - a,

1°C-A
O! O! cle - - mens, O! pi - - - a,

1°C-T
O! O! cle - - mens, O! pi - - - a,

1°C-B
O! O! cle - - mens, O! pi - - - a,

2°C-S
p O! dul - cis Vir - go Ma - ri - - *f*

2°C-A
p O! dul - cis Vir - go Ma - ri - - *f*

2°C-T
p O! dul - cis Vir - go Ma - ri - - *f*

2°C-B
p O! dul - cis Vir - go Ma - ri - - *f*

Org.
p *f*

65

p

1°C-S
O! cle-mens, O! pi - - - - a, O!

p

1°C-A
O! cle-mens, O! pi - - - - a, O!

SOLO

Tenor Solo
O! cle-mens, O! pi - - - - a, O! cle-mens, O!

p

1°C-B
O! cle-mens, O! pi - - - - a, O!

p

2°C-S
a. Vir - go Ma - ri - a,

p

2°C-A
a. Vir - go Ma - ri - a,

p

2°C-T
a. Vir - go Ma - ri - a,

p

2°C-B
a. Vir - go Ma - ri - a,

p

Org.

23

1°C-S
cle-mens, O! pi - - - - a, O! dul - cis Vir - - - go Ma -

1°C-A
cle-mens, O! pi - - - - a, O! dul - cis Vir - - - go Ma -

Tenor Solo
pi - - - - a, O!

1°C-B
cle-mens, O! pi - - - - a, O! dul - cis Vir - - - go Ma -

2°C-S
Vir - go Ma - ri - a,

2°C-A
Vir - go Ma - ri - a,

2°C-T
Vir - go Ma - ri - a,

2°C-B
Vir - go Ma - ri - a,

Org.

26

1°C-S
ri - - - a, Ma - ri - - - a, O! dul - cis Vir - - - go Ma -

1°C-A
ri - - - a, Ma - ri - - - a, O! dul - cis Vir - - - go Ma -

Tenor Solo
cle - - mens, O! pi - - a O!

1°C-B
ri - - - a, Ma - ri - - - a, O! dul - cis Vir - - - go Ma -

2°C-S

2°C-A

2°C-T

2°C-B

Org.

30

1°C-S
ri - - a, Ma - - - ri - - - - - a

1°C-A
f ri - - a, *ff* Ma - - - ri - - - - - a

Tenor Solo
ff dul - cis Ma - ri - - - - - a

1°C-B
f ri - - a, *ff* Ma - - - ri - - - - - a *f* O! cle-mens, O! pi - a, O!

2°C-S
ff Ma - ri - - - - - a *f* O!

2°C-A
ff Ma - ri - - - - - a *f* O!

2°C-T
ff Ma - ri - - - - - a *f* O! cle-mens, O! pi - a, O!

2°C-B
ff Ma - ri - - - - - a *f* O! cle-mens, O! pi - a, O!

Org.
f *ff* *f*

34 *cresc.*

1°C-S *f* *ff*
dul - cis Vir - go Ma - ri - - - -

1°C-A *f* *ff*
dul - cis Vir - go Ma - ri - - - -

1°C-T *f* *ff*
dul - cis Vir - go Ma - ri - - - -

1°C-B *ff*
dul - - - - cis, O! dul - - cis Vir - - - go Ma - ri - - - -

2°C-S *ff*
cle - mens, O! pi - a, O! dul - - cis Vir - - - go Ma - ri - - - -

2°C-A *ff*
cle - mens, O! pi - a, O! dul - - cis Vir - - - go Ma - ri - - - -

2°C-T *ff*
cle - mens, O! pi - a, O! dul - - cis Vir - - - go Ma - ri - - - -

2°C-B *ff*
dul - - - - cis, O! dul - - cis Vir - - - go Ma - ri - - - -

Org. *ff*

38 *cresc.* *f*

1°C-S a, dul-cis Vir-go Ma -

1°C-A a, dul-cis Vir-go Ma -

1°C-T a, dul-cis Vir-go Ma -

1°C-B a, O! pi-a, O! dul - - - cis, O! dul - - cis Vir - - - go Ma -

2°C-S a, O! pi-a, O! dul - - cis Vir - - - go Ma -

2°C-A a, O! pi-a, O! dul - - cis Vir - - - go Ma -

2°C-T a, O! pi-a, O! dul - - cis Vir - - - go Ma -

2°C-B a, O! pi-a, O! dul - - - cis, O! dul - - cis Vir - - - go Ma -

Org. *f*

42

1°C-S
ri - - - a, Vir-go Ma - ri - - - a, Vir-go Ma - ri - - - a.

1°C-A
ri - - - a, Vir-go Ma - ri - - - a, Vir-go Ma - ri - - - a.

1°C-T
ri - - - a, Vir-go Ma ri - - - a, Vir-go Ma - ri - - - a.

1°C-B
ri - - - a, Vir-go Ma - ri - - - a, Vir-go Ma - ri - - - a.

2°C-S
ri - - - a, Vir-go Ma - ri - - - a, Vir-go Ma - ri - - - a.

2°C-A
ri - - - a, Vir-go Ma - ri - - - a, Vir-go Ma - ri - - - a.

2°C-T
ri - - - a, Vir-go Ma ri - - - a, Vir-go Ma - ri - - - a.

2°C-B
ri - - - a, Vir-go Ma - ri - - - a, Vir-go Ma - ri - - - a.

Org.
ff p pp

Keyboard Reduction

Salve a 8 Voces (en Mi)

1. Salve Regina (Hail Holy Queen)

Hilarión Eslava, 1846

Andantino

Measures 1-4. Treble and bass clefs, 6/8 time signature, key of D major. Dynamics include piano (*p*) and accents (>).

5 **cresc.**

Measures 5-11. Treble and bass clefs, 6/8 time signature, key of D major. Includes a 4-measure rest for both hands, marked [8-11]. Dynamics include piano (*p*) and accents (>).

16 **cresc.**

Measures 16-20. Treble and bass clefs, 6/8 time signature, key of D major. Includes a 3-measure rest for both hands, marked [18-20]. Dynamics include forte (*f*) and piano (*p*).

29

Measures 29-33. Treble and bass clefs, 6/8 time signature, key of D major. Dynamics include piano (*p*).

34 **ff**

Measures 34-38. Treble and bass clefs, 6/8 time signature, key of D major. Dynamics include fortissimo (*ff*).

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2. Ad te clamamus (To thee do we cry)

Duo de Tenor y Bajo (Duet for Tenor and Bass)

Hilarión Eslava, 1846

Andantino

dol.

ritenuto *a tempo*

ritenuto *a tempo*

p

f *p*

35

Musical notation for measures 35-36. The piece is in G major (one sharp) and 3/4 time. Measure 35 features a treble clef with a complex chordal texture of eighth notes and a bass clef with a simple eighth-note accompaniment. Measure 36 continues the treble clef texture while the bass clef accompaniment changes to a more active eighth-note pattern.

37

cresc.

Musical notation for measures 37-38. Measure 37 continues the previous texture. Measure 38 shows a dynamic increase, indicated by the *cresc.* marking, with the treble clef texture becoming more dense and the bass clef accompaniment more active.

39

a tempo

Musical notation for measures 39-45. Measure 39 introduces a melodic line in the treble clef with a *p* dynamic marking. Measures 40-45 continue this melodic development with various rhythmic patterns and dynamics, including a *p* marking in measure 41.

46

Musical notation for measures 46-49. Measure 46 features a melodic line in the treble clef with an accent (>) and a *p* dynamic marking. Measures 47-49 continue the melodic and harmonic development, with a *p* marking in measure 48.

50

Musical notation for measures 50-51. Measure 50 returns to a complex chordal texture in the treble clef. Measure 51 continues this texture with a slight dynamic increase.

52

cresc.

a tempo

Musical notation for measures 52-54. Measure 52 continues the chordal texture with a *cresc.* marking. Measure 53 shows further dynamic growth. Measure 54 concludes with a *ff* dynamic marking and a final chordal texture.

4
55

Musical score for measures 4-55. The piece is in G major (one sharp) and 4/4 time. It begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes.

60

ritenuto

a tempo

Musical score for measures 60-65. The tempo changes from *ritenuto* to *a tempo*. The right hand has a more active melodic line with some sixteenth-note passages, and the left hand continues with a bass line. A forte (*f*) dynamic is indicated in the right hand.

65

Musical score for measures 65-70. The right hand features a melodic line with some grace notes, and the left hand has a bass line. Dynamics include mezzo-piano (*mp*), piano (*p*), and forte (*f*).

3. Et Jesum, benedictum fructum (And Jesus, the blessed fruit)

Hilarión Eslava, 1846

Moderato

Musical score for measures 1-7. The piece is in G major and common time (C). It starts with a piano (*p*) dynamic. The right hand has a series of chords and eighth-note patterns, and the left hand has a bass line.

8

Musical score for measures 8-12. The right hand has a more active melodic line with some sixteenth-note passages, and the left hand continues with a bass line. A piano (*p*) dynamic is indicated.

13

marcato

Musical score for measures 13-16. The tempo changes to *marcato*. The right hand has a melodic line with some grace notes, and the left hand has a bass line. A forte (*f*) dynamic is indicated.

16

20

23

28

31

36

40

4. O clemens, O pia (Oh clement, Oh loving)

Hilarión Eslava, 1846

46 **Andantino** $\frac{4}{4}$ *cresc.*

[47-50] *p* *f* *p* [57-59] *p*

62 *cresc.*

f *p*

71

f

76 *cresc.*

ff *f* *f*

81 *cresc.*

ff *f*

86

ff *p* *pp*