

# Salve en Mi

**By Hilarión Eslava**




**Double Choir with Chamber Orchestra**  
(includes Organ Reduction)

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

CPE-627

**SALVE**  
 en mi  
 A DOS COROS Y ORQUESTA  
 POR  
**D. HILARION ESLAVA**  
*Maestro Director de la Real Capilla de S. M.*  
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#	Incipit	Page
1	Salve Regina	3
2	Ad Te Clamamus	10
3	Et Jesum, Benedictum Fructum	24
4	O Clemens, O Pia	32

Original score MP/2986/9 from Biblioteca Nacional de España; edited 2020 by Rebecca Rufin  
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# SALVE EN MI

## 1. Salve Regina

Hilarión Eslava

**Andantino**

The score is for a full orchestra and choir. The tempo is marked 'Andantino'. The key signature has one sharp (F#) and the time signature is 6/8. The instruments listed are: 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, and Organ Reduction. The score shows the first few measures of the piece, with various dynamics like *p* and *p>* indicated. The choir parts are currently silent.

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7

Fl. *cresc.*

Ob.

C Cl.

Bsn. *p*

D Hn. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

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

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

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

2°C-S *p*  
Vi-ta, dul - ce - -

2°C-A *p*  
Vi-ta, dul - ce - -

2°C-T *p*  
Vi-ta, dul - ce - -

2°C-B *p*  
Vi-ta, dul - ce - -

Org. *p* *cres.*

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15

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

1°C-B

2°C-S

2°C-A

2°C-T

2°C-B

Org.

Sal-ve Re - gi - - - na ma-ter ma - - ter mi - se - - ri - - cor-di -

do, et spes nos-tra sal - - - - ve,

do, et spes nos-tra sal - - - - ve,

do, et spes nos-tra sal - - - - ve,

do, et spes nos-tra sal - - - - ve,

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22 *cresc.*

Fl. *p* *f*

Ob. *p* *f*

C Cl. *p* *f*

Bsn. *p* *f*

D Tpt. *f*

D Hn. *p* *f*

Oph./T. *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Ve. *f* *p*

Cb. *f* *p*

1°C-S æ,

1°C-A æ,

1°C-T æ,

1°C-B æ,

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

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

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

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

Org. *f*

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31

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C-S

ce - do et spes nos - tra, et spes nos - tra sal - - - ve, vi - ta dul - ce - - do et spes

1<sup>o</sup>C-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<sup>o</sup>C-B

ce - do et spes nos - tra, et spes nos - tra sal - - - ve, vi - ta dul - ce - - do et spes

Org.

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## 2. Ad te clamamus

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

**Andantino**

Flute *mf* *dol.*

Oboes

C Clarinets *1<sup>o</sup>* *mf* *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 *8* Ad te cla - ma - mus e - xu - les fi - lii

Bass Solo

Organ Reduction *mf* *p*

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Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

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

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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

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20 *a tempo* 13

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

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

*a tempo*

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25 *cresc.*

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

*p*

*1<sup>o</sup>*

*p*

*p*

*p*

*p*

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

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

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32

Fl. *f*

Ob. *f*

C Cl. *f* *mp*

Bsn. *f* *mp*

D Hn. *f* *mp*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *pizz.*

Cb. *f* *pizz.*

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

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

Org. *f* *p*

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36 *cresc.*

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

*p*

*arco*

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

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

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*a tempo*

Fl. *ff*

Ob. *ff*

C Cl. *ff*

Bsn. *ff*

D Hn. *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. *ff* *p*

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44 *cresc.*

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

o - cu - los ad nos con - ver - - te, ad nos con - - ver - te, E - ia,

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

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49

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

*mp*

*p*

*pizz.*

*dol.*

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

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

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52 *cresc.* *a tempo*

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

Ob. *p* *ff* *dol.* 1°

C Cl. *p* *ff* *dol.* 1°

Bsn. *p* *ff* *dol.* 1°

D Hn. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *arco* *ff*

Cb. *arco* *ff*

Tenor Solo *ff* *dol.*  
ca - - - ta, ad - vo - ca - - - - ta nos - tra, i - llos tu - os mi - se - ri -

Bass Solo *ff* *dol.*  
er - go, ad - - - - - vo - ca - - - - - ta nos - tra, i - llos

Org.

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56

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

cor - - - des, mi-se - ri - cor - - - - - des o - - - cu-los ad nos con -

tu - os mi - se - ri - cor - - - - - des o - - - cu-los con -

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60 *ritenuto* *a tempo*

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Tenor Solo

Bass Solo

Org.

*dol.*

*f*

ver - - - te, ad nos, ad nos con - ver - - - te,

ver - - - te, ad nos, ad nos con - ver - - - te,

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### 3. Et Jesum, benedictum fructum

**Moderato**

Flute *p*

Oboes

C Clarinets *p*

Bassoons *p*

D Trumpets

Horns in D *p*

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 hoc ex-

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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9 25 *marcato*

Fl. *f*

Ob. *f*

C Cl. *p* *f*

Bsn. *p*

D Hn. *p* *f*

Vln. 1 *dol.* *f* *marcato*

Vln. 2 *dol.* *f*

Vla. *p* *f*

Vc. *p*

Cb. *p*

1° C-S *ff*  
 si-li-um os - ten - - - de, no - - bis post hoc\_ ex - si - li - um\_ os - ten - de, o -

Org. *p* *f*

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16

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

1° C-B

2° C-S

2° C-A

2° C-T

2° C-B

Org.

sten - - - de. Fructum

Et Je - - - sum, et Je - sum be - ne dic - - tum fruc-tum

Et Je - - - sum, et Je - sum be - ne dic - - tum fruc-tum

Et Je - - - sum, et Je - sum be - ne dic - - tum fruc-tum

Et Je - - - sum, et Je - sum be - ne - dic - - tum fruc-tum

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21

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

1° C-B

2° C-S

2° C-A

2° C-T

2° C-B

Org.

ven - - - - tris tu - - - i, no - - - bis post hoc ex - si - li-um os - -

ven - - - - tris tu - - - i, no - - - bis post hoc ex - si - li-um os - -

ven - - - - tris tu - - - i, no - - - bis post hoc ex - si - li-um os - -

ven - - - - tris tu - - - i, no - - - bis post hoc ex - si - li-um os - -

ven - - - - tris tu - - - i, no - - - bis post hoc ex - si - li-um os - -

ven - - - - tris tu - - - i, no - - - bis post hoc ex - si - li-um os - -

ven - - - - tris tu - - - i, no - - - bis post hoc ex - si - li-um os - -

ven - - - - tris tu - - - i, no - - - bis post hoc ex - si - li-um os - -

ven - - - - tris tu - - - i, no - - - bis post hoc ex - si - li-um os - -

8

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32 *cresc.*

Fl. *ff*

Ob. *ff*

C Cl. *ff*

Bsn. *ff*

D Tpt. *ff*

D Hn. *ff*

Oph./T. *ff*

---

8

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

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

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

1°C-T um os - - - ten - - - - *ff*

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

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

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

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

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

Org. *ff*

35 *cresc.*

Fl. *p*

Ob. *p*

C Cl. *p*

Bsn. *p*

D Tpt. *p*

D Hn. *p*

Oph./T. *p*

Vln. 1 *dol.* *p*

Vln. 2 *dol.* *p*

Vla. *p*

Vc. *p*

Cb. *p*

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

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

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

1° C-B *p*  
de, no - bis post hoc, no - bis post hoc, post *cres.*

2° C-S *p*  
de, no - bis post hoc, no - bis post hoc, post hoc,

2° C-A *p*  
de, no - bis post hoc, no - bis post hoc, post hoc,

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

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

Org. *p*

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40

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

1° C-B

2° C-S

2° C-A

2° C-T

2° C-B

Org.

ten - - de, os - - ten - - de, os - - ff ten - - - - - de.

ten - - de, os - - ten - - de, os - - ff ten - - - - - de.

ten - - de, os - - ten - - de, os - - ff ten - - - - - de.

post hoc ex - si - li - um os - - ten - - - de.

post hoc ex - si - li - um os - - ten - - - de.

post hoc os - - - - ff ten - - - - - de.

post hoc ex - si - li - um os - - ten - - - de.

post hoc ex - si - li - um os - - ten - - - de.

post hoc ex - si - li - um os - - ten - - - de.

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## 4. O clemens, O pia

**Andantino** **cresc.**

Flute *p*

Oboes

C Clarinets *p*

Bassoons *p*

D Trumpets

Horns in D *p*

Ophicleide or Tuba

Violin 1 *p*

Violin 2 *p*

Viola *p*

Violoncello *p*

Contrabass *p*

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

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

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

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

2° Choir Soprano *p*  
O! dul-cis

2° Choir Alto *p*  
O! dul-cis

2° Choir Tenor *p*  
O! dul-cis

2° Choir Bass *p*  
O! dul-cis

Organ Reduction *p*

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Fl. *f* *p*

Ob. *f* *p*

C Cl. *f* *p*

Bsn. *f* *p*

D Hn. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

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

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

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

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

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

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

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

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

Org.

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18

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

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.

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*p*

*p*

*SOLO*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

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

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

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

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

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

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

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

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

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23

Fl.

Ob.

C Cl.

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1<sup>o</sup>C-S  
cle-mens, O! pi - - - - a, O! dul-cis Vir - - - go Ma - ri - - - a, Ma - ri - - - -

1<sup>o</sup>C-A  
cle-mens, O! pi - - - - a, O! dul - cis Vir - - - go Ma - ri - - - a, Ma - ri - - - -

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

1<sup>o</sup>C-B  
cle-mens, O! pi - - - - a, O! dul - cis Vir - - - go Ma - ri - - - a, Ma - ri - - - -

2<sup>o</sup>C-S  
Vir - go Ma - ri - a,

2<sup>o</sup>C-A  
Vir - go Ma - ri - a,

2<sup>o</sup>C-T  
Vir - go Ma - ri - a,

2<sup>o</sup>C-B  
Vir - go Ma - ri - a,

Org.

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28

Fl. *p*

Ob. *p*

C Cl. *p*

Bsn. *p*

D Tpt. *p*

D Hn. *p*

Oph./T. *p*

Vln. 1 *p*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp* *pp*

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

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

1°C-T  
O! dul - cis Vir - go Ma - ri - - - - a, Vir - go Ma ri - - - a, Vir - go Ma -  
*p* *pp*

Tenor Solo  
pi - a

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

2°C-S  
Vir - go Ma - ri - - - a, Vir - go Ma -  
*p* *pp*

2°C-A  
Vir - go Ma - ri - - - a, Vir - go Ma -  
*p* *pp*

2°C-T  
Vir - go Ma ri - - - a, Vir - go Ma -  
*p* *pp*

2°C-B  
Vir - go Ma - ri - - - a, Vir - go Ma -  
*p* *pp*

Org. *p* *pp*

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35

Fl. *pp*

Ob. *pp*

C Cl. *pp*

Bsn. *pp*

D Hn. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

Vc.

Cb.

1°C-S  
ri - a.

1°C-A  
ri - a.

1°C-T  
ri - a.

1°C-B  
ri - a.

2°C-S  
ri - a.

2°C-A  
ri - a.

2°C-T  
ri - a.

2°C-B  
ri - a.

Org.

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# Flute

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

**Andantino**

3 *p* *cresc.* *f*

[1-3] [6-12] [17-21]

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

33 *ff*

[33-34]

Detailed description: This system contains the first three staves of music for the 'Salve Regina' movement. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a 3-measure rest, followed by notes with accents and dynamics *p* and *f*. A 7-measure rest and a 5-measure rest are also present. The second staff begins at measure 22 with a *cresc.* marking and dynamics *p*, *f*, and *p*. The third staff begins at measure 33 with a 2-measure rest and a *ff* dynamic.

### 2. Ad te clamamus

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

**Andantino**

40 *mf* *dol.* *a tempo* *ff*

[48-51]

13 *a tempo* *ff*

[16-22]

24 *cresc.* *f* *a tempo* *ff*

[26-30] [34-37]

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

[41-45]

46 *cresc.* *f* *a tempo* *ff*

[49-52]

Detailed description: This system contains the second through sixth staves of music for the 'Ad te clamamus' movement. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a 4-measure rest, followed by notes with accents and dynamics *mf*, *dol.*, and *a tempo*. A 4-measure rest is also present. The second staff begins at measure 13 with a 7-measure rest and a *ff* dynamic. The third staff begins at measure 24 with a 5-measure rest, a *cresc.* marking, and dynamics *f* and *ff*. A 4-measure rest is also present. The fourth staff begins at measure 38 with a *cresc.* marking, dynamics *p* and *ff*, and a 5-measure rest. The fifth staff begins at measure 46 with a *cresc.* marking, dynamics *f* and *ff*, and a 4-measure rest.

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2  
53 *cresc.* *a tempo*

60 *ritenuto a tempo*

### 3. Et Jesum, benedictum fructum

*Moderato*

9 *marcato*

17

21

25

32 *cresc.*

39 *cresc.*

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# 4. O clemens, O pia

Andantino

5 *cresc.* 5 *cresc.*

[2-6] *p* *f* [11-15] *p* *f*

20 *p* *p*

31 *p* *pp*



# Oboes

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

Andantino

3 [1-3] *p* 8 *cresc.* *f* 5 [17-21] *p*

23 *cresc.* *f* *p*

33 2 [33-34] *ff*

### 2. Ad te clamamus

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

Andantino

40 Andantino 10 [42-51] *dol.* 1° 1°

19 4 [19-22] 5 1° *cresc.* *f*

34 *cresc.* 4 [34-37] *p* *ff* *a tempo* 5 [41-45]

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2  
46 *1° cresc.* *f* *4* *cresc.* *p* [49-52]

54 *1° a tempo* *ff* *dol.* *ritenuto a tempo* *f*

63 *p<sup>^</sup>* *3* [67-69]

### 3. Et Jesum, benedictum fructum

*Moderato* *13* [2-14] *f* *ff*

18 *f*

23

27 *cresc.* *3* *p* *ff* *3* [28-30] [36-38]

39 *cresc.* *p* *ff*

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# 4. O clemens, O pia

Andantino 6 *cresc.* *f* 5 *cresc.* *p* *f*

20 *p* *p*

31 *p* *pp*

# C Clarinets

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

Andantino  
*p*

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

23 *cresc.* *f* *p*

33 *ff*  
[33-34]

Detailed description: This block contains the first 40 measures of the 'Salve Regina' movement. It is written for C Clarinets in a 6/8 time signature with a key signature of one sharp (F#). The tempo is marked 'Andantino'. The score begins with a piano (*p*) dynamic. Measures 5-12 and 17-21 feature five-fingered chords. A crescendo (*cresc.*) leads to a fortissimo (*f*) dynamic in measure 23, followed by a piano (*p*) dynamic. Measures 33-34 feature a fortissimo fortissimo (*ff*) dynamic with a two-fingered chord. The piece concludes with a fermata in measure 40.

### 2. Ad te clamamus

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

Andantino  
*mf* *dol.* *1°* *4*  
[48-51]

13 *1°* *4*  
[19-22]

23 *5*  
[26-30]

Detailed description: This block contains the first 51 measures of the 'Ad te clamamus' movement. It is written for C Clarinets in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Andantino'. The score begins with a mezzo-forte (*mf*) dynamic. Measures 40-51 feature a first-octave (*1°*) melodic line with a dynamic of *dol.* (dolente). Measures 13-22 and 26-30 feature first-octave (*1°*) chords. The piece concludes with a fermata in measure 51.

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2  
31 *cresc.*  
*f* *mp*

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

46 *cresc.*  
*f* *mp*

53 *cresc.* *1<sup>o</sup>a tempo*  
*p* *ff* *dol.*

60 *ritenuto* *a tempo* 5 [65-69]  
*f*

### 3. Et Jesum, benedictum fructum

Moderato

*p*

9 *p* *f*

16 *ff* *f*

19

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23 3

27 *cresc.* *ff* *cresc.*

40 *f* *ff*

#### 4. O clemens, O pia

*Andantino* *cresc.* *f* *cresc.*

19 *f* *p* *p*

30 *p* *pp*

# Bassoons

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

**Andantino**

*p* [8-12] **5**

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

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

36 *ff*

Detailed description: This block contains the first system of the Bassoon part for 'Salve Regina'. It consists of four staves of music. The first staff starts with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andantino'. The first measure is marked with a piano (*p*) dynamic. The first system ends with a fermata over a whole note, with the number '5' above it and the measure range '[8-12]' below. The second staff begins at measure 13, marked with a piano (*p*) dynamic. It features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. A fermata with the number '5' above it spans measures 17-21. The staff continues with a piano (*p*) dynamic, another crescendo (*cresc.*) to forte (*f*), and ends with a fermata. The third staff starts at measure 27, marked with a piano (*p*) dynamic. It features a fermata with the number '2' above it spanning measures 33-34. The fourth staff starts at measure 36, marked with fortissimo (*ff*) dynamics.

### 2. Ad te clamamus

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

**Andantino**

40 **10** *dol.* **7**

25 *cresc.* *f* *mp* **5** [26-30]

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

Detailed description: This block contains the second system of the Bassoon part for 'Ad te clamamus'. It consists of three staves of music. The first staff starts at measure 40 with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andantino'. The first measure is marked with a piano (*p*) dynamic. The first system ends with a fermata with the number '10' above it and the measure range '[42-51]' below. The staff continues with a *dol.* dynamic, a fermata with the number '7' above it spanning measures 55-61, and ends with a fermata. The second staff starts at measure 25, marked with a piano (*p*) dynamic. It features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. A fermata with the number '5' above it spans measures 26-30. The staff continues with a mezzo-piano (*mp*) dynamic and ends with a fermata. The third staff starts at measure 36, marked with a piano (*p*) dynamic. It features a crescendo (*cresc.*) leading to fortissimo (*ff*) dynamics. A fermata with the number '5' above it spans measures 41-45. The tempo is marked 'a tempo'.

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2  
46 *cresc.*

54 *ff* *dol.* *a tempo* *mp* *ritenuto*

62 *a tempo* *f* *p* **3** [67-69]

### 3. Et Jesum, benedictum fructum

Moderato

9 *p*

16 *f* *ff* *f*

23 *p*

32 *cresc.* *ff* *p*

39 *cresc.* *p* *ff*

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# 4. O clemens, O pia

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

[2-6] *p* *f* [11-15] *p*

19 *f* *p* *p*

30 *p* *pp*

# D Trumpets

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

**Andantino** 13 *cresc.* 6 *cresc.* 11

[1-13] [17-22] [26-36]

37 *ff*

### 2. Ad te clamamus

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

40 **Andantino** 29 7 *cresc.* 2 6 7 *cresc.* 2 *a tempo* 5 2 *a tempo* 8

[41-69] [70-76] [77-78] [79-84] [85-91] [92-93] [94-98] [99-100] [101-108]

### 3. Et Jesum, benedictum fructum

**Moderato** 15

[2-16] [28-31] [36-38] [39-40]

23 *ff* *cresc.*

36 *ff*

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## 4. O clemens, O pia

Andantino **6** *cresc.* **9** *cresc.* **8**

The musical score is written on a single staff in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole rest. The second measure is a whole note chord, with a bracket below it labeled [2-7]. The third measure is a whole note chord, with a bracket below it labeled [8-16]. The fourth measure contains a whole rest. The fifth measure is a quarter note chord, with a bracket below it labeled [20-27]. The sixth measure is a quarter note chord, with a bracket below it labeled [20-27]. The seventh measure is a quarter note chord, with a bracket below it labeled [20-27]. The eighth measure is a quarter note chord, with a bracket below it labeled [20-27]. The ninth measure is a quarter note chord, with a bracket below it labeled [20-27]. The tenth measure is a quarter note chord, with a bracket below it labeled [20-27]. The eleventh measure is a quarter note chord, with a bracket below it labeled [20-27]. The twelfth measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirteenth measure is a quarter note chord, with a bracket below it labeled [20-27]. The fourteenth measure is a quarter note chord, with a bracket below it labeled [20-27]. The fifteenth measure is a quarter note chord, with a bracket below it labeled [20-27]. The sixteenth measure is a quarter note chord, with a bracket below it labeled [20-27]. The seventeenth measure is a quarter note chord, with a bracket below it labeled [20-27]. The eighteenth measure is a quarter note chord, with a bracket below it labeled [20-27]. The nineteenth measure is a quarter note chord, with a bracket below it labeled [20-27]. The twentieth measure is a quarter note chord, with a bracket below it labeled [20-27]. The twenty-first measure is a quarter note chord, with a bracket below it labeled [20-27]. The twenty-second measure is a quarter note chord, with a bracket below it labeled [20-27]. The twenty-third measure is a quarter note chord, with a bracket below it labeled [20-27]. The twenty-fourth measure is a quarter note chord, with a bracket below it labeled [20-27]. The twenty-fifth measure is a quarter note chord, with a bracket below it labeled [20-27]. The twenty-sixth measure is a quarter note chord, with a bracket below it labeled [20-27]. The twenty-seventh measure is a quarter note chord, with a bracket below it labeled [20-27]. The twenty-eighth measure is a quarter note chord, with a bracket below it labeled [20-27]. The twenty-ninth measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirtieth measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirty-first measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirty-second measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirty-third measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirty-fourth measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirty-fifth measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirty-sixth measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirty-seventh measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirty-eighth measure is a quarter note chord, with a bracket below it labeled [20-27]. The thirty-ninth measure is a quarter note chord, with a bracket below it labeled [20-27]. The fortieth measure is a quarter note chord, with a bracket below it labeled [20-27]. The forty-first measure is a quarter note chord, with a bracket below it labeled [20-27]. The forty-second measure is a quarter note chord, with a bracket below it labeled [20-27]. The forty-third measure is a quarter note chord, with a bracket below it labeled [20-27]. The forty-fourth measure is a quarter note chord, with a bracket below it labeled [20-27]. The forty-fifth measure is a quarter note chord, with a bracket below it labeled [20-27]. The forty-sixth measure is a quarter note chord, with a bracket below it labeled [20-27]. The forty-seventh measure is a quarter note chord, with a bracket below it labeled [20-27]. The forty-eighth measure is a quarter note chord, with a bracket below it labeled [20-27]. The forty-ninth measure is a quarter note chord, with a bracket below it labeled [20-27]. The fiftieth measure is a quarter note chord, with a bracket below it labeled [20-27].

28

*p* **5** [33-37]

# Horns in D

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

**Andantino**

Measures 1-12: *p*, 5 [8-12]

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

Measures 22-34: 2 [33-34], *ff*

### 2. Ad te clamamus

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

**Andantino**

Measures 40-51: 10 [42-51], *dol.*, 7 [55-61]

Measures 52-61: 5 [26-30], *cresc.*, *f*, *mp*, *cresc.*

Measures 62-65: 39, *a tempo*, 5 [41-45], *cresc.*, *f*

Measures 66-69: 52, *cresc.*, *ff*, *a tempo*, 5 [55-59], *dol.*, *ritenuto*, *mp*, *a tempo*, *f*

Measures 70-79: 63, *p*, 3 [67-69]

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## 3. Et Jesum, benedictum fructum

Moderato

Musical score for 'Et Jesum, benedictum fructum' in C major, 4/4 time, Moderato. The score consists of five staves of music. The first staff begins with a piano (*p*) dynamic and features a series of chords and eighth notes. The second staff starts at measure 9, showing a crescendo leading to a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The third staff starts at measure 17, featuring a fortissimo (*ff*) dynamic and a forte (*f*) dynamic. The fourth staff starts at measure 24, showing a piano (*p*) dynamic and a fortissimo (*ff*) dynamic with a crescendo. The fifth staff starts at measure 35, featuring a piano (*p*) dynamic, a fortissimo (*ff*) dynamic, and a crescendo. The score includes various dynamics such as *p*, *f*, *ff*, and *cresc.*, along with articulation marks like accents and slurs.

## 4. O clemens, O pia

Musical score for 'O clemens, O pia' in C major, 6/8 time, Andantino. The score consists of three staves of music. The first staff begins with a piano (*p*) dynamic and features a series of chords and eighth notes, with a crescendo leading to a forte (*f*) dynamic. The second staff starts at measure 21, showing a piano (*p*) dynamic and a forte (*f*) dynamic. The third staff starts at measure 32, featuring a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The score includes various dynamics such as *p*, *f*, and *pp*, along with articulation marks like accents and slurs.

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# Ophicleide (or Tuba or other bass brass instrument)

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

Andantino **13** *cresc.* **6** *cresc.* **10**

[1-13] *f* [17-22] *f* [26-35]

36 *ff*

Detailed description: This block contains the first system of musical notation for 'Salve Regina'. It is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The first line consists of three measures, each with a measure rest and a bracketed measure number: [1-13], [17-22], and [26-35]. Above the first and third measures are the tempo marking 'Andantino' and the dynamic marking 'cresc.'. Above the second measure is the number '6'. Above the third measure is the number '10'. A dynamic marking 'f' is placed below the first and third measures. The second line starts at measure 36 with a dynamic marking 'ff' and continues with a melodic line.

### 2. Ad te clamamus

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

Andantino **29** *cresc.* **7** *cresc.* **2** **6** **7** *cresc.* **2** *a tempo* **5** **2** *a tempo* **8**

[41-69] [70-76] [77-78] [79-84] [85-91] [92-93] [94-98] [99-100] [101-108]

Detailed description: This block contains the second system of musical notation for 'Ad te clamamus'. It is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The first line consists of ten measures, each with a measure rest and a bracketed measure number: [41-69], [70-76], [77-78], [79-84], [85-91], [92-93], [94-98], [99-100], and [101-108]. Above the first measure is the tempo marking 'Andantino'. Above the second measure is the number '29'. Above the third measure is the number '7'. Above the fourth measure is the number '2'. Above the fifth measure is the number '6'. Above the sixth measure is the number '7'. Above the seventh measure is the number '2'. Above the eighth measure is the number '5'. Above the ninth measure is the number '2'. Above the tenth measure is the number '8'. Dynamic markings 'cresc.' are placed above the second, fourth, and sixth measures. Tempo markings 'a tempo' are placed above the eighth and tenth measures.

### 3. Et Jesum, benedictum fructum

Moderato **15**

[2-16] *ff*

24 *cresc.* **3** *p* *ff*

[28-30]

35 *cresc.* **3** *p* *ff*

[36-38]

Detailed description: This block contains the first system of musical notation for 'Et Jesum, benedictum fructum'. It is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first line starts at measure 2 with a dynamic marking 'ff' and continues with a melodic line. Above the first measure is the tempo marking 'Moderato' and the number '15'. A bracketed measure number [2-16] is placed below the first measure. The second line starts at measure 24 with a dynamic marking 'p' and a triplet marking '3'. Above the first measure of this line is the tempo marking 'cresc.'. A bracketed measure number [28-30] is placed below the first measure. The third line starts at measure 35 with a dynamic marking 'p' and a triplet marking '3'. Above the first measure is the tempo marking 'cresc.'. A bracketed measure number [36-38] is placed below the first measure. A dynamic marking 'ff' is placed below the second measure.

### 4. O clemens, O pia

Andantino **6** *cresc.* **9** *cresc.* **11** **5**

[2-7] [8-16] [17-27] *p* [33-37]

Detailed description: This block contains the first system of musical notation for 'O clemens, O pia'. It is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The first line consists of five measures, each with a measure rest and a bracketed measure number: [2-7], [8-16], [17-27], [33-37]. Above the first measure is the tempo marking 'Andantino'. Above the second measure is the number '6'. Above the third measure is the number '9'. Above the fourth measure is the number '11'. Above the fifth measure is the number '5'. A dynamic marking 'p' is placed below the fourth measure.

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# Violin 1

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

**Andantino**

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

24 **f** **p**

33 **ff**

Detailed description: This block contains the first system of the violin part for 'Salve Regina'. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andantino'. The music begins with a rest, followed by a series of notes with accents and a dynamic marking of 'p'. The second staff starts at measure 8 and features a 4-measure rest marked '[8-11]', followed by a crescendo leading to a forte 'f' dynamic, then a piano 'pp' dynamic, and another crescendo leading to a piano 'p' dynamic marked '[18-20]'. The third staff starts at measure 24 and continues with a forte 'f' dynamic followed by a piano 'p' dynamic. The fourth staff starts at measure 33 and includes an 8-measure rest, followed by a fortissimo 'ff' dynamic.

### 2. Ad te clamamus

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

**Andantino**

40 **p** **f** **p**

10

15 **p**

23 **a tempo** **p**

Detailed description: This block contains the second system of the violin part for 'Ad te clamamus'. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andantino'. The music begins with a rest, followed by a series of notes with accents and dynamic markings of 'p', 'f', and 'p'. The second staff starts at measure 10 and continues with a series of notes with accents. The third staff starts at measure 15 and continues with a series of notes with accents and a dynamic marking of 'p'. The fourth staff starts at measure 23 and is marked 'a tempo', continuing with a series of notes with accents and a dynamic marking of 'p'.

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2  
30 *cresc.* *f* *p*

35

37 *cresc.*

39 *a tempo* *ff* *p*

46 *cresc.* *f* *p*

50

52 *cresc.* *a tempo* *ff*

57 *ritenuto* *a tempo* *f*

63 *p*

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### 3. Et Jesum, benedictum fructum

Musical score for 'Et Jesum, benedictum fructum'. The score is written in treble clef, key of D major, and common time (C). It consists of seven staves of music, numbered 11, 16, 20, 24, 30, 36, and 42. The tempo is marked 'Moderato'. The score includes various dynamics such as *dol.*, *f*, *ff*, *p*, and *cresc.*, as well as articulation marks like *marcato* and accents. There are also performance instructions like *[2-12]* and *8* with dashed lines indicating repeat or breath marks. The piece concludes with a double bar line at the end of the seventh staff.

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## 4. O clemens, O pia

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

[2-5] *p* *f* *p* [12-14] **3**

15 *cresc.* *mf* *p*

25

32 *p* *pp*

# Violin 2

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

**Andantino**

13 *cresc.* *f pp* **3** *cresc.* *f p*

26

34 *ff*

Detailed description: This block contains the first system of the violin part for 'Salve Regina'. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andantino'. The music begins with a rest, followed by a series of notes with accents and a dynamic marking of 'p'. A 4-measure rest is indicated with a '4' above the staff. The second staff starts at measure 13, marked 'cresc.' and 'f pp', followed by a 3-measure rest marked with a '3' above the staff. The music continues with 'cresc.' and 'f p' dynamics. The third staff starts at measure 26. The fourth staff starts at measure 34, marked 'ff'. The piece concludes with a fermata over the final note.

### 2. Ad te clamamus

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

**Andantino**

40 *p* *f* *p*

9

14 *p*

20

Detailed description: This block contains the second system of the violin part for 'Ad te clamamus'. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andantino'. The music begins with a rest, followed by a series of notes with accents and dynamic markings of 'p', 'f', and 'p'. The second staff starts at measure 9. The third staff starts at measure 14, marked 'p'. The fourth staff starts at measure 20. The piece concludes with a fermata over the final note.

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2  
26 *cresc.*

34

36

38 *cresc.* *a tempo*

42 *cresc.*

49

51

53 *cresc.* *a tempo*

60 *ritenuto* *a tempo*

65

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### 3. Et Jesum, benedictum fructum

**Moderato 11**

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff begins with a measure rest, followed by a series of notes with a slur and a fermata. The second staff features a series of chords and a melodic line. The third staff contains a series of eighth notes with slurs and accents. The fourth staff has a series of chords and a melodic line. The fifth staff features a series of chords and a melodic line. The sixth staff concludes with a series of chords and a melodic line.

16

21

26

31

38

*[2-12]* *dol.* *f*

*ff* *f*

*p* *dol.*

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

*cresc.* *ff*

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## 4. O clemens, O pia

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

17 *cresc.*

26

33

# Viola

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

Andantino

Musical notation for measures 1-13. The piece is in 6/8 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. Measures 1-13 feature a melodic line with various ornaments and dynamics, including accents (>) and a crescendo leading to a fortissimo (*ff*) dynamic. A 4-measure rest is indicated by a '4' above the staff, with a bracketed range of [8-11] below it.

Musical notation for measures 14-26. The piece continues with a piano (*p*) dynamic and a crescendo. Measures 14-26 feature a melodic line with various ornaments and dynamics, including accents (>) and a fortissimo (*ff*) dynamic. A 3-measure rest is indicated by a '3' above the staff, with a bracketed range of [18-20] below it.

Musical notation for measures 27-34. The piece continues with a piano (*p*) dynamic and a crescendo. Measures 27-34 feature a melodic line with various ornaments and dynamics, including accents (>) and a fortissimo (*ff*) dynamic.

Musical notation for measures 35-40. The piece concludes with a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. Measures 35-40 feature a melodic line with various ornaments and dynamics, including accents (>) and a fortissimo (*ff*) dynamic.

### 2. Ad te clamamus

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

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. Measures 1-8 feature a melodic line with various ornaments and dynamics, including accents (>) and a fortissimo (*f*) dynamic.

Musical notation for measures 9-13. The piece continues with a piano (*p*) dynamic. Measures 9-13 feature a melodic line with various ornaments and dynamics, including accents (>) and a fortissimo (*f*) dynamic.

Musical notation for measures 14-18. The piece concludes with a piano (*p*) dynamic. Measures 14-18 feature a melodic line with various ornaments and dynamics, including accents (>) and a fortissimo (*f*) dynamic.

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2  
20



*p*

29



*cresc.*  
*f*  
*p*

35



38



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

43

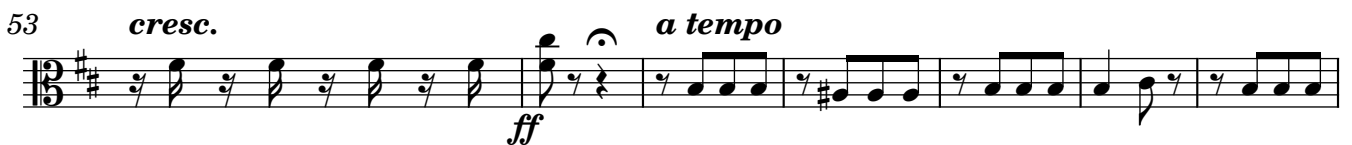


*cresc.*  
*f*  
*p*

50

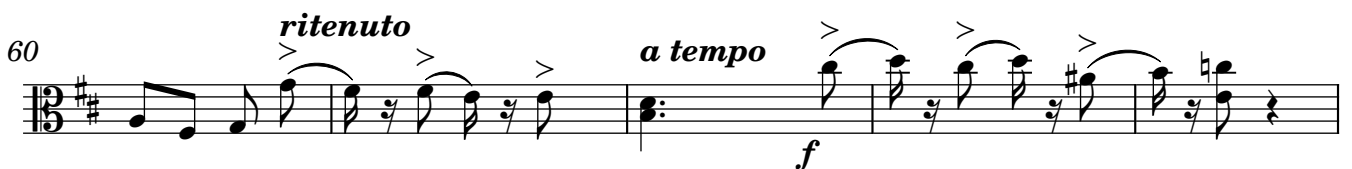


53



*cresc.*  
*ff*  
*a tempo*

60



*ritenuto*  
*a tempo*  
*f*

65



*p*

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### 3. Et Jesum, benedictum fructum

**Moderato**  
**10**

16

22

29

37

10

16

22

29

37

*[2-11]* *p* *f*

*ff* *f*

*p*

*cresc.* *ff* *p*

*cresc.* *ff*

Detailed description: This is a musical score for a piano piece. It consists of five staves of music. The first staff starts with a tempo marking 'Moderato' and a dynamic marking 'p'. It features a series of chords and some melodic lines. The second staff begins at measure 16 and includes a fortissimo 'ff' dynamic. The third staff starts at measure 22 and has a piano 'p' dynamic. The fourth staff begins at measure 29 and includes a 'cresc.' (crescendo) marking and a fortissimo 'ff' dynamic. The fifth staff starts at measure 37 and also includes a 'cresc.' marking and a fortissimo 'ff' dynamic. The score concludes with a final cadence.

### 4. O clemens, O pia

**Andantino**  
**4**

16

25

32

16

25

32

*[2-5]* *p* *cresc.* *f* *p* *[12-14]*

*cresc.* *mf* *p*

*p* *pp*

Detailed description: This is a musical score for a piano piece. It consists of four staves of music. The first staff starts with a tempo marking 'Andantino' and a time signature of 4/8. It includes a 'cresc.' (crescendo) marking and dynamic markings 'p', 'f', and 'p'. There are also performance instructions like '[2-5]' and '[12-14]'. The second staff begins at measure 16 and includes a 'cresc.' marking and dynamic markings 'mf' and 'p'. The third staff starts at measure 25. The fourth staff begins at measure 32 and includes dynamic markings 'p' and 'pp'. The score concludes with a final cadence.

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# Violoncello

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

**Andantino**

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

28

36 **ff**

Detailed description: This system contains the first four staves of the 'Salve Regina' movement. The first staff starts with a 6/8 time signature and a key signature of one sharp (F#). It includes dynamics like *p* and *ff*, and performance markings such as accents and a triplet. The second staff begins at measure 14 with a *cresc.* marking and dynamics *f* and *pp*, followed by a triplet of eighth notes and a *p* dynamic. The third staff starts at measure 28 and features a series of eighth-note patterns with accents. The fourth staff starts at measure 36 and ends with a *ff* dynamic and a fermata.

### 2. Ad te clamamus

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

40 **Andantino**

10

18

26 **cresc.** **f**

Detailed description: This system contains the first four staves of the 'Ad te clamamus' movement. The first staff starts at measure 40 with a 2/4 time signature and a key signature of two sharps (F# and C#). It includes dynamics like *p* and *f*. The second staff begins at measure 10 and features a series of eighth-note patterns with accents. The third staff starts at measure 18 and continues with similar eighth-note patterns. The fourth staff starts at measure 26 and includes a *cresc.* marking and a *f* dynamic.

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2  
34 *pizz.* *arco cresc.*

40 *a tempo* *p* *cresc.* *f* *pizz.*

50 *arco cresc.* *a tempo* *ff*

58 *ritenuto* *a tempo* *f* *p*

66

### 3. Et Jesum, benedictum fructum

Moderato 10

17 *ff* *f*

24 *p*

32 *cresc.* *ff* *p*

39 *cresc.* *ff*

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# 4. O clemens, O pia

**Andantino**  
**4** *cresc.* **3**

[2-5] *p* *f* *p* [12-14] *p*

17 *cresc.* *mf* *p*

27 *p*

34 *pp*

# Contrabass

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

**Andantino**

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

28

36 **ff**

### 2. Ad te clamamus

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

40 **Andantino** **p** **f** **p**

10

18

26 **p** **cresc.** **f**

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2  
34 *pizz.* *arco cresc.*

40 *a tempo* *cresc.* *pizz.*  
*p* *f*

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

59 *ritenuto* *a tempo*  
*f*

65 *p*

### 3. Et Jesum, benedictum fructum

**Moderato**  
10

[2-11] *p* *ff*

18 *f*

26 *cresc.*  
*p* *ff*

35 *p* *cresc.*

40 *ff*

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# 4. O clemens, O pia

3

Andantino **4** *cresc.* **3**

[2-5] *p* *f* > *p* [12-14]

15 *cresc.*

24

32

Vocal Parts with Organ/Keyboard Reduction

# Salve en Mi

By Hilarión Eslava



Double Choir with Chamber Orchestra  
(includes Organ Reduction)

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

CPE-627



# SALVE EN MI

## 1. Salve Regina

Hilarión Eslava

**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

1° C-A

1° C-T

1° C-B

Org.

Sal-ve Re - gi - - na ma-ter ma - - ter mi-

Sal-ve Re - gi - na ma-ter ma - ter

Sal-ve Re - gi - - na ma-ter ma - ter mi-

Sal-ve Re - gi - - na ma-ter ma - ter mi-

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11 *cresc.*

1°C-S  
se - - - ri - - - cor - di - æ,

1°C-A  
mi - - - se - ri - cor - di - æ,

1°C-T  
se - - - ri - - - cor - di - æ,

1°C-B  
se - - - ri - - - cor - di - æ,

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

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

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

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

Org.  
*p* *cres.*

16

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

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

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

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

2°C-S *f* *pp*  
sal - - - - - ve,

2°C-A *f* *pp*  
sal - - - - - ve,

2°C-T *f* *pp*  
sal - - - - - ve,

2°C-B *f* *pp*  
sal - - - - - ve,

Org. *f* *p*

22

*cresc.*

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  
Org.

*æ,*

*SOLO*  
Vi-ta dul-

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

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

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

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

*f*

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6

27 *p*

1°C-S  
Vi - ta dul - ce - - - - do, spes nos - tra sal - - - -

1°C-A  
Vi - ta dul - ce - - - - do, spes nos - tra sal - - - -

Tenor Solo  
ce - - - - do et spes nos - tra sal - - - -

1°C-B  
Vi - ta dul - ce - - - - do, spes nos - tra sal - - - -

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

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

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

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

Org.

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30

1°C-S  
ve, vi - - - ta dul - ce - - - do et spes nos - - - tra, et spes

1°C-A  
ve, vi - ta dul - ce - - - do et spes nos - - - tra, et spes

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

1°C-B  
ve, vi - ta dul - ce - - - do et spes nos - - - tra, et spes

2°C-S  
sal - ve,

2°C-A  
sal - ve,

2°C-T  
sal - ve,

2°C-B  
sal - ve,

Org.

33

1°C-S  
nos - tra sal - - - ve, vi - ta dul - ce - - do et spes nos - tra, sal - ve, *f* *ff*

1°C-A  
nos - tra sal - - - ve, vi - ta dul - ce - - do et spes nos - tra, sal - ve, *f*

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

1°C-B  
nos - tra sal - - - ve, vi - ta dul - ce - - do et spes nos - tra, sal - ve, *f*

Org.  
*f*

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8

37

1°C-S  
sal - - - - - ve.

1°C-A  
*ff*  
sal - - - - - ve.

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

1°C-B  
*ff*  
sal - - - - - ve.

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

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

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

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

Org.

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## 2. Ad te clamamus

9

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

40 **Andantino**

Tenor Solo

Bass Solo

Organ Reduction

Ad te cla - ma - mus

8

Tenor Solo

Bass Solo

Org.

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

12

Tenor Solo

Bass Solo

Org.

tes, ge - men - tes et flen - tes

Ad

16

Tenor Solo

Bass Solo

Org.

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

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21

Tenor Solo

Bass Solo

Org.

ra - mus, ge - men - tes, ge - men - tes et flen - tes *a tempo*

25

Tenor Solo

Bass Solo

Org.

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

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

31

Tenor Solo

Bass Solo

Org.

*cresc.* ma - - - - rum, la - cri - ma - - - - rum va - lle. *dol.* E - ia,

ma - - - - rum, la - cri - ma - - - - rum va - lle.

*f*

34

Tenor Solo

Bass Solo

Org.

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

*dol.* E - - ia, er - go, ad - - - - vo -

*p*

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36

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

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

Org.

38 *cresc.*

Tenor Solo  
ca - - - - - ta

Bass Solo  
ca - - - - - ta

Org.

40 *a tempo*

Tenor Solo  
nos - - - tra il - los tu - os mi - se - ri - cor - des, mi - se - ri - cor - des o - cu - los ad

Bass Solo  
nos - - - tra il - los tu - os mi - se - ri - cor - des, mi - se - ri - cor - des o - cu - los ad

Org. *ff* *p*

45 *cresc.* *f* *dol.*

Tenor Solo  
nos con - ver - - te, ad nos con - - ver - te, E - ia,

Bass Solo  
nos con - ver - - te, ad nos con - - ver - te,

Org. *f*

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49

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

Bass Solo  
*dol.*  
E - - ia, er - go, ad - - - - - vo -

Org.  
*p*

51

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

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

Org.

53

Tenor Solo  
*cresc.* ca - - - - - ta *ff* nos - tra, *dol.* i - llos tu - os mi - se - ri - - *a tempo*

Bass Solo  
ca - - - - - ta *ff* nos - tra, *dol.* i - llos

Org.

56

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

Bass Solo  
tu - os mi - se - ri - cor - - - des o - - cu - los con -

Org.

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60 *ritenuto* *a tempo*

Tenor Solo  
ver - te, ad nos, ad nos con - ver - te,

Bass Solo  
ver - - te, ad nos, ad nos con - ver - te,

Org.

64 *dol.*

Tenor Solo  
ad nos con - ver - - te, ad nos con - ver - - te,

Bass Solo  
ad nos con - ver - - te, ad nos con - ver - - te,

Org.  
*p*

### 3. Et Jesum, benedictum fructum

**Moderato**

1° Choir Soprano  
Et Je - sum, et Je - sum be - ne - dic - - tum fruc - tum ven - tris tu - i,

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Organ Reduction

7

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

Org.

13

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

Org.

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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 *f* Fruc - tum ven - - - - tris tu - - - - i,

1°C-A *f* Fruc - tum ven - - - - tris tu - - - - i,

1°C-T *f* Fruc - tum ven - - - - tris tu - - - - i,

1°C-B *f* 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.

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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.

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28

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*

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31 *cresc.* *ff*

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. *ff*

35

1°C-S  
de, no - - - - - bis post

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

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

1°C-B  
de, no - bis post hoc,

2°C-S  
*p* de, no - bis post hoc,

2°C-A  
*p* de, no - bis post hoc,

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

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

Org.  
*p*

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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 post hoc

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

Org.  
*ff*

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## 4. O clemens, O pia

**Andantino**  
*p*

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

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

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

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

2° Choir Soprano  
*p*  
O!

2° Choir Alto  
*p*  
O!

2° Choir Tenor  
*p*  
O!

2° Choir Bass  
*p*  
O!

Organ Reduction  
*p*

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8 *cresc.*

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

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

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

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

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

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

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

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

Org.

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14 *cresc.*

1°C-S cle - - - mens, O! pi - - - a,

1°C-A cle - - mens, O! pi - - - a,

1°C-T cle - - mens, O! pi - - - a,

1°C-B 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.

20

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

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

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

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

2°C-S *p*  
a. Vir - go Ma - ri - a,

2°C-A *p*  
a. Vir - go Ma - ri - a,

2°C-T *p*  
a. Vir - go Ma - ri - a,

2°C-B *p*  
a. Vir - go Ma - ri - a,

Org.

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23

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

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

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

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

27

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

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

1°C-T O! dul - - cis Vir - go Ma - ri - - - -

Tenor Solo O! pi - a

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

Org.

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32

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

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

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

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

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

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

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

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

Org.  
p pp

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# Organ/Keyboard Reduction

## SALVE EN MI

### 1. Salve Regina

Hilarión Eslava

Andantino

Measures 1-5 of the piece. The tempo is marked 'Andantino'. The music is in 6/8 time and D major. It begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 6-11 and 18-20. Measure 6 is marked with a 4-measure rest and a piano (*p*) dynamic. Measure 11 is marked with a 4-measure rest. Measure 18 is marked with a 3-measure rest and a piano (*p*) dynamic. Measure 20 is marked with a 3-measure rest. The music includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. Fingerings [8-11] and [18-20] are indicated.

Measures 21-30. Measure 21 is marked with a piano (*p*) dynamic. The music includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. A first ending bracket is present over measures 25-26.

Measures 30-35. This section features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

Measures 35-40. Measure 35 is marked with a fortissimo (*f*) dynamic. The music concludes with a final chord in the right hand and a sustained bass line in the left hand.

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## 2. Ad te clamamus

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

40 **Andantino**

8

14

19 *a tempo*

24

30 *cresc.* *f*

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34

Musical score for measures 34-35. The piece is in G major (one sharp) and 3/4 time. Measure 34 begins with a piano (*p*) dynamic. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

36

Musical score for measures 36-37. The right hand continues with the complex rhythmic pattern from the previous measures, and the left hand maintains the bass line.

38 *cresc.*

Musical score for measures 38-39. The piece is marked *cresc.* (crescendo). The right hand's rhythmic pattern becomes more intense, and the left hand's bass line continues.

40 *a tempo* *ff* *p* *cresc.*

Musical score for measures 40-46. The piece is marked *a tempo*. Measure 40 starts with a fortissimo (*ff*) dynamic in the right hand, which then softens to piano (*p*) in measure 41. The right hand has a melodic line with slurs and accents, while the left hand plays a steady bass line. The piece ends with a crescendo (*cresc.*) in measure 46.

47

Musical score for measures 47-49. Measure 47 begins with a forte (*f*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand plays a bass line. The piece ends with a piano (*p*) dynamic in measure 49.

50

Musical score for measures 50-51. The right hand continues with the complex rhythmic pattern, and the left hand plays the bass line.

52

Musical score for measures 52-54. The right hand continues with the complex rhythmic pattern, and the left hand plays the bass line. The piece ends with a melodic flourish in measure 54.

4  
55

*a tempo*

Musical score for measures 4-55. The piece is in G major (one sharp) and 4/4 time. The tempo is marked *a tempo*. The score consists of two staves: a treble staff and a bass staff. The music features a steady, rhythmic accompaniment with chords and single notes.

60

*ritenuto*

*a tempo*

Musical score for measures 60-63. The tempo changes from *ritenuto* to *a tempo*. The score consists of two staves. Measures 60-62 are marked *ritenuto* and feature a more complex, flowing melody in the treble staff. Measure 63 is marked *a tempo* and features a strong, accented chord in the treble staff, indicated by a *f* dynamic marking.

64

Musical score for measures 64-67. The score consists of two staves. The music continues with a steady accompaniment, featuring chords and single notes. The piece concludes with a final chord in the treble staff.

### 3. Et Jesum, benedictum fructum

**Moderato**

Musical score for measures 1-7. The piece is in G major (one sharp) and 4/4 time. The tempo is marked **Moderato**. The score consists of two staves. The music features a steady, rhythmic accompaniment with chords and single notes.

8

Musical score for measures 8-12. The score consists of two staves. The music continues with a steady accompaniment, featuring chords and single notes. A *p* dynamic marking is present in measure 10.

13

Musical score for measures 13-16. The score consists of two staves. The music features a more complex, flowing melody in the treble staff, indicated by a slur. A *f* dynamic marking is present in measure 15.

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16

20

23

29

33

38

42

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## 4. O clemens, O pia

Andantino  $\frac{4}{8}$  *cresc.* **3**

[2-5]  $\frac{4}{8}$  *p* [12-14] **3** [12-14]

15 *cresc.*

24

29 *p*

34 *pp*

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