

# Salve Regina

(in D-minor)

Hilarión Eslava



SATB Choir with Chamber Orchestra

*(Keyboard Reduction by Rebecca Rufin)*

ART: "The Coronation of the Virgin", by Diego Rodríguez de Silva y Velázquez, ca. 1636;  
Museo del Prado, Madrid

CPE-417

# Salve Regina

(in D-minor)

Hilarión Eslava, Obra 142

**Moderato Assai**

The musical score consists of 21 staves, each representing a different instrument or section of the orchestra. The instruments listed are: Flute, Oboe 1, Oboe 2, C Clarinet 1, C Clarinet 2, Bassoon 1, Bassoon 2, C Trumpets, Horns in F, Ophicleide or Tuba, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, Violoncello, Contrabass, and a Keyboard Reduction. The score is set in D-minor and features a tempo marking of 'Moderato Assai'. The musical style is characterized by crescendos and dynamic markings such as 'cresc.', 'mf', and 'ff'. The score is presented in a clear, organized manner, allowing for easy reading and performance.

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8

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

*1º Coro* *mf*

Sal-ve Re-gi-na ma-ter, Re-gi-na ma-ter mi - se - re-cor - di - æ, Sal-ve Re-

B.

*1º Coro* *mf*

Sal - ve

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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15

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

gi - - - na ma - ter. Salve Re - gi - - na ma - ter mi - se - ri-cor - di -

Re - gi - na ma - - - ter, Re - gi - na ma - ter mi - se - re-cor - - di -

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*1º Coro*

S. Sal - - ve Re - gi - - na ma - - ter, Re - gi - na ma - - ter mi -  
A.  
T. æ, Sal - ve Re - gi - - na ma - ter, Re - gi - na ma - - - ter, mi - se - ri -  
B. æ, Sal - ve Re - gi - - na ma - ter, Re - gi - na ma - - - ter, mi - se - ri -

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
KB

*mf*

*p*

*mp*

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25

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

*Todos f*

Vi - - - ta dul - ce - do, vi - - - ta dul - ce - - - do, dul - -

*Todos f*

cor - - - di - - - - æ, *Todos f* Vi - - - ta dul -

cor - - - di - - - - ae, Vi - - - ta dul - ce - do, dul - -

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

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29

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

*Todos f*

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

A.

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

T.

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

B.

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

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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Fl.

Ob. 1

Ob. 2

C Cl. 1

*mf*

*p*

C Cl. 2

*mf*

*p*

Bsn. 1

*p*

Bsn. 2

*p*

C Tpt.

F Hn.

Oph. or Tuba

*mf*

S.

ve.

Ad te, ad te cla - ma - mus

A.

ve.

Ad te, ad te cla - ma - mus

T.

ve.

Ad te, ad te cla - ma - mus

B.

ve.

Ad te, ad te cla - ma - mus

Vln. 1

*p*

*pizz.*

Vln. 2

*p*

*pizz.*

Vla.

*p*

*pizz.*

Vc.

*p*

*pizz.*

Cb.

*p*

*pizz.*

KB

*mf*

*p*

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43

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

ex - su-les fi - li-i, ex - su-les fi - li-i He - - vae,  
ex - su-les fi - li-i, ex - su-les fi - li-i He - - vae, ad  
ex - su-les fi - li-i, ex - su-les fi - li-i He - - vae, ad te sus - pi -  
ex - su-les fi - li-i, ex - su-les fi - li-i He - - vae, ad te sus - pi - ra - mus, ad

*1° coro p*

*arco*

*p arco*

*arco*

*p arco*

*p*

*f*

*>*

*f*

*>*

*p*

*>*

*f*

*>*

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10

51

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S. *1º coro p*  
ad te sus-pi - ra-mus, ge - men-tes et flen-tes, ge - men-tes et flen-tes in  
te sus-pi - ra - - - mus, ge - men-tes et flen-tes, ge - men-tes et flen-tes

A.  
ra - mus, sus-pi-ra - - mus, ge - men-tes et flen-tes, ge - men-tes et flen-tes

T.  
ra - mus, sus-pi-ra - - mus, ge - men-tes et flen-tes, ge - men-tes et flen-tes

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

Vln. 1 *arco p*

Vln. 2

Vla. 8

Vc.

Cb.

KB

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58

This musical score page contains ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing a four-line Spanish phrase: "hac la-cri - ma - rum, la - cri - - ma-rum val - - - le, in hac la-cri - in hac la - cri - - ma-rum val - - - le, in hac la - cri - - ma - rum val - - - - le, in". The instrumental parts include Flute, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, C Trumpet, F Horn, Oph. or Tuba, Violin 1, Violin 2, Viola, Cello, and Double Bass. The Violins play tremolo patterns, and the Double Bass provides harmonic support with sustained notes.

Fl.  
Ob. 1  
Ob. 2  
C Cl. 1  
C Cl. 2  
Bsn. 1  
Bsn. 2  
C Tpt.  
F Hn.  
Oph. or Tuba

S.      >      >  
hac la-cri - ma - rum,      la - cri - - ma-rum val - - - le,      in hac la-cri -  
A.      -      -  
              in      hac      la - cri - - ma-rum val - - - le,  
T.      -      -  
              in      hac      la - cri - - ma-rum val - - - le  
B.      -      -  
              in      hac      la - cri - - ma - rum      val - - - - le,      in

Vln. 1      tremolo  
Vln. 2      tremolo  
Vla.      tremolo  
Vc.  
Cb.      pp  
KB

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12

64

*cresc.*

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

ma-rum, la - cri - ma-rum val - - - le, in hac la-cri-ma-rum,

in hac la - cri - ma-rum val - - - le in hac la-cri-ma-rum,

in hac la - cri - ma - rum val - - - - - le, in hac lac-ri -

in hac la - cri - ma - rum val - - - - - le, in hac lac-ri -

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69

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

la - cri-ma-rum      val - - - - le.

la - cri-ma-rum      val - - - - le.

la - cri-ma-rum      val - - - - le.

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

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76

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T. *1º Coro*  
E-ia er - go ad - vo - ca - ta nos - - tra, il-los tu - os mi-se - ri -

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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82

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

*Todos f*

E-ia

cor-des, mi - - - se - ri-cor - des o - - cu-los ad nos\_ con - ver-te, E-ia

*f*

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Fl.

Ob. 1 *f*

Ob. 2 *f*

C Cl. 1

C Cl. 2

Bsn. 1 *f*

Bsn. 2 *f*

C Tpt.

F Hn. *f*

Oph. or Tuba

S.  
er-go ad-vo - - ca - - ta nos - - tra, il-los tu - os mi-se - ri -  
*Todos f*  
A.  
T.  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.  
KB

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92

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

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

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

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

pizz.

pizz.

pizz.

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97

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

ritardando

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

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

ad nos con - ver - - - - te,

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

arco

mf

f

ff

ff arco

mf

ff

mf

f

mf

f

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101 *a tempo*

*Iº Coro *mf**

et Je - sum, be - ne - dic - tum fruc - tum ven - tris

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S. tu - - - i, et Je-sum be - ne - dic-tum be-ne - dic - - tum fruc - tum

A.

T.

B. *1º Coro mf* et Je - sum, be - ne - dic - tum fruc-tum ven - tris

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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113

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

*1º Coro f*

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

tu - - - - i, et Je-sum be - - - ne - - - dic-tum be-ne - dic - - - tum

pizz.

pizz.

pizz.

pizz.

pizz.

*mf*

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22

118

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

*fruc-tum ven-tris tu - - - - i, no-bis post hoc ex - - - -*

*Todos f*

*no - - - bis post hoc ex - - - -*

*Todos f*

*ven - - tris tu - - - - i, no-bis post hoc*

*Todos f*

*fruc-tum ven-tris tu - - - - i, no - - - bis post*

*Todos f*

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122

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

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*ritardando**a tempo*

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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131

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

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

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

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

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140

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.  
cle-mens, O pi - a, *mp*

A.  
O cle - - - ments, O pi - - - - - a,

T.  
*mp*  
O cle-mens, O pi-a,

B.  
*mp*  
O cle-mens, O pi - - - a, O pi - - - - - a, O

Vln. 1  
*tremolo*  
*p*  
*tremolo*

Vln. 2  
*p*  
*tremolo*

Vla.  
*p*  
*arco*  
*tremolo*

Vc.  
*p*  
*arco*

Cb.  
*p*

KB

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146

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

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*Meno*

151

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

O dul-cis, O dul-cis Ma -

p > >

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

p > >

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

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

p > >

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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157

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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

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163

Fl.

Ob. 1

Ob. 2

C Cl. 1

C Cl. 2

Bsn. 1

Bsn. 2

C Tpt.

F Hn.

Oph. or Tuba

S.

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

A.

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

T.

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

B.

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

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KB

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# Flute

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai *cresc.*

The sheet music for Flute features ten staves of music. Staff 1 starts in C minor, key signature one flat, with dynamics *mf*, *ff*, and *mf*. Staff 2 begins at measure 23 in D minor, key signature one flat, with dynamic *f*. Staff 3 begins at measure 31 in D minor, key signature one flat, with dynamics *ff*, *f*, and *f*. Staff 4 begins at measure 69 in D minor, key signature one flat, with dynamics *ff*, *f*, and *f*. Staff 5 begins at measure 90 in D minor, key signature one flat, with dynamics *f*. Staff 6 begins at measure 100 in D minor, key signature one flat, with dynamics *mf*. Staff 7 begins at measure 118 in D minor, key signature one flat, with dynamic *f*. Staff 8 begins at measure 126 in D major, key signature one sharp, with dynamics *ff*. Staff 9 begins at measure 151 in D major, key signature one sharp, with dynamic *ff*.

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Oboe 1

# Salve Regina

(in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai

The musical score consists of nine staves of music for Oboe 1. The key signature is D-minor (no sharps or flats). The tempo is Moderato Assai. The score includes the following markings:

- Staff 1: Measure 2, dynamic *cresc.*; Measure 18, dynamic *f*. Measure ranges [1-2] to [8-25].
- Staff 2: Measure 28, dynamic *f*. Measure ranges [35-37] to [38-67].
- Staff 3: Measure 68, dynamic *f*. Measure 14, dynamic *f*. Measure ranges [73-86] to [93-97].
- Staff 4: Measure 90, dynamic *f*.
- Staff 5: Measure 101, dynamic *a tempo*, measure 12, dynamic *mf*. Measure range [102-113].
- Staff 6: Measure 120, dynamic *ff*. Measure 2, dynamic *f*. Measure range [128-129].
- Staff 7: Measure 130, dynamic *ff*. Measure 19, dynamic *ff*. Measure 7, dynamic *Meno*. Measure range [130-148] to [155-161].
- Staff 8: Measure 162, dynamic *pp*.

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Oboe 2

# Salve Regina

(in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai

3      cresc.  
[1-3]      mf  
ff  
[8-25]      f

29  
30      cresc.  
[35-37]

38      30      cresc.  
[38-67]      f  
ff  
[73-86]      f

89  
[93-97]      f

100      a tempo  
26      2      a tempo  
[102-127]      [128-129]      [130-148]      ff

150  
[155-166]

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# C Clarinet 1

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai

*cresc.*

12 [8-19] *p*

22

33 *ritardando* *mf* *a tempo* 29 [39-67]

68 *cresc.* *f* *ff* *dol.*

76 3 [77-79] *p*

85 *f*

92

98 *f* *ritardando* *a tempo* 11 [103-113]

114 *mf* *f*

121 *a tempo* 2 [128-129]

130 20 *ff* 11 [130-149] [155-165]

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# C Clarinet 2

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai

The sheet music for C Clarinet 2 features ten staves of musical notation. Staff 1 starts with a treble clef, a key signature of one flat, and a tempo of 3. It includes dynamics *mf*, *cresc.*, and *p*. Staff 2 begins at measure 23 with a treble clef, a key signature of one flat, and a tempo of 12. Staff 3 starts at measure 33 with a treble clef, a key signature of one flat, and a tempo of 29, with instructions *ritardando* and *a tempo*. Staff 4 begins at measure 68 with a treble clef, a key signature of one flat, and a tempo of 7. Staff 5 starts at measure 83 with a treble clef, a key signature of one flat, and a tempo of 12. Staff 6 begins at measure 91 with a treble clef, a key signature of one flat, and a tempo of 12. Staff 7 starts at measure 99 with a treble clef, a key signature of one flat, and a tempo of 12, with the instruction *a tempo*. Staff 8 begins at measure 118 with a treble clef, a key signature of one flat, and a tempo of 12. Staff 9 starts at measure 127 with a treble clef, a key signature of one flat, and a tempo of 20, with the instruction *a tempo*. Staff 10 ends at measure 155 with a treble clef, a key signature of one flat, and a tempo of 12. Various dynamics such as *f*, *ff*, *p*, and *mf* are indicated throughout the piece, along with performance instructions like *cresc.*, *ritardando*, and *a tempo*.

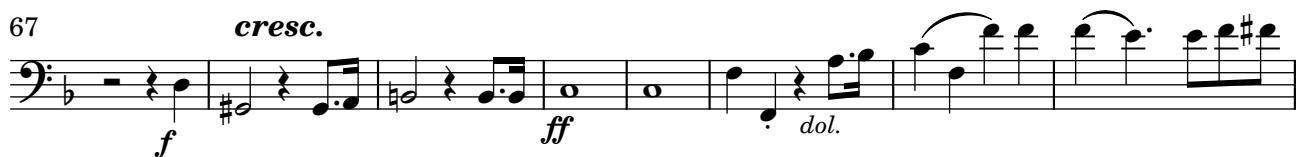
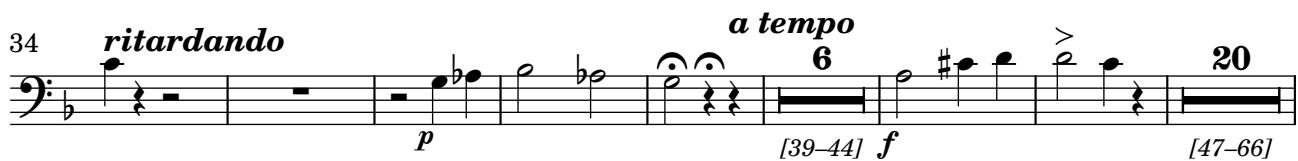
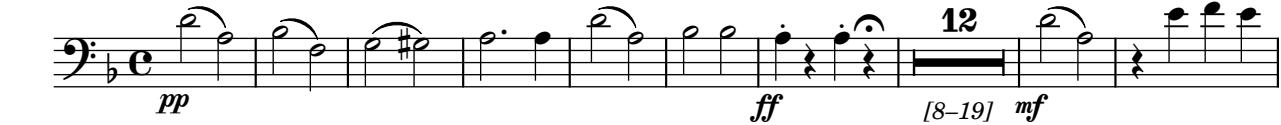
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# Bassoon 1

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai  
*cresc.*



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2

*ritardando*

100

*a tempo* 11

[103-113] *mf*

116

123

*a tempo*

2

[128-129] *f*

133

2

[134-135] *mf*

11

[138-148] *ff*

*Meno*

155

7

[155-161] *pp*

## Bassoon 2

# Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai

3



23



31



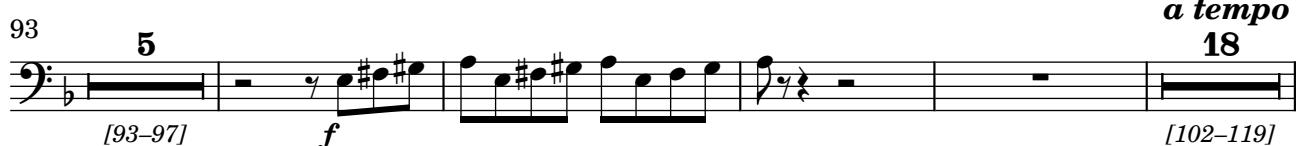
37



70



93



120



126



138



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# C Trumpets

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai

5                                  cresc.  
[1-5]                              f  
[8-29]                              f

33  
[35-37]                              3  
[38-44]                              7  
[47-67]                              21

68                                  cresc.  
f                                      ff  
[73-97]                              25

100  
[102-121]                              20

126  
[128-129]                              2  
[130-131]                              2  
[134-135]                              2

137                                  ff  
[138-150]                              13  
[155-165]                              11

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# Horns in F

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

**Moderato Assai**      *cresc.*

3      18  
[1-3]      ff      [8-25]

26

34      *ritardando*      7      21  
mf      [38-44]      f      [47-67]

68      *cresc.*      7      p  
f      ff      [73-79]

83

91      3  
p      [96-98]

99      *a tempo*      13  
[102-114]      mf

120      6      2      *a tempo*  
f      [122-127]      [128-129]      f

134      2      11  
[134-135]      mf      [138-148]      ff

152      11  
[155-165]

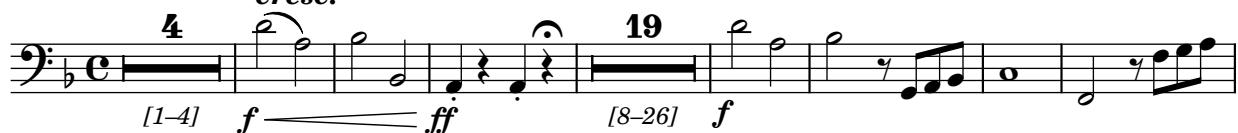
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# Ophicleide (or other Bass Brass Instrument)

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai *cresc.*



Musical score for Ophicleide (Bass Brass Instrument) in D-minor. Measures 31-35 show eighth-note patterns. Measures 36-44 show sixteenth-note patterns. Measure 35 dynamic *f*, measure 36 dynamic *ff*.

Musical score for Ophicleide (Bass Brass Instrument) in D-minor. Measures 45-47 show eighth-note patterns. Measures 48-50 show sixteenth-note patterns. Measure 51 dynamic *f*, measure 52 dynamic *ff*.

Musical score for Ophicleide (Bass Brass Instrument) in D-minor. Measures 73-77 show eighth-note patterns. Measures 78-82 show sixteenth-note patterns. Measure 83 dynamic *f*, measure 84 dynamic *ff*.

Musical score for Ophicleide (Bass Brass Instrument) in D-minor. Measures 121 show eighth-note patterns. Measure 121 dynamic *f*.

Musical score for Ophicleide (Bass Brass Instrument) in D-minor. Measures 128-132 show eighth-note patterns. Measures 133-137 show sixteenth-note patterns. Measure 138 dynamic *mf*, measure 139 dynamic *f*.

Musical score for Ophicleide (Bass Brass Instrument) in D-minor. Measures 149-153 show eighth-note patterns. Measures 154-158 show sixteenth-note patterns. Measure 159 dynamic *f*, measure 160 dynamic *ff*.

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# Violin 1

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai

*cresc.*



10



20



28



34

12

{39-50}

51



58

*cresc.*



70



79



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2  
94 *pizz.* *mf* *ff* *arco*

99 *a tempo* *p*

105

114 *pizz.*

118

121

124

127 *ritardando* *a tempo* *tremolo* **10** *[130-139]* *p*

142 *mf*

149 *Meno* *f* *p*

158 *pp* > >

This musical score consists of ten staves of music for a string instrument. The music spans from measure 2 to 158. Measure 2 starts with a dynamic of *mf* and ends with *ff* and *arco*. Measures 99 and 105 feature dynamic changes to *p* and *a tempo*. Measure 114 includes a pizzicato instruction (*pizz.*). Measures 127 through 139 show a ritardando followed by a tempo change to 10, with a tremolo instruction and dynamic *p*. Measure 142 has a dynamic of *mf*. Measure 149 includes a dynamic of *f* and a dynamic of *p* for the *Meno* section. Measure 158 ends with a dynamic of *pp* and two slurs marked with '>' symbols.

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# Violin 2

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai  
*cresc.*

11

22

29

35

52

61

74

82

92

*tremolo*

*a tempo*

10

*pizz.*

*arco*

*f*

*ff*

*p*

*mf*

*p*

*mf*

*f*

*ff*

*p*

*cresc.*

*pizz.*

*mf*

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2  
98      *arco*  

*a tempo*

104  


114      *pizz.*  

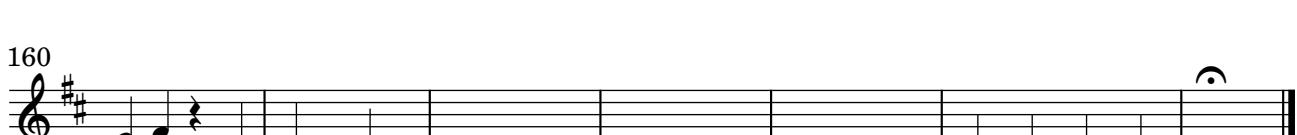

119  


123  


127      *ritardando*  
*a tempo*  
**10**  
  
[130-139]

140      *tremolo*  


152      *Meno*  


160  


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Viola

# Salve Regina

(in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai

*cresc.*



11

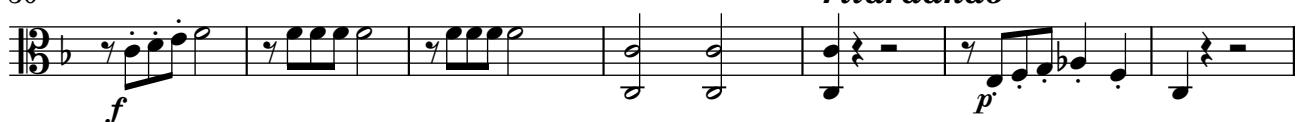


22



30

*ritardando*



37

*pizz.*

*a tempo*

**10**

*arco*

*[39-48]*

55



66

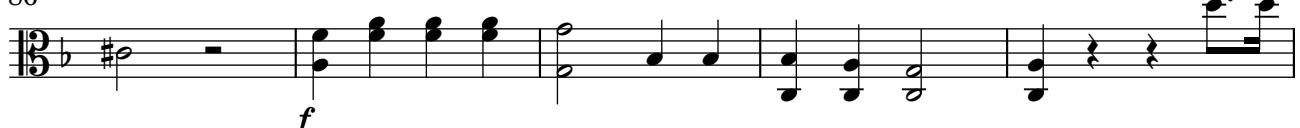
*cresc.*



77



86



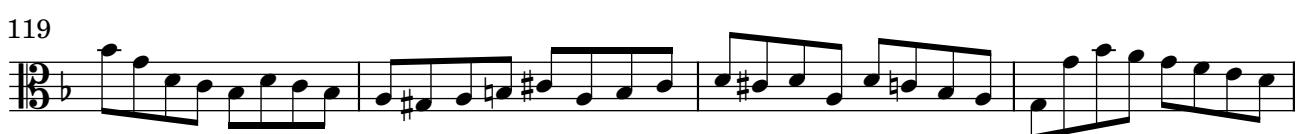
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2  
91 

98 

105 

114 

119 

123 

127 

140 

149 

158 

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# Violoncello

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

**Moderato Assai**

The musical score for Violoncello in D-minor, Op. 142, by Hilarión Eslava, consists of ten staves of musical notation. The key signature is D-minor (no sharps or flats). The tempo is **Moderato Assai**. The dynamics include *cresc.*, *pp*, *ff*, *p*, *mf*, *p*, *f*, *pizz.*, *a tempo*, *9*, *arco*, *[39-47]*, *p*, *tremolo*, *mf*, *f*, *p*, *f*, and *cresc.*. Articulations include accents, slurs, and grace notes. Performance instructions include *ritardando* and *rit.* Measure numbers 12, 22, 30, 35, 50, 59, 71, 80, and 89 are indicated at the beginning of their respective staves.

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2  
97

*a tempo*

105

114 *pizz.*

119

123

127 *ritardando*

*a tempo*

10

[130–139]

140 *arco tremolo*

149 *Meno*

*f*      *p*      *pp*

159

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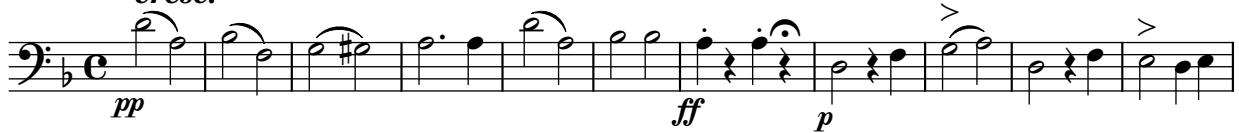
# Contrabass

## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai

*cresc.*



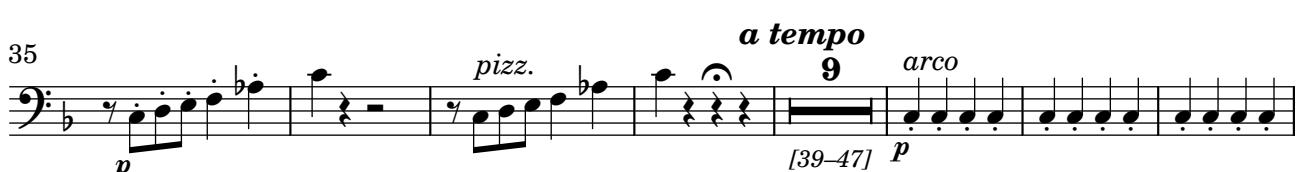
22



30



35



51



60



71



80



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2  
89

96



104



113



118



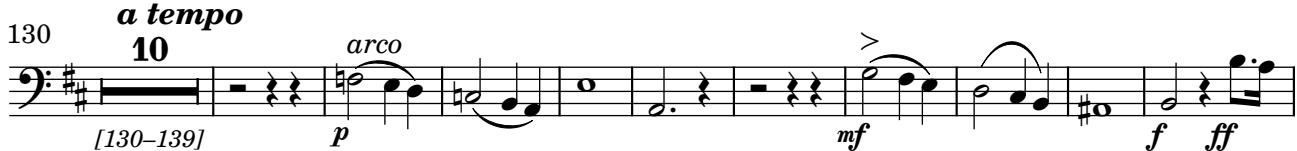
122



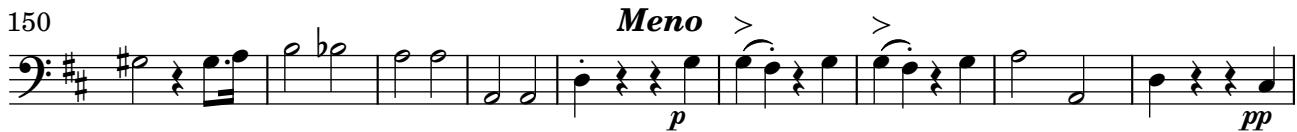
126



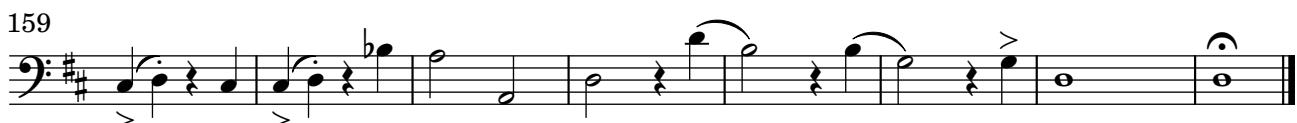
130



150



159



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Vocal Parts with Keyboard Reduction

# Salve Reginā

(in D-minor)

Hilarión Eslava



SATB Choir with Chamber Orchestra

*(Keyboard Reduction by Rebecca Rufin)*

ART: "The Coronation of the Virgin", by Diego Rodríguez de Silva y Velázquez, ca. 1636;  
Museo del Prado, Madrid

CPE-4I7

# Salve Regina

(in D-minor)

Hilarión Eslava, Obra 142

**Moderato Assai**

Soprano

Alto

Tenor

Bass

Keyboard Reduction

*1º Coro mf*

Sal - ve

*pp cresc.*

*ff*

*p*

9

T.

KB

Re - gi - na ma - ter, Re - gi - na ma - ter mi - se - re-cor - di -

14

T.

B.

KB

æ, Salve Re - gi - - - na ma - ter. Salve Re - gi - na ma - ter mi -

*1º Coro mf*

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

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19

**1º Coro *mf***

S. Sal - ve Re-gi-na ma - ter, Re-gi-na

T. se - ri-cor - di - - æ, Sal-ve Re - gi - na ma-ter, Re-gi-na ma - - -

B. se - re-cor - di - æ, Sal-ve Re - gi - na ma-ter, Re-gi-na ma - - -

KB { *mp*

24

S. ma - ter mi - se - ri-cor - - - di - æ, vi - - ta dul - ce - - - - -

A. - - - - -

**Todos *f***

A. Vi - - ta dul - ce - do, vi - ta dul -

T. ter, mi-se-ri - cor - - di - - - - æ,

**Todos *f***

B. ter, mi-se-ri - cor - - di - - - ae, Vi - - - ta dul -

KB { *mf*

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4

28

*Todos f*

S. do, vi - - - ta dul - ce - - do, et spes nos - - - tra,  
A. ce - - - do, dul - - - ce - - - do, et spes  
T. Vi - - - ta dul - ce - - - do, et spes nos - - - tra,  
B. ce - do, dul - - - ce - - - do, et spes nos - - - tra,  
KB

32

*ritardando*

S. sal - - - - - ve.  
A. nos - - - - tra sal - - - - ve.  
T. sal - - - - - ve.  
B. sal - - - - - ve.  
KB

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5

*a tempo*

37

S. Ad te, ad te cla - ma - mus ex - su-les fi - li-i,

A. Ad te, ad te cla - ma - mus ex - su-les fi - li-i,

T. Ad te, ad te cla - ma - mus ex - su-les fi - li-i,

B. Ad te, ad te cla - ma - mus ex - su-les fi - li-i,

KB

45

S. ex - su-les fi - li-i He - - - væ,

A. ex - su-les fi - li-i He - - - væ, ad

T. ex - su-les fi - li-i He - - - væ, ad te sus - pi -

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

KB

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6

51

*1º coro p*

S. ad te suspi - ra-mus, ge - men-tes et flen-tes, ge -

A. te suspi - ra - - - mus, ge - men-tes et flen-tes, ge -

T. ra - mus, suspi - ra - - - mus, ge - men-tes et flen-tes, ge -

B. te suspi - ra - - - mus, ge - men-tes et flen-tes, ge -

KB

56

S. men-tes et flen-tes in hac la-cri - ma - rum, la - - - cri -

A. men-tes et flen-tes in

T. men-tes et flen-tes in hac la - - cri -

B. men-tes et flen-tes in hac la - cri - - ma - - - rum

KB

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7

61

S. ma-rum val - - - le, in hac la-cri - ma - rum,

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

T. ma-rum val - - - - le in

B. val - - - - - le, in hac la - cri - -

KB

65

*Todos*  
*f*

S. la - - - cri - - - ma - rum val - - - - - le, in hac

A. in hac la - - - cri - - - ma - rum val - - - le

T. hac la - - - cri - - - ma - rum val - - - - - le in hac

B. ma - - - - rum val - - - - - - - le, in

KB

*Todos*  
*f*

*Todos*  
*f*

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8

68

*cresc.*

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

*Todos f*

A. in\_\_ hac la - cri - ma - rum val - - - - - le.

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

B. hac lac - ri - ma - rum, la - cri - ma - rum val - - - le.

KB

ff dol.

ff

73

T. E-ia er - go ad - vo - ca - ta

1º Coro

KB p

79

T. nos - - - tra, il - los tu - os mi - se - ri - cor - des, mi - - - se - ri - cor - des

KB

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84

S. *Todos f*  
E - ia er - go ad - vo - -

A. *Todos f*  
E - ia er - - -

T. *Todos f*  
o - - cu-los ad nos con - ver-te, E - ia er - go ad - vo - -

B. *Todos f*  
E - ia

KB { *f*

88

S. ca - - - ta nos - - - tra, il-los tu - os mi-se - ri-

A. go ad - vo - ca-ta nos - tra, il-los tu - - - os mi-se - ri - cor - - -

T. ca - - - ta nos - - - tra, il-los tu - os mi-se - ri -

B. er - go ad - vo - ca-ta nos - - tra, il-los tu - - - os mi-se - ri - cor - - -

KB { *f*

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10

92

S. *p*  
cor - des, mi - - - se - - ri-cor - des o - - - cu-los ad nos con-ver -

A. *p*  
des, mi - - - se - - ri-cor - des o - - - cu-los ad nos con-ver -

T. *p*  
cor - des, mi - - - se - - ri-cor - des o - - - cu-los ad nos con-ver -

B. *p*  
des, mi - se - - - ri - - - cor-des o - cu - - los ad nos con-ver -

KB { *p*

96

S. *mf* *f* *ritardando*  
te, ad nos, ad nos con - - ver - - - te,

A. *mf* *f*  
te, ad nos, ad nos con - - ver - - - te,

T. *mf* *f*  
te, adnos, ad nos con-ver - - - - te,

B. *mf* *f*  
te, ad nos, ad nos con - - ver - - - te,

KB { *mf* *f*

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101                    *1º Coro mf a tempo*

S. et Je - sum, be - ne - dic - tum fruc - tum

KB

106

S. ven-tris tu - - - i, et Je-sum be - - ne - dic-tum be - ne -

B. et Je - sum, be - ne - dic - tum

KB

111

S. dic - - - tum fruc - - tum ven-tris tu - - - - i, et Je-sum

T. et Je - - sum,

B. fruc - tum ven - - - tris tu - - - - i, et Je-sum

KB

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12

115

S. be - - - ne - dic - tum be - ne - dic - - - tum fruc - tum ven - tris

T. be - - - ne - dic - - - tum fruc - tum ven - - tris

B. be - - - ne - - - dic - tum be - ne - dic - - - tum fruc - tum ven - tris

KB

119

*Todos f*

S. tu - - - - - i, no - bis post hoc ex - - - - -

*Todos f*

A. no - - - - bis post hoc ex - - - -

*Todos f*

T. tu - - - - - i, no - bis post hoc

*Todos f*

B. tu - - - - - i, no - - - - bis post

KB

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122

S. si - - li-um os - - ten - - de os - - ten - -

A. si - - li-um os - - ten - - de os - - ten - -

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

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

KB

126

*ritardando*

S. de, os - - - ten - - - de, os - ten - - de. O

A. de, os - - - ten - - - de, os - ten - - de. O

T. de, os - - - ten - - - de, os - ten - - de. O

B. de, os - - ten - - de, os - ten - - de. O

KB

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14

130 *a tempo*

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

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

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

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

KB

137

S. Vir - go Ma - ri - - - a, O cle - mens, O pi - - - a,

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

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

B. Vir - go Ma - ri - - - a, O cle - mens, O

KB

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142

S. O pi - - - a, O

A. cle - - - - - mens, O pi - - - - - a,

T. *mp* O cle - - mens, O pi - a,

B. pi - - - - - a, O pi - - - - - a,

KB { *mf*

145

S. cle - - mens, O pi - - - a, O

A. - - - - - > O cle - - - - - mens, O

T. - - - - - > O

B. O cle - - mens, O pi - - - - - a, O

KB { *mf*

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16

148

S. pi - a, O dul-cis, O dul-cis, O dul-cis

A. pi - - - - a, O dul-cis Vir - - - -

T. cle - ments, O pi - - - a, O dul-cis Vir-go Ma -

B. pi - - - - a, O dul-cis, O dul - - - cis

KB

152

*Meno*

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

A. go Ma - - ri - - a!, O dul-cis, O dul-cis, Ma - ri - -

T. ri - - - - - a!, O dul-cis, O dul-cis, Vir-go Ma - ri - -

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

KB

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158

S. a, O dul-cis, O dul-cis Ma - ri - - - a, O

A. a, O dul-cis, O dul-cis Ma - ri - - - a, O

T. a, O dul-cis, O dul-cis Ma - ri - - - a, O

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

KB

163

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

A. dul - - cis Vir - - - go Ma - ri - - - - a.

T. dul - - cis Vir - - - go Ma - ri - - - - a.

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

KB

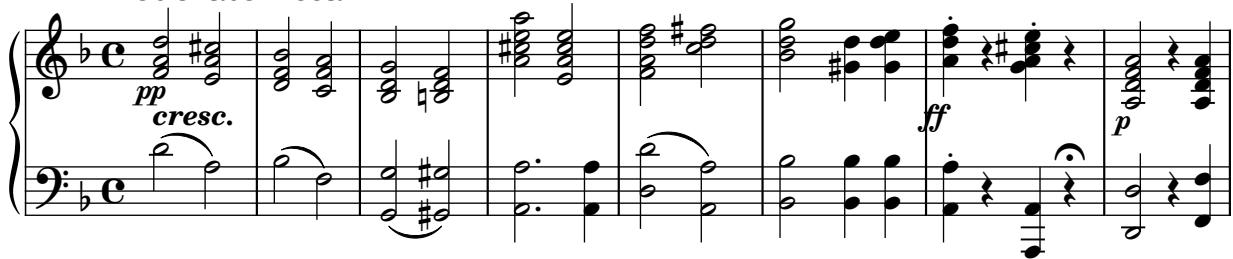
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# Keyboard Reduction

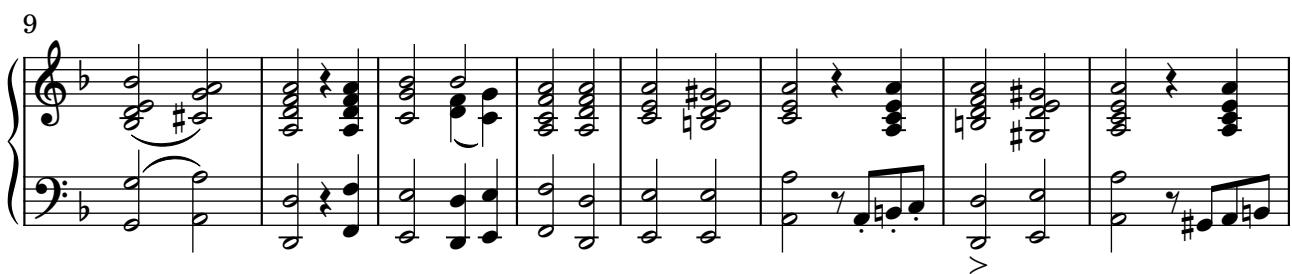
## Salve Regina (in D-minor)

Hilarión Eslava, Obra 142

Moderato Assai



Musical score for keyboard reduction. The key signature is D minor (one sharp). The tempo is Moderato Assai. Measure 1 starts with a forte dynamic (f) followed by a piano dynamic (p), with a crescendo (cresc.) instruction. Measures 2-3 show a continuation of chords and bass notes. Measure 4 begins with a forte dynamic (ff). Measure 5 ends with a piano dynamic (p).



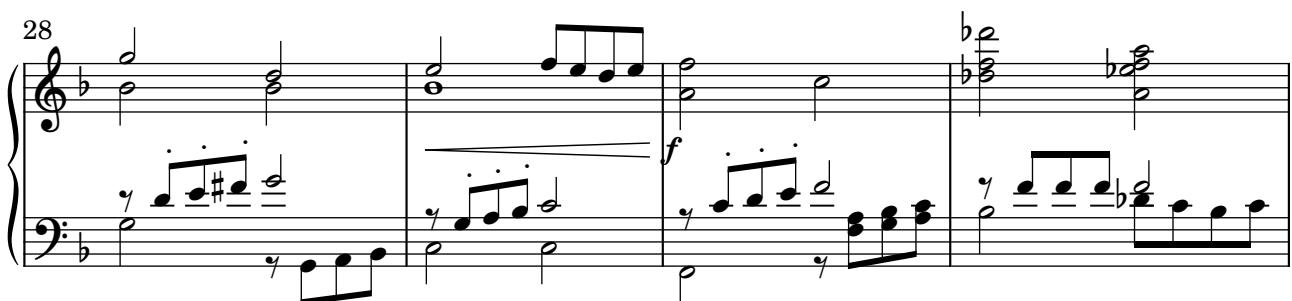
Measure 9 continues the harmonic progression with sustained notes and chords.



Measure 17 shows a transition with a dynamic marking of mp (mezzo-forte).



Measure 24 features eighth-note patterns in the bass line.



Measure 28 concludes the piece with a final dynamic of ff (fortissimo).

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2

32

*ritardando*

*mf*

*p*

37

*a tempo*

6

[39-44] 6

[39-44]

49

55

60

64

67

*cresc.*

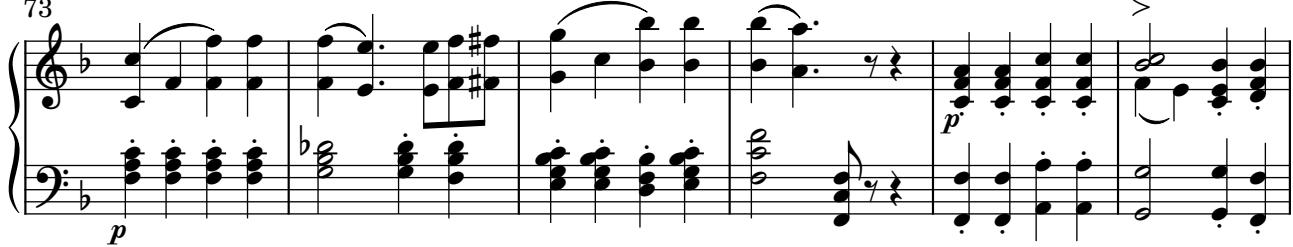
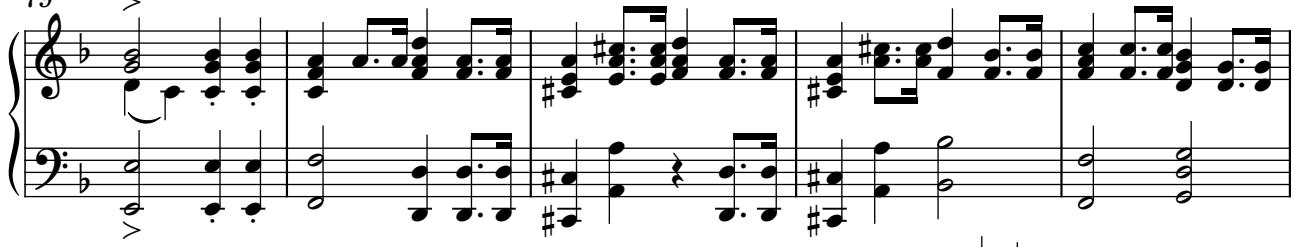
*dol.*

*f*

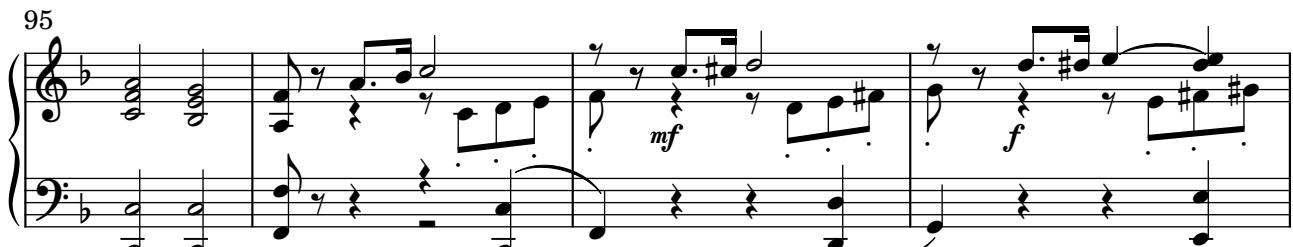
*ff*

This block contains six staves of musical notation. Staff 1 (Treble) has a key signature of one flat. Staff 2 (Bass) has a key signature of one flat. Measure 32 ends with a fermata over the Bass staff. Measure 33 begins with a dynamic 'mf' over the Treble staff, followed by a dynamic 'p' over the Bass staff. Measure 34 starts with a dynamic 'p' over the Treble staff. Staff 3 (Treble) has a key signature of one flat. Staff 4 (Bass) has a key signature of one flat. Measure 37 begins with a dynamic 'p' over the Treble staff. Measure 38 begins with a dynamic 'f' over the Bass staff. Measures 39-44 are indicated by brackets under both staves. Staff 5 (Treble) has a key signature of one flat. Staff 6 (Bass) has a key signature of one flat. Measure 49 begins with a dynamic 'p' over the Treble staff. Staff 7 (Treble) has a key signature of one flat. Staff 8 (Bass) has a key signature of one flat. Measure 55 begins with a dynamic 'p' over the Treble staff. Staff 9 (Treble) has a key signature of one flat. Staff 10 (Bass) has a key signature of one flat. Measure 60 begins with a dynamic 'p' over the Treble staff. Staff 11 (Treble) has a key signature of one flat. Staff 12 (Bass) has a key signature of one flat. Measure 64 begins with a dynamic 'p' over the Treble staff. Staff 13 (Treble) has a key signature of one flat. Staff 14 (Bass) has a key signature of one flat. Measure 67 begins with a dynamic 'f' over the Treble staff. Staff 15 (Treble) has a key signature of one flat. Staff 16 (Bass) has a key signature of one flat. Measure 68 begins with a dynamic 'ff' over the Treble staff. Staff 17 (Treble) has a key signature of one flat. Staff 18 (Bass) has a key signature of one flat. Measure 69 begins with a dynamic 'dol.' over the Treble staff.

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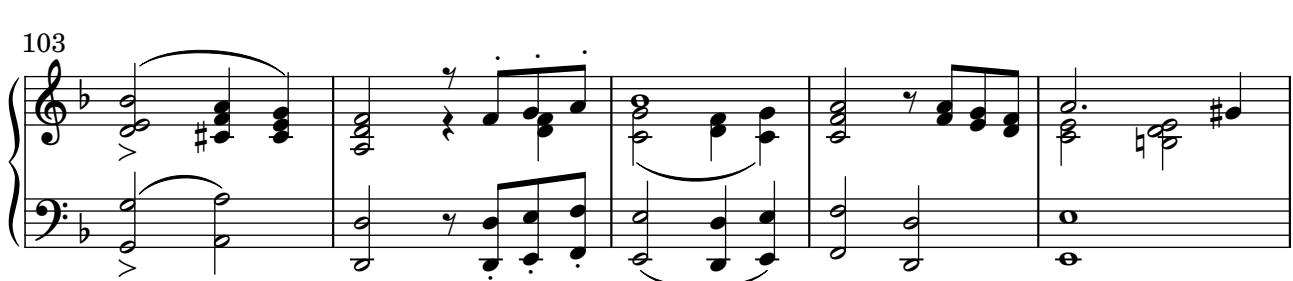
73 3  

  
 79 >  

  
 84 >  

  
 90 >  

  
 95 >  


*ritardando*      *a tempo*

  
 99 >  

  
 103 >  


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4  
108

114

118

121

124

127

*ritardando*

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5

130 *a tempo*

2 [134-135] 2 [138-139]

140

143

147

150 *Meno*

156

163

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