

Salve Regina a Tres

(in G-minor, Segovia version)

Hilarión Eslava



SSB or TTB Choir with Solos & Chamber Orchestra

ART: *"Virgen con Niño"*, Luis de Morales y taller, 1535

CPE-674

13

Fl. 1

Fl. 2

Fl. 3

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cnt.

Tbn.

Euph. 1

Euph. 2

S. 1
T. 1

S. 2
T. 2

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.

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

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19

FL. 1 *mf* *mp* *p* *pp*

FL. 2 *mf* *mp* *p* *pp*

FL. 3 *mf* *mp* *pp*

Ob. *mf* *mp* *p* *pp*

B♭ Cl. 1 *mf* *mp* *p* *pp*

B♭ Cl. 2 *mf* *mp* *p* *pp*

B♭ Cnt. *mf* *mp* *p* *pp*

Tbn. *mf* *mp* *p* *pp*

Euph. 1 *mf* *mp* *p* *pp*

Euph. 2 *mf* *mp*

S. 1 *mf* *mp* *Solo p*

T. 1 *mf* *mp* *Solo p*

S. 2 *mf* *mp* *Solo p*

T. 2 *mf* *mp* *Solo p*

B. *mf* *mp* *Solo p*

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

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

Vc. *mf* *mp* *p* *pp*

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

Org. *mf* *mp* *p* *pp*

-ve, sal - - - - ve, sal - - - - ve.

-ve, sal - - - - ve, sal - - - - ve.

-ve, sal - - - - ve, sal - - - - ve.

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2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

Flute 1 *f* *p*

Flute 2 *f* *p*

Flute 3 *f*

Oboe *f* *p*

Bb Clarinet 1 *f* *p*

Bb Clarinet 2 *f* *p*

Bb Cornets *f*

Trombone *f*

Euphonium 1 (or Tuba) *f* *p*

Euphonium 2 (or Tuba) *f*

Soprano 1 (or Tenor 1) *Solo* *p*
Ad te, adte cla-ma-mus, ad

Soprano 2 (or Tenor 2)

Bass *Solo* *p*
Ad te, adte cla-ma-mus, ad

1° Violin *f* *p*

2° Violin *p*

Violoncello *f* *p*

Contrabass *f* *p*

Organ* *f* *p*

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8

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

Euph. 1

S. 1
T. 1

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.

p

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

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

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14

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. *mp*

Bb Cl. 1 *mp*

Bb Cl. 2 *mp*

Euph. 1 *mp*

Euph. 2

S. 1
T. 1
ex - su - lesfi - li - i He - - væ, ex - su - lesfi - li - i He - - væ, ad te sus - pi - ra - mus, ge -

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

Vln. 1 *mp*

Vln. 2 *mp*

Vc. *mp*

Cb. *mp*

Org. *mp*

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27

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cnt.

Tbn.

Euph. 1

Euph. 2

S. 1
T. 1

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.

te, adte cla - ma - mus, ad te, adte cla - ma - mus, ad te sus - pi - ra - mus, ge - men - tes et

te, adte cla - ma - mus, ad te, adte cla - ma - mus, ad te sus - pi - ra - mus, ge - men - tes et

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42

Fl. 1
Fl. 2
Fl. 3
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cnt.
Tbn.
Euph. 1
Euph. 2
S. 1
T. 1
B.
Vln. 1
Vln. 2
Vc.
Cb.
Org.

-le.
-le.

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3. Eia, ergo

Hilarión Eslava

Andantino

Flute 1

Flute 2

Flute 3 *dol.*

Oboe

Bb Clarinet 1 *dol.*

Bb Clarinet 2

Bb Cornets *pp*

Trombone

Euphonium 1 (or Tuba) *p*

Euphonium 2 (or Tuba) *p*

Soprano 1 (or Tenor 1)

Soprano 2 (or Tenor 2)

Bass

1° Violin *dol.*

2° Violin *pp*

Violoncello *pp*

Contrabass *p*

Organ* *dol.*

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7

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Euph. 1

B.

Solo dol.

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

Vln. 1

Vln. 2

Vc.

Cb.

Org.

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14

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Bb Cl. 1 *p*

Bb Cl. 2 *p*

Euph. 1 *mp*

B. *mf*
tu - os mi - se - - ri - cordes o - cu - los ad nos con - ver - te, con - ver - - -

Vln. 1 *p*

Vln. 2 *p*

Vc. *mp*

Cb. *mp*

Org. *p*

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20 *rit.* *a tempo*

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Fl. 3 *mf* *pp*

Ob. *mf* *pp*

Bb Cl. 1 *mf* *pp*

Bb Cl. 2 *mf* *pp*

Euph. 1 *mf* *pp*

Euph. 2 *mf* *pp*

B. *dol.*
 -te; E - - ia, er - go, ad-vo-ca - - ta nos-tra, ad-vo-ca - - - ta nos-tra,

Vln. 1 *mf* *pp*

Vln. 2 *mf* *pp*

Vc. *mf* *p*

Cb. *mf* *p*

Org. *p*

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27

Fl. 1 *p* *mp* *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. *p* *mp* *f*

Bb Cl. 1 *f*

Bb Cl. 2 *f*

Bb Cnt. *f*

Tbn. *f*

Euph. 1 *f*

B. *mp* *f*
 il - - los_ tu - os mi - se - ri - cor - - des o - cu - los ad_ nos con - ver - te, ad nos con-

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

Cb. *f*

Org. *f*

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34 *menos*

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cnt.

Tbn.

Euph. 1

Euph. 2

S. 1
T. 1

S. 2
T. 2

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.

Solo dol.

Solo dol.

p

p

p

p

p

p

p

f

Et Jesum, be - - ne - dictum fructum ven - tris tu - i,

Et Jesum, be - - ne - dictum fructum ven - tris tu - i,

- ver - - - te.

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42

Fl. 1 *mf* *rit.* *p* *mp* *a tempo*

Fl. 2 *mf* *p* *mp*

Fl. 3 *mf* *p* *mf*

Ob. *mp* *mf* *p* *mf*

Bb Cl. 1 *mf* *p* *mf*

Bb Cl. 2 *mf* *p* *mf*

Bb Cnt. *1^o* *mp* *mf* *p* *mf*

Euph. 1 *mf* *p* *mf*

S. 1
T. 1 *mf* *mp*
no - bis post hoc ex - - - si - li - umos - ten - - - - - de, no-bispost

S. 2
T. 2 *mf* *mp*
no - bis post hoc ex - si - li - umos - ten - de, os - ten - - - - - de, no-bispost

Vln. 1 *p* *mf* *p* *mf*

Vln. 2 *p* *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

Org. *mf* *p* *mf*

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49

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *f*

Bb Cl. 1 *cresc. poco a poco* *p* *f*

Bb Cl. 2 *cresc. poco a poco* *p* *f*

Euph. 1 *cresc. poco a poco* *p* *f*

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

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

Vln. 1 *cresc. poco a poco* *p* *f*

Vln. 2 *cresc. poco a poco* *p* *f*

Vc. *cresc. poco a poco* *p* *f*

Cb. *cresc. poco a poco* *p* *f*

Org. *p* *cresc. poco a poco* *f*

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55

Fl. 1 *p* *mf* *rit.*

Fl. 2 *p* *mf*

Fl. 3 *f* *mf*

Ob. *p* *mp* *mf*

Bb Cl. 1 *p* *mf*

Bb Cl. 2 *p* *mf*

Bb Cnt. *1^o* *mp* *mf*

Euph. 1 *p* *mf*

S. 1
T. 1 *mp* *mf*
os - - - - ten - - - de, no - bis post hoc ex - - - si - - li - umos - ten - - - -

S. 2
T. 2 *mp* *mf*
os - - - - ten - - - de, no - bis post hoc — ex - si - - li - umos - ten - de, os - ten - - - -

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Org. *p* *mf*

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62 *a tempo*

Fl. 1 *p mp mf*

Fl. 2 *p mp mf*

Fl. 3 *p mf*

Ob. *p mf*

B♭ Cl. 1 *p mf* *cresc. poco a poco* *p*

B♭ Cl. 2 *p mf* *cresc. poco a poco* *p*

B♭ Cnt. *p*

Euph. 1 *p mf* *cresc. poco a poco* *p*

S. 1 *mp mf*

T. 1 *p*

S. 2 *mp mf*

T. 2 *p*

Vln. 1 *p mf* *cresc. poco a poco* *p*

Vln. 2 *p mf* *cresc. poco a poco* *p*

Vc. *p mf* *cresc. poco a poco* *p*

Cb. *p mf* *cresc. poco a poco* *p*

Org. *p mf* *cresc. poco a poco* *p*

de, no-bispost hoc ex-si-li-um, no-bispost hoc ex-si-li-um os -

de, no-bispost hoc ex-si-li-um, no-bispost hoc ex-si-li-um os -

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68

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Fl. 3 *ff*

Ob. *f* *ff*

Bb Cl. 1 *f* *ff*

Bb Cl. 2 *f* *ff*

Bb Cnt. *ff*

Tbn. *ff*

Euph. 1 *f* *ff*

S. 1
T. 1 *f* *ff*
-ten - - - de, os-ten - - - de, os - - - - - ten - - - de.

S. 2
T. 2 *f* *ff*
-ten - - - de, os-ten - - - de, os - - - - - ten - - - de.

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Org. *f* *ff*

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15

FL. 1

FL. 2

FL. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cnt.

Tbn.

Euph. 1

Euph. 2

S. 1
T. 1

S. 2
T. 2

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.

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

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

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

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21

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cnt.

Tbn.

Euph. 1

Euph. 2

S. 1
T. 1

S. 2
T. 2

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.

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

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

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

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Flute 1

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

Musical score for Flute 1, first movement 'Salve'. The score is in G minor (two flats) and common time (C). It consists of four staves of music. The first staff starts with a dynamic of *f* and a tempo marking of **Andante**. The second staff begins at measure 7 with dynamics *p* and *mp*. The third staff begins at measure 13 with a dynamic of *f*. The fourth staff begins at measure 19 with dynamics *mf*, *mp*, *p*, and *pp*. The piece concludes with a double bar line.

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

Musical score for Flute 1, second movement 'Ad te clamamus'. The score is in G minor (two flats) and common time (C). It consists of four staves of music. The first staff starts with a dynamic of *f* and a tempo marking of **Allegro Moderato**. The second staff begins at measure 8 with dynamics *mf* and *f*. The third staff begins at measure 14 with dynamics *mp*, *mf*, and *f*. The fourth staff begins at measure 25 with a dynamic of *mf*. The piece concludes with a double bar line.

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2

32 *mp* *mf* *f*

38 *ff*

41

3. Eia, ergo

Hilarión Eslava

Andantino

5 [1-5] *mp* 6 [7-12] *p* *mp*

17 *rit.* *a tempo* 5 [22-26] *p*

28 2 [30-31] *mp* *f*

36 *menos 10* [36-45] *mf* *rit.* *a tempo* *p* *mp*

49 *mf*

53 *f* *p* 3 [58-60]

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61 *rit.* *a tempo*

mf *p* *mp* *mf*

66 *f*

69 *ff*

4. O clemens, o pia

Hilarión Eslava

Andante mosso

f *p*

8

14 *mp* *f*

20

23

26 *ff*

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Flute 2

Salve Regina a Tres (in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

The score for the first movement 'Salve' is written in G minor (two flats) and common time (C). It consists of four staves of music. The first staff begins with a dynamic of *f* and a tempo marking of **Andante**. The second staff starts at measure 8 with dynamics of *p* and *mp*. The third staff starts at measure 14 with dynamics of *f*, *mf*, and *mp*. The fourth staff starts at measure 21 with dynamics of *p* and *pp*. The piece concludes with a fermata on a whole note G.

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

The score for the second movement 'Ad te clamamus' is written in G minor (two flats) and common time (C). It consists of four staves of music. The first staff begins with a dynamic of *f* and a tempo marking of **Allegro Moderato**. The second staff starts at measure 8 with a dynamic of *p*. The third staff starts at measure 14 with dynamics of *mp*, *mf*, and *mp*, and includes fingerings of 5 and 3. The fourth staff starts at measure 28 with dynamics of *mp* and *mf*. The piece concludes with a fermata on a whole note G.

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2

35 **3**
 [35-37] **ff**

3. Eia, ergo

Hilarión Eslava

Andantino

5 **6**
 [1-5] *mp* [7-12] *p* *mp*

17 *rit.* *a tempo* **11**
mf *pp* [22-32] *f*

34 *menos* **10** *rit.* *a tempo*
 [36-45] *mf* *p* *mp*

49 *mf* *f*

55 **3** *rit.* *a tempo*
p [58-60] *mf* *p* *mp*

64 *mf* *f*

69 *ff*

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4. O clemens, o pia

Hilarión Eslava

Andante mosso

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

10 *mp*

16 *f*

22

25 *ff*

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Flute 3

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

The score for the first movement 'Salve' is written for Flute 3 in G minor, 3/4 time, and marked 'Andante'. It consists of four staves of music. The first staff begins with a dynamic of *f* and a *pp* dynamic later. The second staff shows dynamics of *p* and *mp*. The third staff features *f* and *mf* dynamics. The fourth staff includes a double bar line with a '2' above it, indicating a second ending, with dynamics of *mp* and *pp*. Measure numbers 8, 14, and 20 are indicated at the start of their respective staves.

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

The score for the second movement 'Ad te clamamus' is written for Flute 3 in G minor, 3/4 time, and marked 'Allegro Moderato'. It consists of four staves of music. The first staff begins with a dynamic of *f* and includes triplets and a triplet of eighth notes. The second staff continues with various dynamics and articulation. The third staff features dynamics of *mp*, *mf*, and *f*, along with a triplet of eighth notes. The fourth staff includes dynamics of *mp* and *p*. Measure numbers 12, 18, and 26 are indicated at the start of their respective staves.

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2

32 *mp* *mf* *ff* [35-37] **3**

41

3. Eia, ergo

Hilarión Eslava

Andantino

dol. *mp*

7 **13** *rit.* *a tempo* **11** *menos*

[7-19] *mf* *pp* [22-32] *f* *p*

37 **4** *rit.*

[42-45] *mf*

48 *a tempo* **6** **5** *rit.* *a tempo*

p *mf* [49-54] *f* > [56-60] *mf* *p* *mf*

64 **6** *ff*

[64-69]

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4. O clemens, o pia

Hilarión Eslava

Andante mosso

Musical score for "O clemens, o pia" by Hilarión Eslava. The score is in G major, 2/4 time, and consists of five staves of music. The first staff starts with a dynamic of *f* and includes first and second endings. The second staff has a dynamic of *mp*. The third staff has a dynamic of *f*. The fourth and fifth staves feature rapid sixteenth-note passages and end with a dynamic of *ff*.

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Oboe

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

8

14

21

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

8

14

21

28

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2

33

40

3. Eia, ergo

Hilarión Eslava

Andantino

5 6 2

[1-5] mp [7-12] p [17-18] mp

19

rit. a tempo 5

[22-26] p

mf pp

31

menos 7

[36-42] mp

mp f

45

rit. a tempo 4

[49-52] f

mf p mf f

57

rit. a tempo 4

[64-67]

p mp mf p mf

68

f ff

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4. O clemens, o pia

Hilarión Eslava

Andante mosso

9

16

23

f

p

mp

f

ff

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B \flat Clarinet 1

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

f *pp*

7 *[10-11] mp*

15 *f* *mf* *mp*

21 *p* *pp*

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

f *p*

7

12

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

25 *mp*

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2

31

38

3. Eia, ergo

Hilarión Eslava

Andantino

dol.

mp

7

pp

13

p

19

rit. *a tempo*

mf *pp*

25

31

f *menos* *p*

38

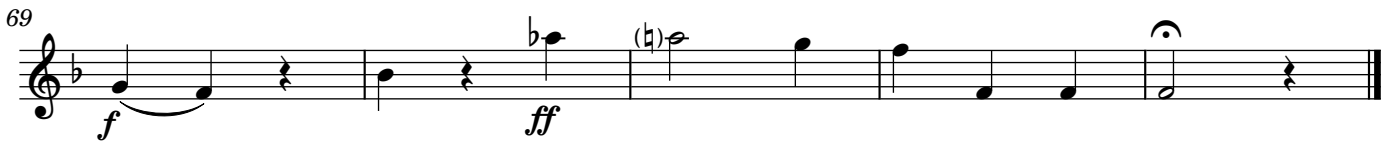
45

rit. *a tempo* *cresc. poco a poco*

mf *p* *mf* *p*

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4. O clemens, o pia

Hilarión Eslava



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B \flat Clarinet 2

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

f *pp*

8 *[10-13]* *mf* *mf*

19 *mf* *mp* *p* *pp*

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

f *p*

8 *mf* *f* *mf*

14 *mp*

20 *mf* *f* *mf*

27 *mp* *p* *mp*

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2
33

40

3. Eia, ergo

Hilarión Eslava

Andantino

8

14

20 *rit.* *a tempo*

26

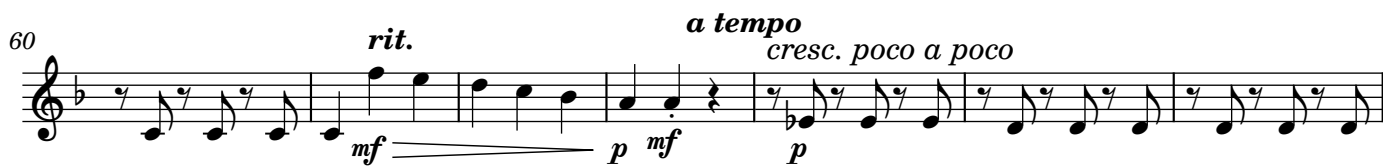
32 *menos*

40 *rit.*

47 *a tempo*
cresc. poco a poco

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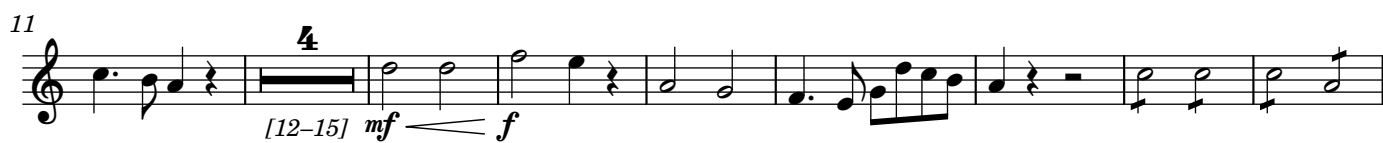
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4. O clemens, o pia

Hilarión Eslava

Andante mosso



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3. Eia, ergo

Hilarión Eslava

Andantino
5 [1-5] *mp* 13 [7-19] *rit.* *a tempo* 12 [21-32] *f*

36 *menos* 6 [36-41] *mp* 1° *mf* *rit.* *a tempo* *p* *mf*

49 8 [49-56] *mp* 1° *mf* *rit.*

63 *a tempo* 7 [64-70] *ff* *p*

4. O clemens, o pia

Hilarión Eslava

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

11 4 [12-15] *mf* *f*

21 *ff*

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Trombone

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

First staff of music for 'Salve'. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Andante'. The first measure starts with a forte (*f*) dynamic. The staff contains several measures of music, including a dynamic shift to pianissimo (*pp*) in the second measure.

Second staff of music for 'Salve', starting at measure 9. It features a 4-measure rest indicated by a bracket and the number '4'. The dynamic is marked *mf* with a crescendo hairpin leading to *f*. A bracket below the staff indicates measures [10-13].

Third staff of music for 'Salve', starting at measure 19. It shows a dynamic progression from *mf* to *mp* to *p* to *pp*. The staff includes various rhythmic values and a fermata over the final note.

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

First staff of music for 'Ad te clamamus'. It begins with a bass clef, a key signature of two flats, and a common time signature. The tempo is marked 'Allegro Moderato'. The first measure starts with a forte (*f*) dynamic. The staff includes a 19-measure rest indicated by a bracket and the number '19'. A bracket below the staff indicates measures [6-24].

Second staff of music for 'Ad te clamamus', starting at measure 25. It features a dynamic of *mf* and an 11-measure rest indicated by a bracket and the number '11'. A bracket below the staff indicates measures [28-38].

Third staff of music for 'Ad te clamamus', starting at measure 41. The staff contains several measures of music, ending with a fermata over the final note.

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3. Eia, ergo

Hilarión Eslava

Andantino **5** **13** *rit.* **a tempo** **12**

[1-5] *mp* [7-19] [21-32] *f*

36 **menos 10** *rit.* **a tempo** **12** *rit.* **a tempo**

[36-45] [49-60]

64 **7**

[64-70] *ff*

4. O clemens, o pia

Hilarión Eslava

Andante mosso **2**

[2-3] *f* *p*

10 **4**

[12-15] *mf* *f*

19

26

ff

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Euphonium (or Tuba) 1

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

Musical score for the first movement, 'Salve', in G minor, Segovia version. The score is written for Euphonium (or Tuba) 1 and is in 4/4 time. It begins with a dynamic of *f* and a tempo marking of *Andante*. The score consists of three staves of music. The first staff contains measures 1-8, the second staff contains measures 9-17, and the third staff contains measures 18-25. Dynamics include *f*, *pp*, *mf*, *mp*, and *p*. There are also markings for *[10-11]* and *[37-38]*.

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

Musical score for the second movement, 'Ad te clamamus', in G minor, Segovia version. The score is written for Euphonium (or Tuba) 1 and is in 4/4 time. It begins with a dynamic of *f* and a tempo marking of *Allegro Moderato*. The score consists of five staves of music. The first staff contains measures 1-8, the second staff contains measures 9-15, the third staff contains measures 16-23, the fourth staff contains measures 24-31, and the fifth staff contains measures 32-39. Dynamics include *f*, *p*, *mp*, *mf*, and *f*. There are also markings for *[37-38]* and *[10-11]*.

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3. Eia, ergo

Hilarión Eslava

Andantino

p *mp* *p* [7-12]

14

mp

20

mf *pp* *f* *rit.* *a tempo* *menos* *10*

[22-32] [36-45]

46

mf *p* *mf* *p* *rit.* *a tempo* *cresc. poco a poco*

53

f *p*

60

mf *p* *mf* *p* *rit.* *a tempo* *cresc. poco a poco*

67

f *ff*

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4. O clemens, o pia

Hilarión Eslava

Andante mosso



10



17



24



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Euphonium (or Tuba) 2

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

Musical score for the first movement, 'Salve', in G minor, Segovia version. The score is written for Euphonium (or Tuba) 2 and is in 4/4 time. It begins with a dynamic of *f* and a tempo marking of *Andante*. The score consists of three staves of music. The first staff starts with a *f* dynamic and a *pp* dynamic. The second staff starts with a *mp* dynamic and ends with a *mf* dynamic. The third staff starts with a *f* dynamic and ends with a *mf* dynamic. There are dynamic markings of *mf* and *mp* throughout the piece. The score ends with a 4-measure rest and a final bar line.

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

Musical score for the second movement, 'Ad te clamamus', in G minor, Segovia version. The score is written for Euphonium (or Tuba) 2 and is in 4/4 time. It begins with a dynamic of *f* and a tempo marking of *Allegro Moderato*. The score consists of five staves of music. The first staff starts with a *f* dynamic and ends with a *f* dynamic. The second staff starts with a *f* dynamic and ends with a *mf* dynamic. The third staff starts with a *mp* dynamic and ends with a *f* dynamic. The fourth staff starts with a *ff* dynamic and ends with a *f* dynamic. The fifth staff starts with a *f* dynamic and ends with a *f* dynamic. There are dynamic markings of *f*, *mf*, *mp*, and *ff* throughout the piece. The score ends with a final bar line.

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3. Eia, ergo

Hilarión Eslava

Andantino

p *mp* **13** *rit.* *mf*
 [7-19]

21 *a tempo* **13** *f* *menos* **10** *rit.*
pp [22-34] [36-45]

48 *a tempo* **12** *rit.* *a tempo* **10**
 [49-60] [64-73]

4. O clemens, o pia

Hilarión Eslava

Andante mosso

mp *f* *p*

9 *mp*

17 *f*

24 *ff*

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1° Violin

Salve Regina a Tres (in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

8

13

19

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

8

14

20

27

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2

33

Musical notation for measures 2-33. The key signature has two flats (B-flat and E-flat). The music consists of chords and rests. Dynamics include *f* and *ff*. A hairpin crescendo is shown from measure 24 to 33.

40

Musical notation for measures 40-43. The music consists of chords and rests. The piece ends with a double bar line.

3. Eia, ergo

Hilarión Eslava

Andantino

dol.

Musical notation for measures 1-7. The key signature has two flats. The time signature is 3/4. The music features a melodic line with a *dol.* marking. Dynamics include *mp*.

7

Musical notation for measures 8-12. The music consists of a steady eighth-note accompaniment. Dynamics include *pp*.

13

Musical notation for measures 13-17. The music consists of eighth-note accompaniment. Dynamics include *p*.

18

Musical notation for measures 18-23. The music consists of eighth-note accompaniment. Dynamics include *mf* and *pp*. Tempo markings include *rit.* and *a tempo*.

24

Musical notation for measures 24-29. The music consists of eighth-note accompaniment. Dynamics include *f*.

30

Musical notation for measures 30-35. The music consists of eighth-note accompaniment. Dynamics include *f*.

36

menos

Musical notation for measures 36-42. The music consists of eighth-note accompaniment. Dynamics include *p*.

43

Musical notation for measures 43-46. The music consists of eighth-note accompaniment. Dynamics include *mf* and *p*. Tempo markings include *rit.* and *a tempo*.

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49 *cresc. poco a poco*

55 *rit.*

62 *a tempo* *cresc. poco a poco*

68

4. O clemens, o pia

Hilarión Eslava

Andante mosso

9

15

21

24

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2° Violin

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

8

13

19

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

8

14

20

27

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2

33

40

3. Eia, ergo

Hilarión Eslava

Andantino

8

14

20

26

32

40

47

54

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61 *rit.* *a tempo* *cresc. poco a poco*

mf *p* *mf* *p*

68

f *ff*

4. O clemens, o pia

Hilarión Eslava

Andante mosso

p *p*

9

p *mp*

15

f

22

ff

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Violoncello

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

8

14

21

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

7

13

18

25

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2

31

38

3. Eia, ergo

Hilarión Eslava

Andantino

9

17

25

32

41

48

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56 *rit.*

p *mf*

63 *a tempo*
cresc. poco a poco

p *mf* *p*

69

f *ff*

4. O clemens, o pia

Hilarión Eslava

Andante mosso

p *f* *p*

9

p *f* *p*

14

mp *f*

20

p *f* *p*

25

p *ff*

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Contrabass

Salve Regina a Tres

(in G-minor, Segovia version)

1. Salve

Hilarión Eslava

Andante

Musical score for Contrabass, first movement 'Salve'. The score is in G minor (two flats) and common time (C). It consists of five staves of music. The first staff starts with a forte (*f*) dynamic and a piano (*pp*) dynamic. The second staff has a mezzo-piano (*mp*) dynamic. The third staff has mezzo-forte (*mf*) and piano (*p*) dynamics. The fourth staff has piano (*p*) and piano-piano (*pp*) dynamics. The fifth staff has piano (*p*) and piano-piano (*pp*) dynamics. The tempo is marked 'Andante'.

2. Ad te clamamus

Hilarión Eslava

Allegro Moderato

Musical score for Contrabass, second movement 'Ad te clamamus'. The score is in G minor (two flats) and common time (C). It consists of five staves of music. The first staff starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has mezzo-piano (*mp*) and forte (*f*) dynamics. The fifth staff has mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. The tempo is marked 'Allegro Moderato'.

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2

31

38

3. Eia, ergo

Hilarión Eslava

Andantino

8

15

21 *a tempo*

29

36 *menos*

44

51

58

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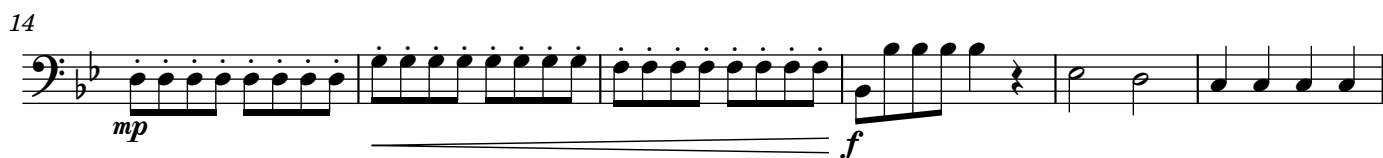
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4. O clemens, o pia

Hilarión Eslava

Andante mosso



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Organ

Salve Regina

(in G-minor, Valladolid version)

1. Salve

Hilarión Eslava, 1864

Andante Mosso

The first system of the musical score for 'Salve Regina' is in G minor, 3/4 time, and marked 'Andante Mosso'. It begins with a forte (*f*) dynamic in the right hand, playing chords, while the left hand plays a simple bass line. The system concludes with a piano (*pp*) dynamic.

The second system of the musical score starts at measure 8. It features a piano (*p*) dynamic in the right hand with a melodic line, and the left hand continues with chords and a bass line.

The third system of the musical score starts at measure 13. It includes dynamic markings of mezzo-forte (*mf*) and forte (*f*) in the right hand, with the left hand providing harmonic support through chords and bass notes.

The fourth system of the musical score starts at measure 19. It features dynamic markings of mezzo-forte (*mf*), mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*) in the right hand, with the left hand playing chords and a bass line.

Source material did not indicate whether the organ part is obligato or a reduction. In the editor's opinion, it may be used either way.

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2. Ad te clamamus

Hilarión Eslava, 1864

Allegro Moderato

First system of the musical score, measures 1-7. The piece is in B-flat major, 2/4 time, and marked *Allegro Moderato*. The first measure starts with a forte (*f*) dynamic. A triplet of eighth notes appears in the right hand of the second measure. The piece concludes the system with a piano (*p*) dynamic.

Second system of the musical score, measures 8-13. The music continues with a piano (*p*) dynamic throughout this system.

Third system of the musical score, measures 14-19. The music continues with a mezzo-piano (*mp*) dynamic throughout this system.

Fourth system of the musical score, measures 20-26. The dynamics fluctuate, starting with mezzo-forte (*mf*), reaching forte (*f*) in measure 22, and returning to mezzo-forte (*mf*) by measure 26.

Fifth system of the musical score, measures 27-32. The dynamics fluctuate, starting with mezzo-piano (*mp*), reaching piano (*p*) in measure 31, and returning to mezzo-piano (*mp*) by measure 32.

Sixth system of the musical score, measures 33-39. The dynamics fluctuate, starting with mezzo-forte (*mf*), reaching forte (*f*) in measure 35, and culminating in fortissimo (*ff*) in measure 38.

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40

3. Eia, ergo

Hilarión Eslava, 1864

Andante

dol.

6

mp

p

13

p

19

rit.

a tempo

p

25

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4

31

menos

39

44

rit.

a tempo

51

57

rit.

63

a tempo

69

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4. O clemens, o pia

Hilarión Eslava, 1864

Andante mosso

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a mezzo-piano (*mp*) dynamic. The first few measures feature a melody in the right hand with a half note and a quarter note, while the left hand provides a simple accompaniment. A forte (*f*) dynamic marking appears in the second measure of the second staff. The system concludes with a piano (*p*) dynamic marking.

The second system starts at measure 10. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth notes. A mezzo-piano (*mp*) dynamic marking is present in the final measure of this system.

The third system begins at measure 15. The right hand has a more complex melodic passage with some grace notes. The left hand continues with a steady accompaniment. A forte (*f*) dynamic marking is used in the second measure of this system.

The fourth system starts at measure 21. The right hand features a rapid, repetitive melodic pattern. The left hand provides a consistent accompaniment with chords. The system ends with a mezzo-piano (*mp*) dynamic marking.

The fifth system begins at measure 24. The right hand continues with the rapid melodic pattern. The left hand accompaniment remains steady. The system concludes with a fortissimo (*ff*) dynamic marking.

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Vocal Parts with Organ

Salve Regina a Tres

(in G-minor, Segovia version)

Hilarión Eslava



SSB or TTB Choir with Solos & Chamber Orchestra

ART: *"Virgen con Niño"*, Luis de Morales y taller, 1535

CPE-674

Salve Regina a Tres

(in G-minor, Segovia version)

Hilarión Eslava

Andante

1. Salve

Soprano 1
(or Tenor 1)

Soprano 2
(or Tenor 2)

Bass

Organ*

p Sal - ve, Sal - ve Re -

p Sal - ve, Sal - ve Re -

p Sal - ve, Sal - ve Re -

f *pp*

7

S. 1
T. 1

S. 2
T. 2

B.

Org.

-gi - - na, Ma-termise - ri-cor - di-æ,

-gi - - na, Ma-termise - ri-cor - di-æ *mp* vi - - - ta, dul - ce - - - do,

-gi - - na, Ma-termise - ri-cor - di-æ,

*Source material did not indicate whether the organ part is obligato or a reduction. In the editor's opinion, it may be used either way.)

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12

S. 1
T. 1

mf ————— *f*

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

S. 2
T. 2

mp ————— *f*

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

B.

mp ————— *f*

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

Org.

p ————— *mf* ————— *f*

17

S. 1
T. 1

mf ————— *mp*

nos ³ - - - - - tra, sal - - - - - ve, sal - - - - -

S. 2
T. 2

mf ————— *mp*

nos - - - - - tra, sal - - - - - ve, sal - - - - -

B.

mf ————— *mp*

nos - - - - - tra, sal - - - - - ve, sal - - - - -

Org.

mf ————— *mp*

21

S. 1
T. 1

Solo p

-ve, sal - - - - - ve.

S. 2
T. 2

Solo p

-ve, sal - - - - - ve.

B.

Solo p

-ve, sal - - - - - ve.

Org.

p ————— *pp*

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17

S. 1
T. 1

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

B.

He - - væ, ad te sus - pi - ra - mus, ge - men - tes et flen - tes in hac la - - cri -

Org.

23

S. 1
T. 1

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

B.

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

Org.

29

S. 1
T. 1

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

B.

te, ad te cla - ma - mus, ad te sus - pi - ra - mus, ge - men - tes et flen - tes in

Org.

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35

S. 1
T. 1

f *ff*

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

B.

b^b *ff*

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

Org.

f *ff*

42

S. 1
T. 1

-le.

B.

-le.

Org.

3. Eia, ergo

Hilarión Eslava

Andantino

Soprano 1
(or Tenor 1)

Soprano 2
(or Tenor 2)

Bass

Organ*

6

B.

Solo dol.

Org.

mp

p

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

12

B.

mf

Org.

p

nos - tra, il - - - los tu - os mi - se - - ri - cor - des o - culos ad

17

B.

rit.

a tempo

dol.

Org.

p

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

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23

B. *mp*

-ca - - - ta_ nos-tra, ad-vo-ca - - - ta nos-tra, il - - - los_ tu - os mi-

Org.

29

B. *f*

-se-ri-cor - - des o-culos ad nos con-ver-te, ad nos_ con-ver - - -

Org. *f*

35

S. 1 *meno*
T. 1 *Solo dol.*

S. 2 *Solo dol.*
T. 2

B. *p*

Et_ Jesum, be - - ne - dic-tumfructum ven - tris tu - i,
Et_ Jesum, be - - ne - dic-tumfructum ven - tris tu - i,
-te.

Org. *p*

42

S. 1 *mf*
T. 1 *mf*

S. 2 *mf*
T. 2 *mf*

Org. *mf*

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

rit.

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48 *a tempo*

S. 1 *mp* *mf*
T. 1 -de, no-bispost hoc ex-si-li-um, no-bispost hoc ex-si-li-um os -

S. 2 *mp* *mf*
T. 2 -de, no-bispost hoc ex-si-li-um, no-bispost hoc ex-si-li-um os -

Org. *p* *mf* *p* *cresc. poco a poco*

53 *f* *mp*
S. 1 -ten - - de, os-ten - de, os - - - - ten - - - de, no - - bis post

S. 2 *f* *mp*
T. 2 -ten - - de, os-ten - de, os - - - - ten - - - de, no - bispost hoc ex -

Org. *f* *p*

59 *mf* *rit.* *p* *a tempo*
S. 1 hoc ex - - - si - - li - umos - ten - - - - - - - - - - de, no-bispost

S. 2 *mf* *p* *mp*
T. 2 -si - - li - umos-ten - de, os - ten - - - - - - - - - - de, no-bispost

Org. *mf* *p* *mf*

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64

S. 1
T. 1

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

mf *f*

S. 2
T. 2

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

mf *f*

Org.

p
cresc. poco a poco

69

S. 1
T. 1

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

ff

S. 2
T. 2

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

ff

Org.

f *ff*

4. O clemens, o pia

Hilarión Eslava

Andante mosso

Soprano 1
(or Tenor 1)

f *mp*

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

Soprano 2
(or Tenor 2)

f *mp*

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

Bass

mp *f* *mp*

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

Organ*

mp *f* *p*

8

S. 1
T. 1

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

S. 2
T. 2

mp

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

B.

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

Org.

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13

S. 1
T. 1

S. 2
T. 2

B.

Org.

f *ff* *f*

mf *f* *ff*

mf *f* *ff*

mp *f*

O dul - - cis Vir - - go, O

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

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

18

S. 1
T. 1

S. 2
T. 2

B.

Org.

f *f*

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

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

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

22

S. 1
T. 1

S. 2
T. 2

B.

Org.

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

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

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

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26

S. 1
T. 1

S. 2
T. 2

B.

Org.

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