

Salve Regina

a Tres Voces

Hilarión Eslava



Solo Voices (SSB) with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: "The Aranjuez Immaculate Conception" by Bartolomé Esteban Murillo, ca 1675;
Museo Nacional del Prado. Madrid.

CPE-621

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)

Flute

Bb Clarinet

Bb Cornet

Horn in F

Trombone

Ophicleide

1° Violin

2° Violin

Violoncello

Contrabass

1° Soprano

2° Soprano

Bass

Piano/Organ Reduction

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7 8

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

Sal - - - ve, Sal - - - ve Re - gi - - - na, Ma - ter mi-se - - - ri-

Sal - - - ve, Sal - - - ve Re - gi - - - na, Ma - ter mi-se - - - ri-

Sal - - - ve, Sal - - - ve Re - gi - - - na, Ma - ter mi-se - - - ri-

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118

Fl.

mp

B♭ Cl.

mp

B♭ Cnt.

F Hn.

Tbn.

Oph.

mp

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

cor - - di-æ,

S. 2

cor - - di-æ, vi - - - ta, dul - ce - - - do, vi - - - ta, dul -

B.

cor - - di-æ, vi - - - ta, dul -

KB Red.

[illegible]

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7

Moderato

CPE-621

8

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

te, ad te cla - ma - mus, ad te, ad te cla - ma - mus, ad te, ad te cla -

13

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

mp

ma-mus ex-su-les fi-li-i He-væ, ex-su-les fi-li-i He-væ, ad te sus-pi-

ma-mus ex-su-les fi-li-i He-væ, ex-su-les fi-li-i He-væ, ad te sus-pi-

19

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

ra - mus, ge - men-tes et flen-tes in hac lac - ri - ma - rum val - le.

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26

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

fp

p

mp

fp

p

fp

Ad te sus-pi - ra - mus, ad te sus-pi - ra - mus, ad te sus-pi -

Ad te sus-pi - ra - mus, ad te sus-pi - ra - mus, ad te sus-pi -

32

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

ra - mus, ge - men-tes et flen-tes in hac la - cri ma-rum val - - - -

ra - mus, ge - men-tes et flen-tes in hac la - cri - ma - rum val - - - - -

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39

Fl. *f*

B♭ Cl. *f*

B♭ Cnt. *mf* *f*

F Hn. *mf* *f*

Tbn. *f*

Oph. *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

S. 1 *mf* *f*
le, la - - - cri - ma - - rum val - - - - - le.

S. 2

B. *mf* *f*
le, la - - - cri - ma - - rum val - - - - - le.

KB Red. *f*

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3. Eia, ergo

Hilarión Eslava

Andante

Flute

Bb Clarinet

Bb Cornet

Horn in F

Trombone

Ophicleide

1° Violin

2° Violin

Violoncello

Contrabass

1° Soprano

2° Soprano

Bass

Piano/Organ Reduction

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7

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

p

p

p

p

p

dol.

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

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13

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

il - - - los tu - os mí - se - - - ri-cor-des o - cu-los ad nos con-

KB Red.

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[illegible]

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24

Fl.

Bb Cl.

Bb Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

nos - tra, ad - vo - ca - - - ta nos - tra, *mp* il - - - los tu - os mi -

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29 *cresc.* *dim.*

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

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

KB Red.

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[illegible]

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41₈

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

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

S. 2

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

B.

KB Red.

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47 *cresc.*

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB
Red.

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

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

mp

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51

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

cresc.

f

mp

f

f

f

f

f

f

hoc ex - si - li - um os - ten - - de, os - ten - de, os - - ten -

hoc ex - si - li - um os - ten - - de, os - ten - de, os - - ten -

57

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

p

dol.

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

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

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62₈ *cresc.*

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

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

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

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66

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

cresc.

f

mp

f

f

f

hoc ex - si - li - um os - ten - - - de, os - ten - de, os - - -

hoc ex - si - li - um os - ten - - - de, os - ten - de, os - - -

71

Fl.

Bb Cl.

Bb Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

ten - - - - - de.

ten - - - - - de.

f

f

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Despacio (Slowly)

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Fl.

B♭ Cl.

B♭ Cnt. *p*

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1
dul - - - - cis Vir - - - go, Vir - - - go Ma - ri - - - a.

S. 2
dul - - - - cis Vir - - - go, Vir - - - go Ma - ri - - - a. *mp* O

B.
dul - - - - cis Vir - - - go, Vir - - - go Ma - ri - - - a.

KB
Red.

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12₈

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

p *mp* *mf* *f*

p *mp* *mf* *f*

mp *mf* *f*

mp *mf* *f*

O dul - - cis

cle - - mens, O pi - - a, O cle - mens o pi - - a, O dul - cis

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

mp *mf* *f*

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17

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

f

f

f

f

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

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

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

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228

Fl.

B♭ Cl.

B♭ Cnt.

F Hn.

Tbn.

Oph.

Vln. 1

Vln. 2

Vc.

Cb.

S. 1

S. 2

B.

KB Red.

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

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

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

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Flute

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)

First system of the musical score for Flute, measures 1-11. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked 'Despacio (Slowly)'. The first measure starts with a forte (f) dynamic. The second measure has a half note G4. The third measure has a half note A4. The fourth measure has a half note Bb4. The fifth measure has a half note C5. The sixth measure has a half note D5. The seventh measure has a half note Eb5. The eighth measure has a half note E5. The ninth measure has a half note F5. The tenth measure has a half note G5. The eleventh measure has a half note A5. The system ends with a fermata over a whole note G5, with a bracket indicating measures [7-11] and a '5' above the staff.

12

Second system of the musical score for Flute, measures 12-20. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked 'Despacio (Slowly)'. The first measure starts with a mezzo-piano (mp) dynamic. The second measure has a half note G4. The third measure has a half note A4. The fourth measure has a half note Bb4. The fifth measure has a half note C5. The sixth measure has a half note D5. The seventh measure has a half note Eb5. The eighth measure has a half note E5. The ninth measure has a half note F5. The tenth measure has a half note G5. The eleventh measure has a half note A5. The twelfth measure has a half note Bb5. The thirteenth measure has a half note C6. The fourteenth measure has a half note D6. The fifteenth measure has a half note Eb6. The sixteenth measure has a half note E6. The seventeenth measure has a half note F6. The eighteenth measure has a half note G6. The nineteenth measure has a half note A6. The twentieth measure has a half note Bb6. The system ends with a fermata over a whole note C7, with a bracket indicating measures [23-24] and a '2' above the staff.

21

Third system of the musical score for Flute, measures 21-24. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked 'Despacio (Slowly)'. The first measure starts with a mezzo-piano (mp) dynamic. The second measure has a half note G4. The third measure has a half note A4. The fourth measure has a half note Bb4. The fifth measure has a half note C5. The sixth measure has a half note D5. The seventh measure has a half note Eb5. The eighth measure has a half note E5. The ninth measure has a half note F5. The tenth measure has a half note G5. The eleventh measure has a half note A5. The twelfth measure has a half note Bb5. The thirteenth measure has a half note C6. The fourteenth measure has a half note D6. The fifteenth measure has a half note Eb6. The sixteenth measure has a half note E6. The seventeenth measure has a half note F6. The eighteenth measure has a half note G6. The nineteenth measure has a half note A6. The twentieth measure has a half note Bb6. The system ends with a fermata over a whole note C7, with a bracket indicating measures [23-24] and a '2' above the staff.

2. Ad te clamamus

Hilarión Eslava

Moderato

First system of the musical score for Flute, measures 1-8. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure starts with a forte (f) dynamic. The second measure has a half note G4. The third measure has a half note A4. The fourth measure has a half note Bb4. The fifth measure has a half note C5. The sixth measure has a half note D5. The seventh measure has a half note Eb5. The eighth measure has a half note E5. The system ends with a fermata over a whole note F5, with a bracket indicating measures [6-8] and a '3' above the staff.

12

Second system of the musical score for Flute, measures 9-16. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure starts with a forte (f) dynamic. The second measure has a half note G4. The third measure has a half note A4. The fourth measure has a half note Bb4. The fifth measure has a half note C5. The sixth measure has a half note D5. The seventh measure has a half note Eb5. The eighth measure has a half note E5. The ninth measure has a half note F5. The tenth measure has a half note G5. The eleventh measure has a half note A5. The twelfth measure has a half note Bb5. The thirteenth measure has a half note C6. The fourteenth measure has a half note D6. The fifteenth measure has a half note Eb6. The sixteenth measure has a half note E6. The system ends with a fermata over a whole note F6, with a bracket indicating measures [12-38] and a '27' above the staff.

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3. Eia, ergo

Hilarión Eslava

Andante

5 [1-5] *f* 24 [7-30] 2 [31-32] *dim.* *f* *mp* *f*

36₈ 13 [36-48] 3 [49-51] *f*

58₈ 6 [58-63] 3 [64-66] *f*

4. O clemens, O pia

Hilarión Eslava

Despacio (Slowly)

2 [2-3] *f* *f* *p*

12₈ 5 [12-16] *f*

24₈ *ff*

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B $\flat$ Clarinets

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)

First system of the musical score for B $\flat$ Clarinets, measures 1-12. The tempo is marked 'Despacio (Slowly)'. The key signature has one flat (B $\flat$). The time signature is common time (C). The score includes dynamic markings: *f* (forte) at measure 1, *p* (piano) at measure 4, and *f* at measure 10. There are also crescendo and decrescendo hairpins. A first ending bracket labeled '6' spans measures 11-12. A second system begins at measure 13 with a first ending bracket labeled '2' spanning measures 17-18. A third system begins at measure 20 with a first ending bracket labeled '2' spanning measures 23-24. Dynamic markings include *mp* (mezzo-piano), *p*, and *pp* (pianissimo).

2. Ad te clamamus

Hilarión Eslava

Moderato

Second system of the musical score for B $\flat$ Clarinets, measures 13-38. The tempo is marked 'Moderato'. The key signature has one flat (B $\flat$). The time signature is common time (C). The score includes dynamic markings: *f* (forte) at measure 13, *p* (piano) at measure 16, *f* at measure 19, *fp* (fortissimo-piano) at measure 22, *mp* (mezzo-piano) at measure 28, and *mf* (mezzo-forte) at measure 32. There are also crescendo and decrescendo hairpins. First ending brackets are labeled with measure ranges: [6-8], [11-20], [22-24], [28-31], and [35-38]. The third system begins at measure 39 with a dynamic marking of *f*.

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3. Eia, ergo

Hilarión Eslava

Andante

1°
dol. *f*

7 13 1°
[7-19] *mf* *dol.* [27-30]

31 *cresc.* 2 *dim.* 14 *cresc.*
[31-32] *f* *mp* *f* [36-49] *mp*

53 *f* 7 *cresc.*
[58-64] *mp*

68 *f*

4. O clemens, O pia

Hilarión Eslava

Despacio (Slowly)

2 1°
[2-3] *f* *f* *p*

12 3 *f* 3
[12-14] [18-20]

24 *ff*

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B $\flat$ Cornet

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)

First system of the musical score for B $\flat$ Cornet, measures 1-18. The tempo is marked 'Despacio (Slowly)'. The key signature has one flat (B $\flat$). The score includes dynamic markings: *f* (forte) at measure 1, *p* (piano) at measure 5, and *f* at measure 12. A crescendo hairpin is shown between measures 10 and 12. A fermata is placed over measures 17-18, with the number '7' above it and the bracketed measure range '[12-18]' below it.

2. Ad te clamamus

Hilarión Eslava

Moderato

Second system of the musical score for B $\flat$ Cornet, measures 19-40. The tempo is marked 'Moderato'. The key signature has one flat (B $\flat$). The score includes dynamic markings: *f* (forte) at measure 19, *p* (piano) at measure 23, *f* at measure 27, and *pp* (pianissimo) at measure 31. A crescendo hairpin is shown between measures 25 and 31. A fermata is placed over measures 37-40, with the number '16' above it and the bracketed measure range '[10-25]' below it. Another fermata is placed over measures 41-44, with the number '7' above it and the bracketed measure range '[31-37]' below it. A crescendo hairpin is shown between measures 39 and 41, with *f* at measure 39 and *mf* (mezzo-forte) at measure 41.

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3. *Eia, ergo*

Hilarión Eslava

Andante

33 *dim.*

56

4. *O clemens, O pia*

Hilarión Eslava

Despacio (Slowly)

19

Horns in F

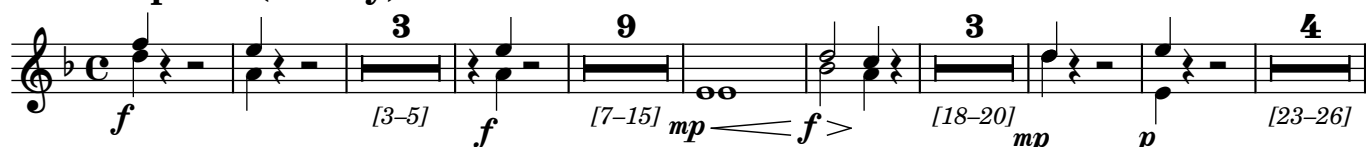
Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

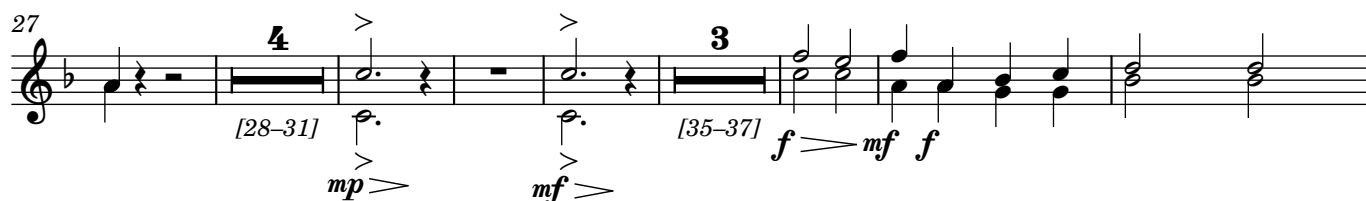
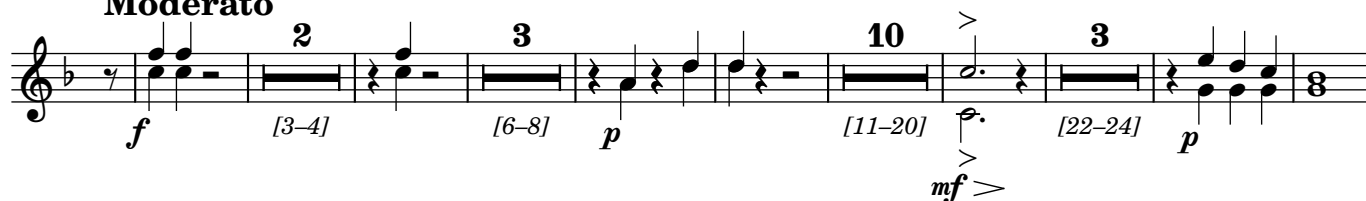
Despacio (Slowly)



2. Ad te clamamus

Hilarión Eslava

Moderato



3. *Eia, ergo*

Hilarión Eslava

Andante

[illegible]

45 

66 *cresc.*

mp *f*

4. *O clemens, O pia*

Hilarión Eslava

Despacio (Slowly)

25

ff

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Trombones

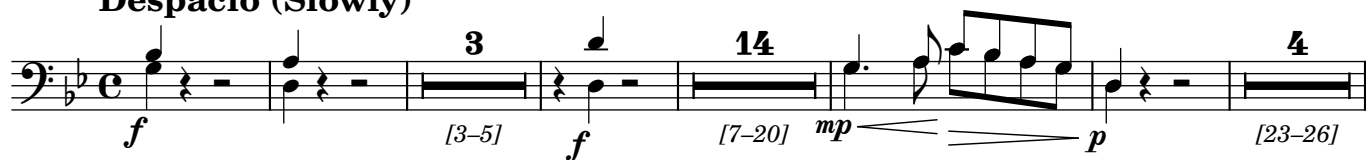
Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)



2. Ad te clamamus

Hilarión Eslava

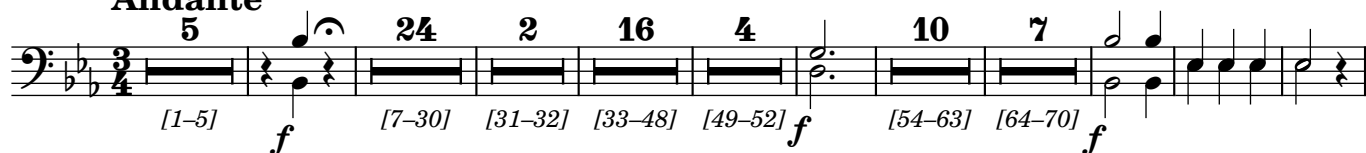
Moderato



3. Eia, ergo

Hilarión Eslava

Andante



Despacio (Slowly)

The image displays a musical score for the bass line of 'The Swan' by Camille Saint-Saëns. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto'. The score is divided into two systems. The first system contains measures 1 through 14. Measure 1 is marked with a forte dynamic (*f*) and a finger number 2. Measures 2 and 3 are marked with a forte dynamic (*f*) and a finger number 2. Measures 4 and 5 are marked with a forte dynamic (*f*) and a finger number 14. Measures 6 and 7 are marked with a forte dynamic (*f*) and a finger number 14. Measures 8 and 9 are marked with a forte dynamic (*f*) and a finger number 14. Measures 10 and 11 are marked with a forte dynamic (*f*) and a finger number 14. Measures 12 and 13 are marked with a forte dynamic (*f*) and a finger number 14. Measure 14 is marked with a forte dynamic (*f*) and a finger number 14. The second system contains measures 15 through 24. Measure 15 is marked with a forte dynamic (*f*) and a finger number 14. Measures 16 and 17 are marked with a forte dynamic (*f*) and a finger number 14. Measures 18 and 19 are marked with a forte dynamic (*f*) and a finger number 14. Measures 20 and 21 are marked with a forte dynamic (*f*) and a finger number 14. Measures 22 and 23 are marked with a forte dynamic (*f*) and a finger number 14. Measure 24 is marked with a forte dynamic (*f*) and a finger number 14. The score includes various musical notations such as notes, rests, and dynamic markings.

5/12/25

Ophicleide or other Bass Brass Instrument

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)

14

23

f *p* *f* [7-13]

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

p *pp*

2. Ad te clamamus

Hilarión Eslava

Moderato

10

21

f *p* *f* *p*

p *mp* *mf*

f *mf* *p*

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2
31

mp *mf* *mf* *f* *f*

40

3. *Eia, ergo*

Hilarión Eslava

Andante

[1-5] *f* [7-30] [31-32] [33-48] [49-63] [64-70] *f*

4. *O clemens, O pia*

Hilarión Eslava

Despacio (Slowly)

f *p* [7-12] *mf*

17

[18-23] *ff*

1° Violin

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)

First movement of the score, marked 'Despacio (Slowly)'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a forte (f) dynamic, followed by a piano (p) dynamic, and ends with a forte (f) dynamic. The second staff begins with a piano (p) dynamic. The third staff begins with a mezzo-forte (mf) dynamic. The fourth staff begins with a mezzo-piano (mp) dynamic, followed by a piano (p) dynamic, and ends with a pianissimo (pp) dynamic.

2. Ad te clamamus

Hilarión Eslava

Moderato

Second movement of the score, marked 'Moderato'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a forte (f) dynamic, followed by a piano (p) dynamic, and ends with a forte (f) dynamic. The second staff begins with a piano (p) dynamic. The third staff begins with a piano (p) dynamic, followed by a forte (f) dynamic, and ends with a piano (p) dynamic.

2

23

32

41

3. *Eia, ergo*

Hilarión Eslava

Andante

1

9

16

23

30

40

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49 *cresc.*

55

64 *cresc.*

70

4. O clemens, O pia

Hilarión Eslava

Despacio (Slowly)

11

17

22

25

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2° Violin

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)

First movement of the score, marked 'Despacio (Slowly)'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of dynamics: *f* (forte), *p* (piano), *f* (forte), and *p* (piano). The second staff starts at measure 8. The third staff starts at measure 13 and includes a *mf* (mezzo-forte) dynamic. The fourth staff starts at measure 19 and includes dynamics of *mp* (mezzo-piano), *p* (piano), *p* (piano), and *pp* (pianissimo).

2. Ad te clamamus

Hilarión Eslava

Moderato

Second movement of the score, marked 'Moderato'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of dynamics: *f* (forte), *p* (piano), *f* (forte), and *p* (piano). The second staff starts at measure 10. The third staff starts at measure 16 and includes a *>* (accent) dynamic.

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2
23

33

41

3. *Eia, ergo*

Hilarión Eslava

Andante

8

15

21

28

34

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42

49 *cresc.*

54 *p*

61 *cresc.*

68

4. O clemens, O pia

Hilarión Eslava

Despacio (Slowly)

2

[2-3]

f *p* *f* *p*

10 *p* *mp*

15 *mf* *f*

25 *ff*

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Violoncello

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)

First system of the musical score for Violoncello, measures 1 to 18. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Despacio (Slowly)'. Dynamics include *f* (forte), *p* (piano), *f* (forte), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The system ends with a double bar line.

2. Ad te clamamus

Hilarión Eslava

Moderato

Second system of the musical score for Violoncello, measures 19 to 42. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. Dynamics include *f* (forte), *p* (piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano), *f* (forte), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *f* (forte), *mf* (mezzo-forte), and *f* (forte). The system ends with a double bar line.

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3. Eia, ergo

Hilarión Eslava

Andante



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4. O clemens, O pia

3

Hilarión Eslava

Despacio (Slowly)



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Contrabass

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

1. Salve

Hilarión Eslava

Despacio (Slowly)

First system of the musical score for Contrabass, measures 1-10. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Despacio (Slowly)'. Dynamics include *f* (forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together.

11

Second system of the musical score for Contrabass, measures 11-20. Dynamics include *f* (forte) and *mf* (mezzo-forte). The notation includes eighth notes, quarter notes, and half notes.

21

Third system of the musical score for Contrabass, measures 21-30. Dynamics include *p* (piano) and *pp* (pianissimo). The notation includes half notes, quarter notes, and eighth notes.

2. Ad te clamamus

Hilarión Eslava

Moderato

First system of the musical score for Contrabass, measures 1-10. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. Dynamics include *f* (forte) and *p* (piano). The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together.

10

Second system of the musical score for Contrabass, measures 11-20. The notation includes eighth notes, quarter notes, and half notes.

19

Third system of the musical score for Contrabass, measures 21-30. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The notation includes eighth notes, quarter notes, and half notes.

29

Fourth system of the musical score for Contrabass, measures 31-40. Dynamics include *mf* (mezzo-forte). The notation includes eighth notes, quarter notes, and half notes.

39

Fifth system of the musical score for Contrabass, measures 41-50. Dynamics include *mf* (mezzo-forte) and *f* (forte). The notation includes eighth notes, quarter notes, and half notes.

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3. Eia, ergo

Hilarión Eslava

Andante



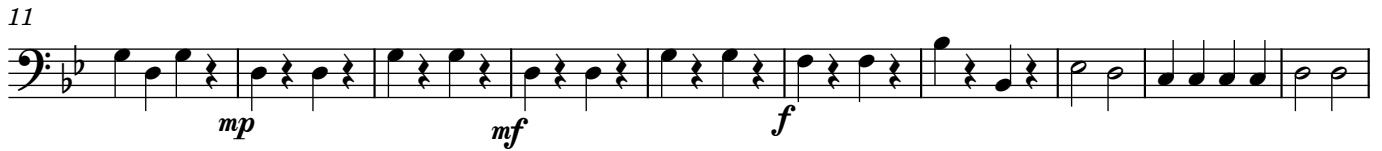
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4. O clemens, O pia

3

Hilarión Eslava

Despacio (Slowly)



Vocal Parts with Keyboard Reduction

Salve Regina

a Tres Voces

Hilarión Eslava



Solo Voices (SSB) with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: "The Aranjuez Immaculate Conception" by Bartolomé Esteban Murillo, ca 1675;
Museo Nacional del Prado. Madrid.

CPE-621

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

Hilarión Eslava

Despacio (Slowly)

1. Salve

1° Soprano

2° Soprano

Bass

Piano/Organ Reduction

6

mp

S. 1

Sal - - ve, Sal - - ve Re - gi - - na, Ma - ter mi-se - - ri-

S. 2

Sal - - ve, Sal - - ve Re - gi - - na, Ma - ter mi-se - - ri-

B.

Sal - - ve, Sal - - ve Re - gi - - na, Ma - ter mi-se - - ri-

KB Red.

f *p*

11

S. 1

cor - - di-æ,

S. 2

cor - - di-æ, vi - - ta, dul - ce - - - do, vi - - ta, dul -

B.

cor - - di-æ, vi - - ta, dul -

KB Red.

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15

S. 1 *mf* *f* *mf* vi - - ta, dul - ce - - do, et spes nos - - tra,

S. 2 *mf* *f* *mf* ce - - do, et spes nos-tra, sal - - ve, et spes nos - - tra,

B. *mf* *f* *mf* ce - - do, et spes nos-tra, sal - - ve, et spes nos - - tra,

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

20

S. 1 *mp* *p* sal - - - ve, sal - - - ve, sal - - - ve.

S. 2 *mp* *p* sal - - - ve, sal - - - ve, sal - - - ve.

B. *mp* *p* sal - - - ve, sal - - - ve, sal - - - ve.

KB Red. *mp* *p* *p* *pp*

2. Ad te clamamus

Hilarión Eslava

Moderato

1° Soprano

2° Soprano

Bass

Piano/Organ Reduction

f *p* *f* *p*

Ad te, ad te cla-

ma - mus, ad te, ad te cla - ma - mus, ad te, ad te cla - ma - mus, ad

ma - mus, ad te, ad te cla - ma - mus, ad te, ad te cla - ma - mus, ad

te, ad te cla - ma - mus ex - su - les fi - li - i He - - væ,

te, ad te cla - ma - mus ex - su - les fi - li - i He - - væ,

KB Red.

7 12

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16

S. 1
ex - su - les fi - li - i He - væ, ad te sus - pi - ra - mus, ge - men - tes et

S. 2

B.
ex - su - les fi - li - i He - væ, ad te sus - pi - ra - mus, ge - men - tes et

KB
Red.

21

S. 1
flen - tes in hac lac - ri - ma - rum val - - le. Ad

S. 2

B.
flen - tes in hac lac - ri - ma - rum val - - - - le. Ad

KB
Red.

27

S. 1
te sus - pi - ra - mus, ad te sus - pi - ra - mus, ad te sus - pi -

S. 2

B.
te sus - pi - ra - mus, ad te sus - pi - ra - mus, ad te sus - pi -

KB
Red.

32

S. 1

ra - mus, ge - men - tes et flen - tes in hac la - cri ma - rum

S. 2

B.

ra - mus, ge - men - tes et flen - tes in hac la - cri - ma - rum val - -

KB

Red.

38

S. 1

val - - - - le, la - cri - ma - rum val - - - - le.

S. 2

B.

- - - - - le, la - cri - ma - rum val - - - - le.

KB

Red.

3. Eia, ergo

7

Hilarión Eslava

Andante

1° Soprano

2° Soprano

Bass

Piano/Organ Reduction

5

S. 1

S. 2

B.

KB Red.

dol.

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

11

S. 1

S. 2

B.

KB Red.

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

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16

S. 1

S. 2

B.

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

KB

Red.

20

S. 1

S. 2

B.

te; E - - - ia, er - go, ad - vo - ca - - ta nos - tra, ad - vo -

KB

Red.

dol.

mf

dol.

25

S. 1

S. 2

B.

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

KB

Red.

mp

30 *cresc.* *dim.*

S. 1

S. 2

B.

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

KB

Red.

f *mp* *f*

36 *dol.*

S. 1

S. 2

B.

Et Je-sum, be - - ne - dic - tum fruc-tum ven - tris tu-i,

Et Je-sum, be - - ne - dic - tum fruc-tum ven - tris tu-i,

KB

Red.

p

42

S. 1

S. 2

B.

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

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

KB

Red.

47 *cresc.*

S. 1 *- de, no-bis post hoc ex-si-li-um, no-bis post*

S. 2 *- - - - - de, no-bis post hoc ex-si-li-um, no-bis post*

B. *- - - - -*

KB Red.

51 *f*

S. 1 *hoc ex-si-li-um os-ten-de, os-ten-de, os-ten-*

S. 2 *hoc ex-si-li-um os-ten-de, os-ten-de, os-ten-*

B. *- - - - -*

KB Red.

57 *dol.*

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

S. 2 *de, no-bis post hoc ex-si-li-um os-ten-de, os-*

B. *- - - - -*

KB Red.

61 *cresc.*

S. 1 ten - - - - de, no - bis post hoc ex -

S. 2 ten - - - - de, no - bis post hoc ex -

B.

KB
Red.

65 *f*

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

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

B.

KB
Red.

69

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

S. 2 ten - de, os - - - - ten - - - - de.

B.

KB
Red.

4. O clemens, O pia

Hilarión Eslava

Despacio (Slowly)

1° Soprano *f* *dol.*
O cle - mens, O pi - - a, O

2° Soprano *f* *dol.*
O cle - mens, O pi - - a, O

Bass *f* *dol.*
O cle - mens, O pi - a, O cle - mens, O pi - - a, O

Piano/Organ Reduction *f* *p* *f*

7

S. 1
dul - - cis, O dul - - - cis Vir - - - go, Vir - - - go Ma-

S. 2
dul - - cis, O dul - - - cis Vir - - - go, Vir - - - go Ma-

B.
dul - - cis, O dul - - - cis Vir - - - go, Vir - - - go Ma-

KB Red. *p*

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11

S. 1
ri - - - a.

S. 2
ri - - - a. *mp* O cle - - - mens, O *mf* pi - - - a, O cle - - - mens o

B.
ri - - - a. *mf* O cle - - - mens, O

KB
Red.
mp *mf*

15

S. 1
f O dul - - - cis Vir - - go, O *f* dul - - cis Vir - go Ma -

S. 2
f pi - - - a, O dul - cis Vir - - go, Vir - - go Ma - ri - - a, Ma -

B.
f pi - - - a, O dul - cis Vir - - go, Vir - - go Ma - ri - - a, Ma -

KB
Red.
f

20

S. 1
ri - - - - a, O dul - - cis Vir - - - - - go Ma - - -

S. 2
ri - - - - a, O dul - - cis Vir - - - - - go Ma - - -

B.
ri - - - - a, O dul - - cis Vir - - - - - go Ma - - -

KB
Red.

23

S. 1
ri - - - - a, O dul - - cis Vir - - - - go Ma

S. 2
ri - - - - a, O dul - - cis Vir - - - - go Ma

B.
ri - - - - a, O dul - - cis Vir - - - - go Ma - -

KB
Red.

26

S. 1
ri - - - - a.

S. 2
ri - - - - a.

B.
ri - - - - a.

KB
Red.

Keyboard Reduction

Salve Regina a Tres Voces

(Salve Regina for Three Voices)

Hilarión Eslava

Despacio (Slowly)

1. Salve

The keyboard reduction is written for piano and consists of 24 measures. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Despacio (Slowly)'. The score is divided into five systems, each with a measure number at the beginning of the first staff. The dynamics are as follows: measures 1-5 (f, p), measures 6-10 (f, p), measures 11-14 (mf, f, mf), measures 15-19 (mf, f, mf), and measures 20-24 (mp, p, p, pp). The piece concludes with a double bar line at the end of measure 24.

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2. *Ad te clamamus*

Hilarión Eslava

Moderato

The musical score is written for piano and consists of 40 measures. It is in B-flat major (two flats) and 4/4 time. The tempo is marked 'Moderato'. The score is divided into six systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 1-7):** Starts with a forte (*f*) dynamic. The right hand features a triplet of eighth notes. The left hand has a piano (*p*) dynamic in measure 3.
- System 2 (Measures 8-13):** Continues the melodic and harmonic development.
- System 3 (Measures 14-20):** Features a series of eighth-note patterns in the right hand and sustained chords in the left hand.
- System 4 (Measures 21-28):** Includes a crescendo leading to a fortissimo (*fp*) dynamic in measure 25.
- System 5 (Measures 29-37):** Features a mezzo-forte (*mf*) dynamic in measure 32.
- System 6 (Measures 38-40):** Ends with a forte (*f*) dynamic in measure 38.

Articulations include accents (>) and slurs throughout the piece.

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3. Eia, ergo

3

Hilarión Eslava

Andante

The musical score is written for piano and consists of 32 measures. The tempo is marked **Andante**. The key signature has two flats (B-flat major). The time signature is 3/4. The score is divided into systems of two staves each (treble and bass clef). The first system (measures 1-5) includes a first ending bracket labeled *1°* and a *dol.* (dolando) marking. The second system (measures 6-12) starts with a *f* (forte) dynamic and includes a *p* (piano) dynamic marking. The third system (measures 13-17) continues the melodic and harmonic development. The fourth system (measures 18-22) includes a *mf* (mezzo-forte) dynamic and a *dol.* marking. The fifth system (measures 23-28) features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The sixth system (measures 29-32) includes a *dim.* (diminuendo) marking and a *mp f* (mezzo-piano forte) dynamic marking. The score concludes with a final chord in the right hand.

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36

p

43

49 *cresc.*

54

60 *cresc.*

66

70

4. O clemens, O pia

5

Hilarión Eslava

Despacio (Slowly)

The musical score is written for piano and consists of 25 measures. It is in B-flat major (two flats) and 4/4 time. The tempo is marked 'Despacio (Slowly)'. The score is divided into six systems, each with a measure number at the beginning of the first staff. The first system (measures 1-8) starts with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system (measures 9-13) features a mezzo-piano (mp) dynamic. The third system (measures 14-18) includes a mezzo-forte (mf) dynamic. The fourth system (measures 19-21) continues the melodic development. The fifth system (measures 22-24) shows a crescendo leading to a fortissimo (ff) dynamic. The sixth system (measures 25) concludes the piece with a final chord and a fermata.

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