

# Salve Regina

(in G-minor, Valladolid version)

Hilarión Eslava



**SATB Choir with Chamber Orchestra and Organ Obligato**  
*(Keyboard Reduction by Rebecca Rufin)*

ART: Nuestra Señora del Sagrario (15th century), Catedral de Valladolid, Spain

CPE-458

# Salve Regina

(in G-minor, Valladolid version)

## 1. Salve

Hilarión Eslava, 1864

**Andante Mosso**

C Clarinets 1 & 2 *p*

C Clarinets 3 & 4\* *p*

Horns in Eb *p*

Organ Obligato\* *Lengüetería (reed stops)* *p*

1° Violin *p* *pp*

2° Violin *p* *pp*

Viola *p* *pp*

Contrabass *p*

Soprano

Alto

Tenor

Bass

Keyboard Reduction *p*

**\*Clarinets 3 & 4 were indicated to be used when organ is not available.**

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7

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

KB Red.

*mp*

*mp*

*p*

*p*

*p*

*mp*

*mp*

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10

C Cl. 1 & 2 *mf* >

C Cl. 3 & 4 *mf* >

E♭ Hn. *mf* >

Org. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Cb. *mf* *f* *mf*

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

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15

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

KB Red.

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19

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T.

B.

KB Red.

*p*

*mp*

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

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

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

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

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25

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

B.

KB Red.

*mp*

*1°*

*mp*

*p*

*mf*

*p*

*mp*

*p*

*mp*

*mp*

*mf*

*mf*

*p*

*mp*

vi - - - ta, dul - ce - - - do, vi - - - ta, dul - ce - - - do, et

vi - - - ta, dul - ce - - - do, et

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29

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T.

B.

KB Red.

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

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

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

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

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34

C Cl. 1 & 2 *mf* *mp* *pp*

C Cl. 3 & 4

E♭ Hn. *mf* *mp* *pp*

Org. *mp* *pp*

Vln. 1 *mf* *mp* *p* *pp*

Vln. 2 *mf* *mp* *p* *pp*

Vla. *mf* *mp* *p*

Cb. *mf* *mp* *p* *pp*

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

A. *mf* *mp* *p*  
ve, sal - - - ve, sal - - - - ve.

T. *mf* *mp*  
ve, sal - - - ve, sal - - - - ve.

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

KB Red. *mp* *pp*

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# 2. Ad te clamamus

Hilarión Eslava, 1864

**Allegro Moderato**

C Clarinets 1 & 2 *mp*

C Clarinets 3 & 4\* *p*

Horns in Eb

Organ Obbligato\* *p*

1° Violin *mp*

2° Violin *p*

Viola *p*

Contrabass *mp*

Soprano *p* Ad

Alto

Tenor

Bass *p* Ad

Keyboard Reduction *p*

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6

C Cl. 1 & 2 *p*

C Cl. 3 & 4

E♭ Hn. *p*

Org.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Cb. *p*

S. *p*  
te, ad te cla - ma - mus, ad te, ad te cla - ma - - - mus, ad

A. *p*  
Ad te, ad te, ad te, ad te, ad te cla - ma - - - mus,

T. *p*  
Ad te, ad te, ad te, ad te, ad te cla - ma - - - mus,

B. *p*  
te, ad te cla - ma - mus, ad te, ad te cla - ma - - - mus, ad

KB Red. *p*

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10

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.  
te, ad te cla - ma - mus, ad te, ad te cla - ma - - - mus

A.  
ad te, ad te, ad te, ad te, ad te cla - ma - - - mus,

T.  
ad te, ad te, ad te, ad te, ad te cla - ma - - - mus,

B.  
te, ad te cla - ma - mus, ad te, ad te cla - ma - - - mus

KB Red.

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14

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

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

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

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

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

KB Red.

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19

C Cl. 1 & 2  
*mp* *mf* *f*

C Cl. 3 & 4  
*mp* *mf* *f*

E♭ Hn.  
*mp* *mf* *f*

Vln. 1  
*mp* *mf* *f*

Vln. 2  
*mp* *mf* *f*

Vla.  
*mp* *mf* *f*

Cb.  
*mp* *mf* *f*

S.  
*mp* *mf* *f*  
ra - mus, ge - men - - tes et flen - tes in hac lac - - ri -

A.  
*mp* *mf* *f*  
ra - mus, ge - men - - tes et flen - tes in

T.  
*mp* *mf* *f*  
ra - mus, ge - men - - tes et flen - tes in

B.  
*mp* *mf* *f*  
ra - mus, ge - men - - tes et flen - tes in hac la - cri - ma - rum

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

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24

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.  
ma-rum val - - - le. Ad te, ad te cla - ma - mus, ad

A.  
hac lac - ri - ma - rum val - le. Ad te, ad te, ad te, ad

T.  
hac lac - ri - ma - rum val - le. Ad te, ad te, ad te, ad

B.  
val - - - - - le. Ad te, ad te cla - ma - mus, ad

KB Red.

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33

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T.

B.

KB Red.

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

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

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

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

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38

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org. *f*

Vln. 1

Vln. 2

Vla.

Cb.

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

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

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

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

KB Red.

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# 3. Eia, ergo

Hilarión Eslava, 1864

Andante

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and brass: C Clarinets 1 & 2, C Clarinets 3 & 4\*, and Horns in Eb. Below these are the Organ and Obbligato\* parts. The string section consists of 1st Violin (marked *dol.*), 2nd Violin (marked *p*), Viola (marked *p*), and Contrabass (marked *p*). The vocal parts for Soprano, Tenor, and Bass are present but contain no notes. The Keyboard Reduction part at the bottom includes both piano and bass staves, with a *dol.* marking. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score is for measures 1 through 6.

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7

C Cl. 1 & 2 *pp*

C Cl. 3 & 4 *pp*

E♭ Hn. *pp*

Vln. 1

Vln. 2

Vla.

Cb.

KB Red.

Detailed description: This page of a musical score contains seven staves. The top three staves are for woodwinds: C Clarinet 1 & 2, C Clarinet 3 & 4, and E-flat Horn, all marked *pp*. The next three staves are for strings: Violin 1, Violin 2, and Viola. The bottom staff is for Keyboard (Reduction). The score is in a key with two flats and a 4/4 time signature. The woodwinds play sustained notes with long slurs. The strings play rhythmic patterns, with the Viola and Cello/Double Bass parts featuring eighth-note figures. The keyboard part provides harmonic support with chords and moving lines.

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18

C Cl.  
1 & 2

C Cl.  
3 & 4

Vln. 1

Vln. 2

Vla.

Cb.

S.

B.

KB  
Red.

*p*

*p*

ca - - - ta nos - tra, ad - vo - ca - - - ta nos - tra, il - - los

ca - - - ta nos - tra, ad - vo - ca - - - ta nos - tra, il - - los

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23

C Cl.  
3 & 4

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

B.

KB  
Red.

*p*

*Flautas (woodwind stops)*

*p*

*fp* *fp* *fp* *rf* *p* *rf* *p*

*fp* *fp* *fp* *rf* *p* *rf* *p*

*rf* *rf* *rf*

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

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

Detailed description of the musical score: The score is for page 23 of a piece. It features a variety of instruments and vocal parts. The woodwinds (C Clarinet 3 & 4 and Organ) play a simple harmonic accompaniment, with the organ part including a section for woodwind stops. The strings (Violins 1 & 2, Viola, and Cello) provide a rich texture with dynamic markings ranging from piano (p) to fortissimo (ff). The vocal parts (Soprano and Bass) enter with the lyrics 'tu - os mi - se - - ri - cor - des o - cu - los ad nos con - - ver - - - te,'. The keyboard part (KB Red.) provides a steady accompaniment. The score is written in a key with two flats and a 3/4 time signature.

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28

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

B.

KB Red.

*mf* *p* *p*

*pp* *p*

*p*

*mf* *p*

*pp* *p*

*p*

*mf* *p*

*p*

*mf* *p*

*dol.*

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

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

*p*

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33

C Cl. 1 & 2 *dol.*

C Cl. 3 & 4 *dol.*

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Cb.

S. *mp*  
 nos - tra, ad - vo - ca - - - - - ta nos - tra, il - - - - los

B. *mp*  
 nos - tra, ad - vo - ca - - - - - ta nos - tra, il - - - - los

KB Red. *dol.*

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37

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Vln. 1

Vln. 2

Vla.

Cb.

S.

B.

KB Red.

*p* *f*

*mf*

*p* *f*

*p* *f*

*p* *f*

*f*

*f*

*f*

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

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

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51

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

T.

KB Red.

*p*

*fp*

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

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

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56

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

T.

KB Red.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*mp*

*mf*

*mp*

*mf*

*fp*

*fp*

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

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

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61

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

T.

KB Red.

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*mp* *p*

*fp* *p*

*fp* *p*

*fp* *p*

*fp* *p*

*f* *mf* *mp* *dol.*

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

*f* *mf* *mp* *dol.*

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

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

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68

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

T.

KB Red.

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

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

*fp* *fp* *f* *mp* *f*

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73

C Cl. 1 & 2 *p mp f*

C Cl. 3 & 4 *p mp f*

E♭ Hn. *f*

Org. *p mp mf*

Vln. 1 *fp fp fp*

Vln. 2 *fp fp fp*

Vla. *fp fp fp*

Cb. *fp fp fp*

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

T. *mf f*  
 hoc ex - si - li - um, no - bis post hoc ex - si - li - um os - - - ten - de, os -

KB Red. *fp fp f*

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78

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

T.

KB Red.

*mf* *f*

*mf* *f*

*mf* *f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mf* *f*

*mf* *f*

*mf* *f*

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

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

*mf* *f*

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7

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T.

B.

KB Red.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

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

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

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

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

*p*

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12

C Cl. 1 & 2 *mp*

C Cl. 3 & 4 *p* *mp*

Org. *p* *mf*

Vln. 1 *p* *mp*

Vln. 2 *p*

Vla. *p* *mp*

Cb. *p*

S. *mf* *f*  
 cle - - mens, O pi - - - a, O cle - - mens o pi - - - a, O

A. *f*  
 O

T. *f*  
 O

B. *mf* *f*  
 O cle - - mens, O pi - - - a, O

KB Red. *p* *mp*

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16

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T.

B.

KB Red.

*Divisi*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

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

dul - - - cis Vir - - - go, Vir - - - - - go Ma - - - -

dul - - - cis Vir - - - go, Vir - - - - - go Ma -

dul - - - cis Vir - - - go, Vir - - - - - go Ma -

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20

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org. *f*

Vln. 1

Vln. 2

Vla.

Cb.

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

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

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

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

KB Red.

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23

C Cl. 1 & 2

C Cl. 3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T.

B.

KB Red.

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26

C Cl.  
1 & 2

C Cl.  
3 & 4

E♭ Hn.

Org.

Vln. 1

Vln. 2

Vla.

Cb.

S.  
ri - - - - a.

A.  
ri - - - - a.

T.  
ri - - - - a.

B.  
ri - - - - a.

KB  
Red.

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# C Clarinets 1 & 2

## Salve Regina (in G-minor, Valladolid version)

### 1. Salve

Hilarión Eslava, 1864

**Andante Mosso**

The musical score for the first movement 'Salve' is written for C Clarinets 1 & 2. It consists of five staves of music. The tempo is marked 'Andante Mosso'. The key signature is G minor (two flats). The time signature is common time (C). The score includes various dynamics: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are several accents (>) and slurs. The first staff starts with a *p* dynamic and includes a first ending bracket [6-7] with a double bar line and a '2' above it. The second staff starts at measure 8 with a *mp* dynamic, includes a *mf* dynamic, a first ending bracket [12-13] with a double bar line and a '2' above it, and ends with a *f* dynamic. The third staff starts at measure 18 with a *p* dynamic. The fourth staff starts at measure 25 with a *mp* dynamic, includes a first ending bracket [25-26] with a double bar line and a '2' above it, a first degree accent (1°) over a note, and ends with a first ending bracket [31-32] with a double bar line and a '2' above it. The fifth staff starts at measure 33 with a *mf* dynamic, a *mp* dynamic, a first ending bracket [36-37] with a double bar line and a '2' above it, and ends with a *pp* dynamic.

### 2. Ad te clamamus

Hilarión Eslava, 1864

**Allegro Moderato**

The musical score for the second movement 'Ad te clamamus' is written for C Clarinets 1 & 2. It consists of two staves of music. The tempo is marked 'Allegro Moderato'. The key signature is G minor (two flats). The time signature is common time (C). The score includes a *mp* (mezzo-piano) dynamic. The first staff starts with a *mp* dynamic. The second staff starts at measure 6 with a *p* (piano) dynamic and includes several accents (>).

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2

12

19

27

34

41

### 3. Eia, ergo

Hilarión Eslava, 1864

Andante

6

4

[1-6] *pp* *<mf f* [16-19] *p*

21

7

2

*dol.*

[22-28] *mf* *p* [34-35] *p*

37

*p* *f*

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44 **2** **3** **3**  
*mf* [45-46] *p* [49-51]

56 **4**  
*f* [58-61] *mf* *p*

68 *p*

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

#### 4. O clemens, o pia

Hilarión Eslava, 1864

**Andante mosso**

*f* *f* *p*

10 **2**  
 [12-13] *mp* *f*

19

24 *ff*

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# C Clarinets 3 & 4

\*Clarinets 3 & 4 were indicated to be used when organ is not available.

## Salve Regina (in G-minor, Valladolid version)

### 1. Salve

Hilarión Eslava, 1864

**Andante Mosso** >

*p*

7

*mp*

*mf*

13

16

*f*

[19-20] *p*

23

*mp*

*mp*

30

*mf*

[31-32] *mf*

[35-39]

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## 2. Ad te clamamus

Hilarión Eslava, 1864

### Allegro Moderato

The musical score is written in G minor (two flats) and 2/4 time. It begins with a piano (*p*) dynamic. The first staff (measures 1-5) includes a piano (*p*) dynamic marking. The second staff (measures 6-10) features accents (>) over several notes. The third staff (measures 11-17) includes accents (>) and a mezzo-forte (*mf*) dynamic marking. The fourth staff (measures 18-25) shows a dynamic progression from mezzo-piano (*mp*) to mezzo-forte (*mf*) to forte (*f*), with a final mezzo-forte (*mf*) marking. The fifth staff (measures 26-32) includes mezzo-forte (*mf*) and piano (*p*) dynamics, with a mezzo-forte (*mf*) marking at the end. The sixth staff (measures 33-39) features mezzo-forte (*mf*) and forte (*f*) dynamics. The seventh staff (measures 40-44) concludes with a mezzo-forte (*mf*) dynamic and a fermata over the final note.

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# 3. Eia, ergo

Hilarión Eslava, 1864

Andante

6 [1-6] *pp* < *mf* *f* [16-19] *p*

22 *p* [26-28] *mf* *p* [34-35] *p*

36 *dol.* *mf*

44 *mp* [45-50] *mf*

57 [58-61] *f* *mf* *p*

69 *p* *mp*

76 *f* *mf* *f*

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# 4. O clemens, o pia

Hilarión Eslava, 1864

**Andante mosso**

*f* *p* *mp* *f* *ff*

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# Horns in E $\flat$

## Salve Regina (in G-minor, Valladolid version)

### 1. Salve

Hilarión Eslava, 1864

Andante Mosso

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

### 2. Ad te clamamus

Hilarión Eslava, 1864

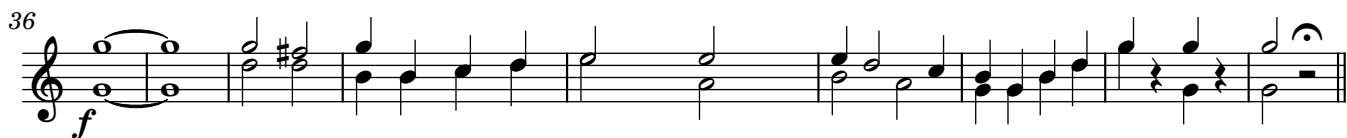
Allegro Moderato

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

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2



### 3. Eia, ergo

Hilarión Eslava, 1864

Andante



### 4. O clemens, o pia

Hilarión Eslava, 1864

Andante mosso



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# Organ Obbligato

\*Clarinets 3 & 4 were indicated to be used when organ is not available.

## Salve Regina (in G-minor, Valladolid version)

### 1. Salve

Hilarión Eslava, 1864

**Andante Mosso**  
*Lengüetería (reed stops)*

Musical score for measures 1-10. The piece is in G minor (two flats) and common time. The right hand features a melodic line with a five-finger fingering (5) and dynamic markings of *p* (piano) and *mf* (mezzo-forte). The left hand provides harmonic support with a five-finger fingering (5) and a bracketed fingering [1-5].

Musical score for measures 11-14. The right hand continues the melodic line with various articulations and dynamics. The left hand provides harmonic support with chords and rests.

Musical score for measures 15-16. The right hand features a rapid sixteenth-note passage with a dynamic marking of *f* (forte). The left hand provides harmonic support with chords and rests.

Musical score for measures 17-25. The right hand features a melodic line with a six-finger fingering (6) and a dynamic marking of *mp* (mezzo-piano). The left hand provides harmonic support with chords and rests, including a six-finger fingering (6) and a bracketed fingering [20-25].

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2

28

Musical score for measures 28-32. Treble clef: *mf*, *f*, [31-32], *mf*. Bass clef: [31-32].

35

Musical score for measures 35-38. Treble clef: *mp*, *pp*. Bass clef: *mp*, *pp*.

## 2. Ad te clamamus

Hilarión Eslava, 1864

**Allegro Moderato**

Musical score for measures 1-4. Treble clef: [1-4], *p*. Bass clef: [1-4].

10

Musical score for measures 10-14. Treble clef: [10-14]. Bass clef: [10-14].

15

Musical score for measures 15-25. Treble clef: [18-25], 8. Bass clef: [18-25], 8.

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26 *mf* **7** [31-37]

38 *f*

### 3. Eia, ergo

Hilarión Eslava, 1864

45 **Andante** **22** *Flautas (woodwind stops)* **14** [45-66] [74-87]

**22** *p* **14** [45-66] [74-87]

88 *Clarines (brass/trumpet stops)* *p*

51 **5** [58-62]

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## 4. O clemens, o pia

Hilarión Eslava, 1864

### Andante mosso

*Lengüetería (reed stops)*

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16

2

[18-19] *f*

[18-19]

21

23

25

*ff*

*ff*

# 1° Violin

## Salve Regina (in G-minor, Valladolid version)

### 1. Salve

Hilarión Eslava, 1864

Andante Mosso

The musical score for the 1st Violin part of "Salve Regina" is presented in six staves. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked "Andante Mosso".

- Staff 1 (Measures 1-6):** Starts with a dynamic of *p*. It features a melodic line with a slur and an accent over the first measure, followed by a series of eighth notes. The piece concludes with a *pp* dynamic.
- Staff 2 (Measures 7-11):** Continues with a melodic line, marked with a *p* dynamic. It includes a slur and a *mf* dynamic marking at the end.
- Staff 3 (Measures 12-18):** Features a melodic line with a slur and an accent over the first measure. The dynamic is *f*.
- Staff 4 (Measures 19-25):** Continues with a melodic line, marked with a *p* dynamic. It includes a slur and a *mp* dynamic marking at the end.
- Staff 5 (Measures 26-32):** Features a melodic line with a slur and an accent over the first measure. The dynamic is *mf*. It includes a slur and a *f* dynamic marking.
- Staff 6 (Measures 33-38):** Continues with a melodic line, marked with a *mf* dynamic. It includes a slur and a *p* dynamic marking, ending with a *pp* dynamic.

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2. *Ad te clamamus*

Hilarión Eslava, 1864

**Allegro Moderato**

Musical score for "Ad te clamamus" by Hilarión Eslava, 1864. The score is in G minor, 2/4 time, and consists of seven staves of music. The tempo is **Allegro Moderato**. The score includes dynamic markings such as *mp*, *p*, *mf*, and *f*, and various musical notations including slurs, accents, and ties.

The score is divided into measures as follows:

- Staff 1: Measures 1-6. Dynamics: *mp* (measures 1-3), *p* (measures 4-6).
- Staff 2: Measures 7-11. Dynamics: *mf* (measures 7-11).
- Staff 3: Measures 12-16. Dynamics: *mf* (measures 12-16).
- Staff 4: Measures 17-24. Dynamics: *mp* (measures 17-18), *mf* (measures 19-20), *f* (measures 21-24).
- Staff 5: Measures 25-30. Dynamics: *mf p* (measures 25-26), *mf* (measures 27-30).
- Staff 6: Measures 31-38. Dynamics: *mp* (measures 31-32), *mf* (measures 33-34), *f* (measures 35-38).
- Staff 7: Measures 39-44. Dynamics: *f* (measures 39-44).

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### 3. Eia, ergo

3

Hilarión Eslava, 1864

**Andante**

*dol.*

8

14 *mf f p*

24 *p*

33

38 *p f mf*

45 *Para cuando no haya órgano (for when organ not available) -----*  
*p p*

52 *fp*

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4  
60

*fp* *fp* *p* *f* *fp* *fp* *f*

## 4. O clemens, o pia

Hilarión Eslava, 1864

**Andante mosso**

*f* *f* *p* *mp* *f* *ff*

Divisi

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## 2° Violin

# Salve Regina

(in G-minor, Valladolid version)

## 1. Salve

Hilarión Eslava, 1864

### Andante Mosso

The musical score for the 2nd Violin part of the Salve Regina, Hilarión Eslava, 1864, is presented in G minor, 3/4 time, and consists of seven staves of music. The tempo is marked *Andante Mosso*. The score includes dynamic markings such as *p*, *pp*, *mf*, *f*, and *mp*. The first staff begins with a *p* dynamic and a *σ* marking. The second staff starts at measure 8 with a *p* dynamic and ends with a *mf* dynamic. The third staff starts at measure 13 with a *f* dynamic and ends with a *p* dynamic. The fourth staff starts at measure 21 with a *p* dynamic. The fifth staff starts at measure 26 with a *mp* dynamic and ends with a *f* dynamic. The sixth staff starts at measure 32 with a *mf* dynamic and ends with a *mp* dynamic. The seventh staff starts at measure 37 with a *p* dynamic and ends with a *pp* dynamic.

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2. *Ad te clamamus*

Hilarión Eslava, 1864

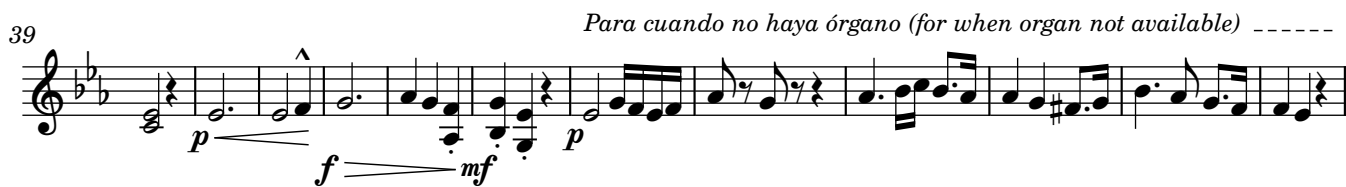
**Allegro Moderato**

The musical score is written in G minor (two flats) and 3/4 time. It begins with a treble clef and a common time signature. The tempo is marked **Allegro Moderato**. The score consists of six staves of music, with measure numbers 1, 9, 16, 25, 32, and 41 indicated at the start of each line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also accents and slurs used for phrasing. The score concludes with a fermata over the final note.

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### 3. Eia, ergo

Hilarión Eslava, 1864

**Andante**

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4

58

68

78

### 4. O clemens, o pia

Hilarión Eslava, 1864

**Andante mosso**

10

15

24

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# Viola

## Salve Regina (in G-minor, Valladolid version)

### 1. Salve

Hilarión Eslava, 1864

**Andante Mosso**

8

14

22

27

33

37

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2. *Ad te clamamus*

Hilarión Eslava, 1864

**Allegro Moderato**

Musical score for "Ad te clamamus" by Hilarión Eslava, 1864. The score is in 3/8 time, key of B-flat major, and consists of seven staves of music. The tempo is marked "Allegro Moderato". The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *>mf*. The music features a mix of chords and melodic lines with various articulations like accents and slurs.

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### 3. Eia, ergo

Hilarión Eslava, 1864

#### Andante



7



13



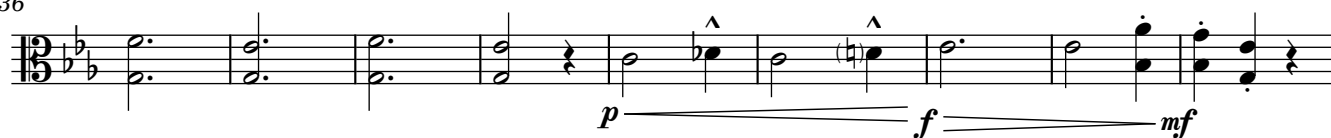
20



30



36



45

Para cuando no haya órgano (for when organ not available) -----



53



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4

62

Musical notation for measures 4-62. The score is in 2/3 time with a key signature of two flats. It features a series of chords and melodic lines with dynamic markings *fp* and *p*. Measure 62 ends with a fermata.

70

Musical notation for measures 70-79. The score continues with various dynamics including *f*, *fp*, and *f*. Measure 79 ends with a fermata.

### 4. O clemens, o pia

Hilarión Eslava, 1864

#### Andante mosso

Musical notation for measures 1-8. The score begins with a fermata, followed by chords and a melodic line with dynamics *f* and *p*.

9

Musical notation for measures 9-14. The score features a melodic line with dynamics *p* and *mp*.

15

Musical notation for measures 15-22. The score includes a melodic line with dynamics *f* and *ff*.

23

Musical notation for measures 23-29. The score consists of chords with a dynamic marking of *ff*. Measure 29 ends with a fermata.

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# Contrabass (and/or Violoncello)

## Salve Regina (in G-minor, Valladolid version)

### 1. Salve

Hilarión Eslava, 1864

#### Andante Mosso

*p* *mp*

10 *mf* *f* *mf* *f*

17 *mp*

25 *mf* *f*

34 *mf* *mp* *p* *pp*

### 2. Ad te clamamus

Hilarión Eslava, 1864

#### Allegro Moderato

*mp* *p*

9 *f* *mp*

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2  
16

26

34

41

### 3. Eia, ergo

Hilarión Eslava, 1864

#### Andante

10

18

29

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39



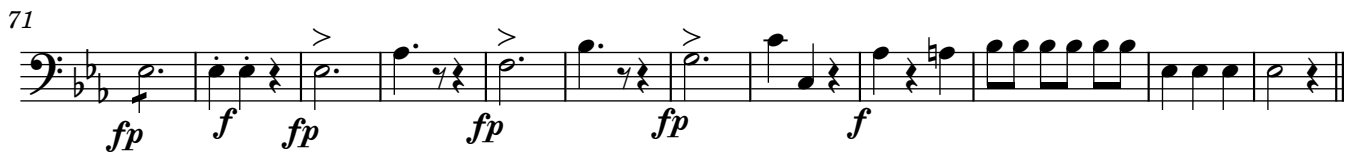
51



61



71



#### 4. O clemens, o pia

Hilarión Eslava, 1864

**Andante mosso**

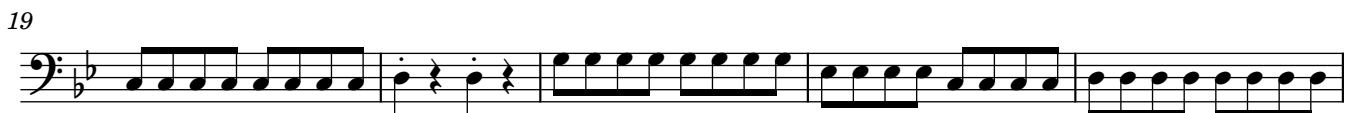
2



11



19



24



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Vocal Parts with Keyboard Reduction

# Salve Regina

(in G-minor, Valladolid version)

Hilarión Eslava



**SATB Choir with Chamber Orchestra and Organ Obligato**  
(Keyboard Reduction by Rebecca Rufin)

ART: Nuestra Señora del Sagrario (15th century), Catedral de Valladolid, Spain

CPE-458

# Salve Regina

(in G-minor, Valladolid version)

## 1. Salve

Hilarión Eslava, 1864

### Andante Mosso

Soprano

Alto

Tenor

Bass

Keyboard Reduction

6

KB Red.

9

KB Red.

13

KB Red.

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16

S. *mp* Sal - ve,

A. *mp* Sal - ve,

T. *mp* Sal - ve,

B. *mp* Sal - ve,

KB Red. *f* *p*

21

S. *mp* Sal - ve Re - gi - na, Ma - ter mi - se - - ri - cor - di - æ, vi - - - ta, dul -

A. Sal - ve Re - gi - na, Ma - ter mi - se - - ri - cor - di - æ,

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

B. Sal - ve Re - gi - na, Ma - ter mi - se - - ri - cor - di - æ,

KB Red. *p*

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26

S. *mf*  
ce - - - - do, vi - - - ta, dul - ce - - - - do, et

B. *mf*  
vi - - - ta, dul - ce - - - - do, et

KB Red. *mp*

29

S. *f*  
spes nos - tra, sal - - - ve, et spes nos - - - - tra,

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

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

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

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

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33

S. *mf* *mp*  
sal - - - - - ve, sal - - - - - ve,

A. *mf* *mp*  
sal - - - - - ve, sal - - - - - ve,

T. *mf* *mp*  
sal - - - - - ve, sal - - - - - ve,

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

KB Red. *mp*

37

S. *p*  
sal - - - - - ve.

A. *p*  
sal - - - - - ve.

T. *p*  
sal - - - - - ve.

B. *p*  
sal - - - - - ve.

KB Red. *pp*

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2. *Ad te clamamus*

Hilarión Eslava, 1864

**Allegro Moderato**

Soprano

Alto

Tenor

Bass

Keyboard Reduction

5

S. Ad te, ad te cla - ma - - mus, ad te, ad te cla -

A. Ad te, ad te, ad te, ad te, ad te cla -

T. Ad te, ad te, ad te, ad te, ad te cla -

B. Ad te, ad te cla - ma - - mus, ad te, ad te cla -

KB Red.

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9

S. ma - - - - mus, ad te, ad te cla - ma - - - mus, ad

A. ma - - - - mus, ad te, ad te, ad te, ad

T. ma - - - - mus, ad te, ad te, ad te, ad

B. ma - - - - mus, ad te, ad te cla - ma - - - mus, ad

KB Red.

12

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

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

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

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

KB Red.

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15

S. He - - væ, ex - su - lesfi - li - i He - - væ, ad te sus - pi -

A. He - - væ, ex - su - lesfi - li - i He - - væ, ad te sus - pi -

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

B. He - - væ, ex - su - lesfi - li - i He - - væ, ad te sus - pi -

KB Red.

19

S. *mp* ra - mus, ge - men - - tes et *mf* flen - tes *f* in haclac - ri -

A. *mp* ra - mus, *mf* ge - men - tes et flen - tes *f* in

T. *mp* ra - mus, *mf* ge - men - - tes et flen - tes *f* in

B. *mp* ra - mus, *mf* ge - men - - tes et flen - tes *f* in hacla - cri - ma - rum

KB Red.

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24

S. ma - rum val - - - - le. Ad te, ad te cla -

A. hac lac - ri - ma - rum val - - le. Ad te, ad

T. hac lac - ri - ma - rum val - - le. Ad te, ad

B. val - - - - - le. Ad te, ad te cla -

KB Red.

28

S. ma - - - mus, ad te, ad te cla - - ma - - - - mus, ad

A. te, ad te, ad te, ad te cla - ma - - - - mus,

T. te, ad te, ad te, ad te cla - ma - - - - mus, ad

B. ma - - - mus, ad te, ad te cla - - ma - - - - mus, ad

KB Red.

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31

S. *mp* *mf* *f*  
te sus - pi - ra - mus, ge - men - tes et flen - tes in

A. *p* *mp* *mf*  
ad te sus - pi - ra - mus, ge - men - tes et flen - tes

T. *mp* *mf* *f*  
te sus - pi - ra - mus, ge - men - tes et flen - tes in

B. *mp* *mf* *f*  
te sus - pi - ra - mus, ge - men - tes et flen - tes in ha - la - cri -

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

36

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

A. *f*  
in hac la - cri - ma - - - rum val - - - - - le, la - cri -

T. *f*  
hac la - - - cri - - ma - - - rum val - - - - - le, la - cri -

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

KB Red. *f*

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40

S.  
ma - - - rum val - - - - - le.

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

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

B.  
ma - - - rum val - - - - - le.

KB  
Red.

### 3. *Eia, ergo*

Hilarión Eslava, 1864

**Andante**

Soprano

Tenor

Bass

Keyboard  
Reduction

*dol.*

6

KB  
Red.

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11

S. *Soprano Solo*  
*(if no bass available)* *dol.*

B. *Bass Solo (preferred)* *dol.*

KB Red.

E - ia,

E - ia,

16

S. e - - - ia, er - go, ad - vo - ca - - ta nos - tra, ad - vo - ca - - ta

B. e - - - ia, er - - go, ad - vo - ca - - ta nos - tra, ad - vo - ca - - ta

KB Red. *p*

21

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

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

KB Red. *mp*

26

S. *dol.*  
nos con - ver - - te, ad nos con-ver - te; E - - - ia, —

B. *dol.*  
nos con - ver - te, con - ver - - - - te; E - - - ia, —

KB  
Red.

31

S. er - go, ad - vo - ca - - - ta nos - tra, ad - vo - ca - - - - - ta

B. er - go, ad - vo - ca - - - ta nos - tra, ad - vo - ca - - - - - ta

KB  
Red.

35

S. *mp*  
nos - tra, il - - - - los tu - os mi - se - ri - cor - - - des

B. *mp*  
nos - tra, il - - - - los tu - os mi - se - ri - cor - - - des

KB  
Red. *dol.*

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39

S. *f* *mf*  
o-cu-los ad nos con-ver-te, ad nos con-ver- - - te.

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

KB Red. *f* *mf*

45 *Soprano/Tenor duet*

S. *dol.*  
Et Je-sum, be - - ne - dic - tum fruc-tum ven - tris tu-i,

T. *dol.*  
Et Je-sum, be - - ne - dic - tum fruc-tum ven - tris tu-i,

KB Red. *p*

51

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

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

KB Red.

57

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

T. *mp* de, no - bis post hoc *mf* ex - si - li - um, no - bis post hoc ex -

KB Red. *fp* *fp*

61

S. *f* *mf* *mp* *dol.*  
si - li - um os - - - - ten - de, os - ten - de, os - - - - ten - de, no - bis post

T. *f* *mf* *mp*  
si - li - um os - - - - ten - de, os - ten - de, os - - - - ten - de,

KB Red. *f* *mf* *mp* *p*

67

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

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

KB Red.

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72

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

T. *mp* de, no-bis post hoc *mf* ex - si - li-um, no - bis post hoc ex -

KB Red. *f* *fp* *fp*

76

S. *f* *mf* *f* si - li-um os - - - ten - de, os - ten-de, os - - - ten - - - de.

T. *f* *mf* *f* si - li-um os - - - ten - de, os - ten-de, os - - - ten - - - de.

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

# 4. O clemens, o pia

Hilarión Eslava, 1864

**Andante mosso**

Musical score for Soprano, Alto, Tenor, Bass, and Keyboard Reduction, measures 1-6. The score is in G minor (two flats) and common time (C). The tempo is Andante mosso. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The lyrics are: O cle - mens, o pi - a, o cle - mens, o pi - - - a, O.

Musical score for Soprano, Alto, Tenor, Bass, and Keyboard Reduction, measures 7-10. The score continues in G minor and common time. Dynamics range from *p* (piano) to *mp* (mezzo-piano). The lyrics are: dul - cis, o dul - cis Vir - - go, Vir - go Ma - ri - - - a. O.

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12

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

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

KB Red. *p* *mp*

15

S. *f*  
pi - - - - a, O dul - - - cis Vir - go, O dul - - cis

A. *f*  
O dul - - - cis Vir - go, Vir - - - -

T. *f*  
O dul - - - cis Vir - go, Vir - - - -

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

KB Red. *f*

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19

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

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

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

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

KB Red.

22

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

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

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

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

KB Red.

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25

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

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

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

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

KB Red.

# Keyboard Reduction

## Salve Regina (in G-minor, Valladolid version)

### 1. Salve

Hilarión Eslava, 1864

**Andante Mosso**

Musical score for measures 1-5. The piece is in G minor (two flats) and common time (C). The tempo is Andante Mosso. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical score for measures 6-8. The right hand continues the melodic line with a slur over measures 6 and 7. The left hand features a rhythmic accompaniment of eighth-note chords. The dynamic is mezzo-piano (*mp*).

Musical score for measures 9-12. The right hand has a melodic line with a slur over measures 9 and 10. The left hand continues with eighth-note chords. Dynamics include mezzo-forte (*mf*), forte (*f*), and mezzo-forte (*mf*) with an accent (>) on the final note of measure 12.

Musical score for measures 13-16. The right hand features a melodic line with a slur over measures 13 and 14. The left hand continues with eighth-note chords. The piece ends with a final chord in measure 16.

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2

15

Measures 15-16: The right hand features a continuous eighth-note pattern with a sharp sign on the second line. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 16.

17

Measures 17-18: The right hand has a more varied melodic line with some rests. The left hand continues with eighth notes. A dynamic marking of *p* is shown in measure 18.

23

Measures 23-26: The right hand has a melodic line with some grace notes. The left hand plays chords and eighth notes. A dynamic marking of *p* is shown in measure 24.

27

Measures 27-30: The right hand has a melodic line with some grace notes. The left hand plays chords and eighth notes. Dynamic markings of *mp* and *mf* are shown in measures 27 and 29 respectively.

30

Measures 30-33: The right hand has a melodic line with some grace notes. The left hand plays chords and eighth notes. Dynamic markings of *f* and *mf* are shown in measures 30 and 31 respectively.

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34

*mp* *pp*

## 2. Ad te clamamus

Hilarión Eslava, 1864

### Allegro Moderato

*p*

5

*p*

10

14

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19

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

26

*mf* *p*

30

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

35

*mf* *f*

39

*f* *mf* *p*

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### 3. Eia, ergo

5

Hilarión Eslava, 1864

**Andante**

*dol.*

The first system of the musical score is in 3/4 time, featuring a treble and bass clef. The tempo is marked 'Andante' and the dynamics include 'dol.' (dolce). The music consists of a melodic line in the treble and a supporting bass line in the bass.

The second system continues the piece, showing a continuation of the melodic and bass lines. The dynamics remain consistent with the first system.

The third system includes dynamic markings of *mf*, *f*, and *p*. The music features a more active bass line with some chords marked with a '4' in parentheses.

The fourth system continues the melodic and bass lines, with some rests in the treble part.

The fifth system includes a dynamic marking of *mp* (mezzo-piano) and features a melodic line with accents (^) and a bass line with some chords.

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6

30

System 1, measures 30-34. The piece is in a minor key. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth-note chords. A dynamic marking of *p* (piano) is present at the beginning of the system.

35

*dol.*

System 2, measures 35-38. The right hand has a more active melodic line with sixteenth-note runs. The left hand continues with eighth-note accompaniment. A dynamic marking of *dol.* (dolcissimo) is placed above the first measure of this system.

39

System 3, measures 39-46. The right hand features a series of chords and some melodic fragments. The left hand has a more complex accompaniment with some chords. Dynamic markings of *f* (forte), *mf* (mezzo-forte), and *p* (piano) are used throughout the system.

47

System 4, measures 47-52. The right hand has a melodic line with some slurs. The left hand continues with eighth-note accompaniment. The dynamics are consistent with the previous system.

53

System 5, measures 53-57. The right hand features a melodic line with a long slur over measures 54-56. The left hand has a steady accompaniment. The dynamics are consistent with the previous system.

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58

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

67

*f*

73

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

79

*f*

#### 4. *O clemens, o pia*

Hilarión Eslava, 1864

**Andante mosso**

*f* *p*

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8

13

16

20

22

25

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