

# Salve Regina

(from Segovia, in G minor)

Hilarión Eslava



**SATB Choir with Chamber Orchestra**

*(Organ Reduction by Composer)*

ART: *"Virgen de la Leche"*; artist unknown, copy by Bernard van Orley, 1575

CPE-673

# Salve Regina

(from Segovia, in G-minor)

Hilarión Eslava

**Andante**

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of 'Andante' and a dynamic marking of 'f' (forte). The key signature is G minor (two flats). The time signature is 4/4. The score includes parts for Flute, C Clarinet 1, C Clarinet 2, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Violoncello, Contrabass, and Organ Red. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a bar. The instrumental parts feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Organ Red part is marked '(by composer)'. The score is presented on a single page, which is page 2 of the manuscript.

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The image shows a page of a musical score, page 3, with a system number 6 at the top left. The score is arranged in a grand staff format with the following parts from top to bottom: Flute (Fl.), Clarinet 1 (C Cl. 1), Clarinet 2 (C Cl. 2), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vc.), Cello (Cb.), and Organ/Reduction (Org. Red.). The key signature is B-flat major (two flats). The Flute, Violin 1, and Organ/Reduction parts feature a sixteenth-note scale-like passage starting with a grace note, marked with a '6' below it. The Clarinet parts have a rhythmic pattern of eighth notes. The string parts (S., A., T., B., Vc., Cb.) play a steady eighth-note accompaniment. The Organ/Reduction part provides harmonic support with chords and bass lines.

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9

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

6

6

6

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13

Fl. *mf* *f*

C Cl. 1 *mf* *f*

C Cl. 2 *mf* *f*

S. *p*  
Sal - ve Re - gi - na,

A. *p*  
Sal - ve Re - gi - na,

T. *p*  
Sal - ve Re - gi - na,

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

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

Org. Red. *mf* *p* *mf*

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19

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

Ma-ter mi-se - ri - cor-di-æ, vi - - - ta dul - ce - do, sal - ve,

Ma-ter mi-se - ri - cor-di-æ, vi - - - ta dul - ce - do, sal - ve,

Ma-ter mi-se - ri - cor-di-æ, vi - - - ta dul - ce - do, sal - ve,

Ma-ter mi-se - ri - cor-di-æ, vi - - - ta dul - ce - do, sal - - ve,

25

Fl.

C Cl. 1

C Cl. 2

S.  
et spes nos-tra, sal - ve. Ad te, ad te cla - ma -

A.  
et spes nos-tra, sal - ve. Ad te, ad te cla - ma -

T.  
et spes nos-tra, sal - ve. Ad te, ad te cla - ma -

B.  
et spes nos-tra, sal - - ve. Ad te, ad te cla - ma -

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

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31

Fl. *mf* *mp* *f*

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

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

S. *mf* *mp* *f*  
 mus ex-su-les fi-lii He-væ, Ad te, ad te sus-pi-ra -

A. *mf* *mp* *f*  
 mus ex-su-les fi-lii He-væ, Ad te, ad te sus-pi-ra -

T. *mf* *mp* *f*  
 mus ex-su-les fi-lii He-væ, Ad te, ad te sus-pi-ra -

B. *mf* *mp* *f*  
 mus ex-su-les fi-lii He-væ, Ad te, ad te sus-pi-ra -

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vc. *mf* *mp* *f*

Cb. *mf* *mp* *f*

Org. Red. *mf* *mp* *f*

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36

Fl. *mf mp f*

C Cl. 1 *mf mp f*

C Cl. 2 *mf mp f*

S. *mf mp > > f*  
 mus ge - men - tes et flen - tes in hac la - cri - ma - rum val -

A. *mf mp > > f*  
 mus ge - men - tes et flen - tes in hac la - cri - ma - rum val -

T. *mf mp > > f*  
 mus ge - men - tes et flen - tes in hac la - cri - ma - rum val -

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

Vln. 1 *mf mp f*

Vln. 2 *mf mp f*

Vc. *mf mp f*

Cb. *mf mp f*

Org. Red. *mp f*

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**Andante mosso**

42

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

le.

le.

le.

le.

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

*f*

*p*

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

*f*

*p*

*mp*

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48

Fl. *f*

C Cl. 1 *f*

C Cl. 2 *f*

S.

A.

T. *f*  
Et Je-sum,

B. *f*  
tu - os mi - se - ricor-des o - cu-los ad nos con - ver - te.

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

Cb. *f*

Org. Red. *f*

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53

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

*f*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

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

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57

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.  
dic - tum fruc-tum ven - - - tris tu-i no - - - bis post hoc ex -

B.  
no - - - bis post hoc ex -

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

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62

Fl.

C Cl. 1

C Cl. 2

S.

A.

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

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

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

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66

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.  
8 si - li - um os - ten - de. Et

B.  
si - li - um os - ten - de. Et Je - - - - - sum,

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

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70

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

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

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73

Fl.

C Cl. 1

C Cl. 2

S.

A.

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

B.  
dic - tum fruc - - - - tum ven - tris, ven - - - - -

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

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77

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.  
- - - - tris, fruc - tum ven - tris tu - - - i, ven - - - -

B.  
- - - - tris, fruc - tum ven - tris tu - - - i, ven - - - -

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

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81

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

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

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

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

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

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86

Fl.

C Cl. 1

C Cl. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

*f*

*mp* *f* *mp* *f*

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

*mp* *f* *mp* *f*

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

*mp* *f* *mp* *f*

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

*mp* *f* *mp* *f*

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

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

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

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

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

*p*

91

Fl. *mf* *f*

C Cl. 1 *mf* *f*

C Cl. 2 *mf* *f*

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

A. *p* *mf* *mp* *f*  
no - bis post hoc ex - si - li-um, no - bis post hoc ex - si - li-um

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

B. *p* *mf* *mp* *f*  
no - bis post hoc ex - si - li-um, no - bis post hoc ex - si - li-um

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

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

Vc. *mf* *mp* *f*

Cb. *mf* *mp* *f*

Org. Red. *mf* *mp* *f*

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1° Tempo

95

Fl. *p* *mf* *f*

C Cl. 1 *mf* *f*

C Cl. 2 *mf* *f*

S. *p* *p*  
os - - - - ten - de, O cle-mens,

A. *p* *p*  
os - - - - ten - de, O cle-mens,

T. *p* *p*  
os - - - - ten - de, O cle-mens,

B. *p* *mf* *p* *f*  
os - - - - ten - de, O cle-mens O cle-mens, O pi - a,

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

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

Vc. *p* *mf* *p* *f*

Cb. *p* *mf* *p* *f*

Org. Red. *p* *mf* *p* *f*

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104

Fl. *f*

C Cl. 1 *f*

C Cl. 2 *f*

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

A. *mp* *f* *mp*  
O pi - a, O dul-cis Vir - go Ma - ri - - a, O

T. *mp* *f*  
O pi - a, O dul-cis Vir - go Ma - ri - - a,

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

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vc. *mp* *f* *p*

Cb. *mp* *f* *p*

Org. Red. *mp*

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111

Fl. *mp* *f* *mf*

C Cl. 1 *mf* *f* *mf*

C Cl. 2 *f* *mf*

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

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

T. *mf* *f* *p*  
O pi - - a, O cle - mens, O pi - - a, O dul - cis

B. *f* *p*  
O cle - mens, O pi - - a, O dul - cis

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

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

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

Org. Red.

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116

Fl.

C Cl. 1

C Cl. 2

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

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

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

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

Vln. 1

Vln. 2

Vc.

Cb.

Org.  
Red.

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# Flute

## Salve Regina (from Segovia, in G-minor)

Hilarión Eslava

**Andante**

*f*

6

6

10

6

*mf*

[15-16] *f*

18

[19-20] *mf* *f* *f*

26

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

34

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

**Andante mosso**

42

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

50

*f* *mp*

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2  
56 *mf* [58-59] 2

Musical staff 56-59: Treble clef, key signature of two flats. Measure 56 starts with a half note G4, followed by quarter notes A4, Bb4, A4, G4. Measure 57 has a half note G4, quarter notes A4, Bb4, A4. Measure 58 has a half note G4, quarter notes A4, Bb4, A4. Measure 59 has a half note G4, quarter notes A4, Bb4, A4. A second ending bracket covers measures 58 and 59, marked with a '2' above it.

64 *mf*

Musical staff 64-67: Treble clef, key signature of two flats. Measure 64: quarter notes G4, A4, Bb4, A4. Measure 65: quarter notes G4, A4, Bb4, A4. Measure 66: quarter notes G4, A4, Bb4, A4. Measure 67: quarter notes G4, A4, Bb4, A4.

70

Musical staff 70-73: Treble clef, key signature of two flats. Measure 70: quarter notes G4, A4, Bb4, A4. Measure 71: quarter notes G4, A4, Bb4, A4. Measure 72: quarter notes G4, A4, Bb4, A4. Measure 73: quarter notes G4, A4, Bb4, A4.

77 *mf*

Musical staff 77-80: Treble clef, key signature of two flats. Measure 77: quarter notes G4, A4, Bb4, A4. Measure 78: quarter notes G4, A4, Bb4, A4. Measure 79: quarter notes G4, A4, Bb4, A4. Measure 80: quarter notes G4, A4, Bb4, A4.

86 *f* *mf* *f*

Musical staff 86-89: Treble clef, key signature of two flats. Measure 86: quarter notes G4, A4, Bb4, A4. Measure 87: quarter notes G4, A4, Bb4, A4. Measure 88: quarter notes G4, A4, Bb4, A4. Measure 89: quarter notes G4, A4, Bb4, A4.

94 *p* *mf* 1° Tempo [100-101] *f* 2

Musical staff 94-101: Treble clef, key signature of two flats. Measure 94: quarter notes G4, A4, Bb4, A4. Measure 95: quarter notes G4, A4, Bb4, A4. Measure 96: quarter notes G4, A4, Bb4, A4. Measure 97: quarter notes G4, A4, Bb4, A4. Measure 98: quarter notes G4, A4, Bb4, A4. Measure 99: quarter notes G4, A4, Bb4, A4. Measure 100: quarter notes G4, A4, Bb4, A4. Measure 101: quarter notes G4, A4, Bb4, A4. A first ending bracket covers measures 94-99, marked with a 'p' below. A second ending bracket covers measures 100-101, marked with a '2' above and an 'f' below. The tempo marking '1° Tempo' is above measure 97.

103 [104-105] *f* [108-110] *mp* *f* 2 3

Musical staff 103-110: Treble clef, key signature of two flats. Measure 103: quarter notes G4, A4, Bb4, A4. Measure 104: quarter notes G4, A4, Bb4, A4. Measure 105: quarter notes G4, A4, Bb4, A4. Measure 106: quarter notes G4, A4, Bb4, A4. Measure 107: quarter notes G4, A4, Bb4, A4. Measure 108: quarter notes G4, A4, Bb4, A4. Measure 109: quarter notes G4, A4, Bb4, A4. Measure 110: quarter notes G4, A4, Bb4, A4. A first ending bracket covers measures 104-105, marked with a '2' above and an 'f' below. A second ending bracket covers measures 108-110, marked with a '3' above and an 'mp' below. A final 'f' is below measure 110.

114 *mf*

Musical staff 114-117: Treble clef, key signature of two flats. Measure 114: quarter notes G4, A4, Bb4, A4. Measure 115: quarter notes G4, A4, Bb4, A4. Measure 116: quarter notes G4, A4, Bb4, A4. Measure 117: quarter notes G4, A4, Bb4, A4.

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# C Clarinet 1

## Salve Regina (from Segovia, in G-minor)

Hilarión Eslava

Andante

*f*

8 *mf*

14 *f* *mf* *f* *f*

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

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

43 **Andante mosso**  
*f* *p* *mp* *f*

51 *f* *mp* *mf*

58 *f* *mf* *f*

[62-63]

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2

66

**10**

[66-75]

**2**

[84-85]

86

*f*

*mf*

*f*

[95-96]

**2**

98

**1° Tempo**

*mf*

[100-101]

*f*

[104-105]

*f*

**2**

**2**

108

**4**

[108-111]

*mf*

*f*

*mf*

**5**

[115-119]

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# C Clarinet 2

## Salve Regina (from Segovia, in G-minor)

Hilarión Eslava

Andante



Andante mosso



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2  
66 **10**  
[66-75]

82 **2**  
[84-85] *f*

91 **2**  
*mf* *f* [95-96]

98 **1° Tempo**  
*mf* **2** *f* [100-101] **2** *f* [104-105] **3** [108-110]

111 **5**  
*f* *mf* [115-119]

# Violin 1

## Salve Regina (from Segovia, in G-minor)

Hilarión Eslava

**Andante**

*f*

6

6

10

6

*mf*

[15-16] *f*

18

2

[19-20] *mf* *f* *p* *f*

*mf* >

28

*p* *mp* *f* *mp* *f* >

36

*mf* *mp* *f*

44 **Andante mosso**

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

51

*f* *mp* *mf*

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2  
57



Musical staff 57-63: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line with various rhythmic values including eighth and sixteenth notes, and rests. The music concludes with a double bar line.

64



Musical staff 64-68: Treble clef, key signature of two flats. The staff contains a melodic line with various rhythmic values. A dynamic marking of *mf* is placed below the staff towards the end of the line.

69



Musical staff 69-73: Treble clef, key signature of two flats. The staff contains a melodic line with various rhythmic values, including eighth notes and rests.

74



Musical staff 74-83: Treble clef, key signature of two flats. The staff contains a melodic line with various rhythmic values, including quarter notes and rests.

84



Musical staff 84-90: Treble clef, key signature of two flats. The staff contains a melodic line with various rhythmic values. Dynamic markings *p*, *mf*, *mp*, *f*, *p*, and *f* are placed below the staff with slurs indicating crescendos and decrescendos.

91



Musical staff 91-97: Treble clef, key signature of two flats. The staff contains a melodic line with various rhythmic values. Dynamic markings *p*, *mf*, *mp*, *f*, and *p* are placed below the staff with slurs.

98

1° Tempo



Musical staff 98-109: Treble clef, key signature of two flats. The staff contains a melodic line with various rhythmic values, including eighth notes and rests. Dynamic markings *mf*, *f*, and *f* are placed below the staff. Rehearsal marks [100-101] and [104-105] are indicated above the staff with a '2' above each.

110



Musical staff 110-116: Treble clef, key signature of two flats. The staff contains a melodic line with various rhythmic values, including eighth notes and rests. Dynamic markings *p*, *f*, *mf*, and *p* are placed below the staff with slurs.

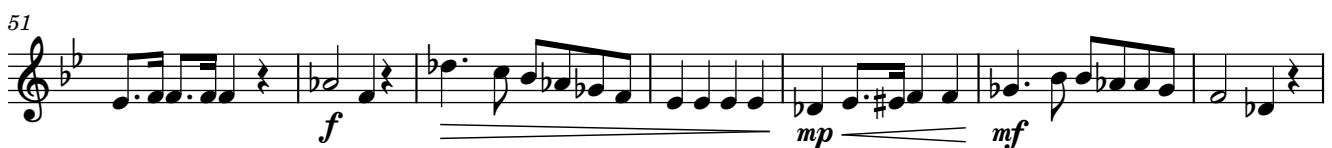
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# Violin 2

## Salve Regina (from Segovia, in G-minor)

Hilarión Eslava

Andante



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2  
58

66

70

77

86

93

1° Tempo

103

113

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# Violoncello

## Salve Regina (from Segovia, in G-minor)

Hilarión Eslava

Andante



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69



75



81



88



95

1° Tempo



106



114

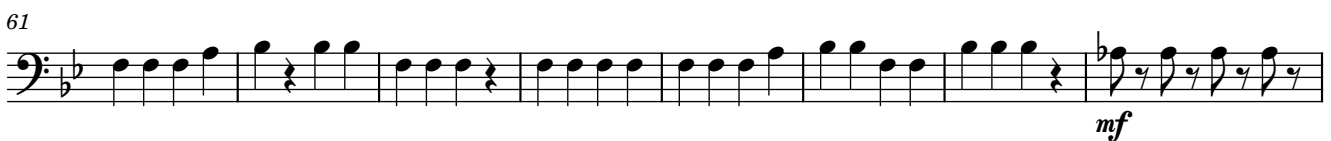
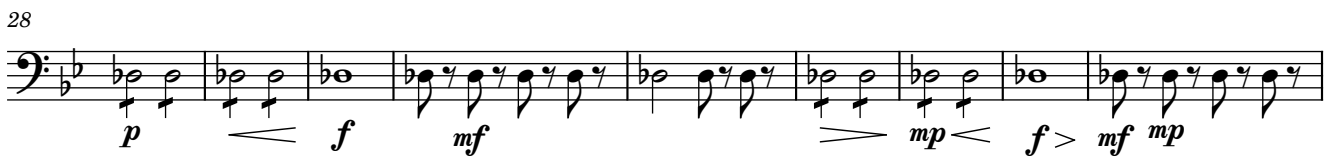


# Contrabass

## Salve Regina (from Segovia, in G-minor)

Hilarión Eslava

Andante



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69



76



83



90



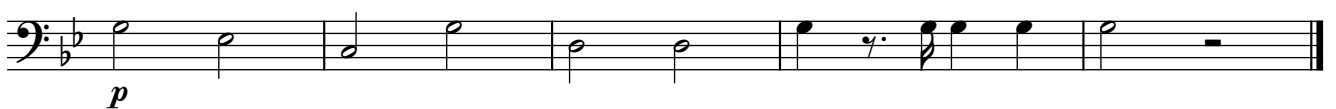
98 1° Tempo



109



115



Vocal Parts with Organ Reduction

# Salve Regina

(from Segovia, in G minor)

Hilarión Eslava



**SATB Choir with Chamber Orchestra**  
(Organ Reduction by Composer)

ART: "Virgen de la Leche"; artist unknown, copy by Bernard van Orley, 1575

CPE-673

# Salve Regina

(from Segovia, in G-minor)

Hilarión Eslava

**Andante**

Soprano

Alto

Tenor

Bass

Organ Reduction  
(by Composer\*)

*f*

*\*Composer's note: Use flute stops for quiet sections and trumpet / cornet stops for louder sections.*

Org. Red.

5

6

Org. Red.

8

6

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13

S. *p*  
Sal - ve Re - gi - na,

A. *p*  
Sal - ve Re - gi - na,

T. *p*  
Sal - ve Re - gi - na,

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

Org. Red. *mf* *p* *mf*

19

S. *mp* *mf* *f* *mp*  
Ma - ter mi - se - ri - cor - di - æ, vi - - ta dul - ce - do, sal - ve,

A. *mp* *mf* *f* *mp*  
Ma - ter mi - se - ri - cor - di - æ, vi - - ta dul - ce - do, sal - ve,

T. *mp* *mf* *f* *mp*  
Ma - ter mi - se - ri - cor - di - æ, vi - - ta dul - ce - do, sal - ve,

B. *mp* *mf* *f* *mp*  
Ma - ter mi - se - ri - cor - di - æ, vi - - ta dul - ce - do, sal - - ve,

Org. Red. *p* *mf* *p* *f*

25

S. *f* *mp*  
et spes. nos-tra, sal - ve. Ad te, ad te cla -

A. *f* *mp*  
et spes. nos-tra, sal - ve. Ad te, ad te cla -

T. *f* *mp*  
et spes. nos-tra, sal - ve. Ad te, ad te cla -

B. *f* *mp*  
et spes. nos-tra, sal - ve. Ad te, ad te cla -

Org. Red. *mp*

30

S. *f* *mf* *mp*  
ma - - - mus ex - su-les fi - lii He - væ, Ad

A. *f* *mf* *mp*  
ma - - - mus ex - su-les fi - lii He - væ, Ad

T. *f* *mf* *mp*  
ma - - - mus ex - su-les fi - lii He - væ, Ad

B. *f* *mf* *mp*  
ma - - - mus ex - su-les fi - lii He - væ, Ad

Org. Red. *f* *mf* *mp*

34

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

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

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

B. *f* *mf* *mp* >  
te, ad te sus - pi - ra - - - mus ge - men - tes et

Org. Red. *f* *mp*

38

S. > *f*  
flen - tes in hac la - cri - ma - rum val - - le.

A. > *f*  
flen - tes in hac la - cri - ma - rum val - - le.

T. > *f*  
flen - tes in hac la - cri - ma - rum val - - le.

B. > *f*  
flen - tes in hac la - cri - ma - rum val - - le.

Org. Red. *f*

6 **Andante mosso**

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

B. *f* *mp* *mf* *f*

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

Org. Red. *f* *p* *f*

49 *f*

T. *f*

Et Je - sum,

B. *f*

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

Org. Red. *f*

53 *mp* *mf*

T. *mp* *mf*

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

Org. Red. *mp* *mf*

57 *mf*

T. *mf*

dic - tum fruc - tum ven - - - tris tu - i no - - - bis post

B. *mf*

no - - - bis post

Org. Red. *mf*

61

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

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

Org. Red.

66

T. *mf* si - li - um os - ten - de. *mf* Et

B. si - li - um os - ten - de. Et Je - - - - sum,

Org. Red.

70

T. Je - - - - sum, be - - - - ne - - - - dic - - - - tum,

B. be - - - - ne - - - - dic - - - - tum be - - - - ne - - -

Org. Red.

73

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

B. dic - tum fruc - - - tum ven - tris, ven - - - - -

Org. Red.

77

T. - - - - tris, fruc - tum ven - tris tu - - - i, ven - - - - -

B. - - - - tris, fruc - tum ven - tris tu - - - i, ven - - - - -

Org. Red.

81

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

A. *p* no - bis post hoc *mf* ex - si - - - li-um,

T. - - - - tris tu - - i. *p* no - bis post hoc *mf* ex - si - - - li-um,

B. - - - - tris tu - - i. *p* no - bis post hoc *mf* ex - si - - - li-um,

Org. Red.

86

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

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

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

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

Org. Red. *p*

91

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

A. *p* *mf* *mp* *f*  
no - bis post hoc ex - si - li-um, no - bis post hoc ex - si - li-um

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

B. *p* *mf* *mp* *f*  
no - bis post hoc ex - si - li-um, no - bis post hoc ex - si - li-um

Org. Red. *mf* *mp* *f*

95 *p* *1° Tempo* *p*

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

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

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

B. os - - - - - ten - - de, *mf* O cle - mens *p* O cle - mens,

Org. Red. *p* *mf* *p*

102 *mp* *f* *mp* *f*

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

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

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

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

Org. Red. *f* *mp*

110

*mp* *f*

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

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

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

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

Org. Red.

115

*p*

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

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

T. *p* O dul - cis Vir - - go Ma - - ri - - - - a.

B. *p* O dul - cis Vir - - go Ma - - ri - - - - a.

Org. Red.

# Organ Reduction

\**Composer's note:* Use flute stops for quiet sections and trumpet/cornet stops for louder sections.

## Salve Regina (from Segovia, in G-minor)

Hilarión Eslava

**Andante**

*f*

5

6

7

10

*mf*

15

*p* *mf* *p* *mf*

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23

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

29

*f* *mf* *mf* *mf*

33

*mp* *f* *mp* *mp*

37

*mp* *mp* *mp* *f* *f* *mp*

43 **Andante mosso**

*f* *f* *p* *p* *f* *f*

49

*f* *f* *f* *f* *f* *f*

53

53

*mp* *mf*

Musical score for measures 53-57. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 53 starts with a treble staff chord of B-flat, D-flat, and F, followed by a melodic line. The bass staff has a whole note B-flat. Dynamic markings *mp* and *mf* are present.

58

58

Musical score for measures 58-63. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 58 features a treble staff with eighth notes and a bass staff with eighth notes.

64

64

*mf*

Musical score for measures 64-68. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 64 features a treble staff with chords and a bass staff with eighth notes. A dynamic marking *mf* is present.

69

69

Musical score for measures 69-72. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 69 features a treble staff with eighth notes and a bass staff with eighth notes.

73

73

Musical score for measures 73-76. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 73 features a treble staff with chords and a bass staff with eighth notes.

77

77

Musical score for measures 77-80. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 77 features a treble staff with chords and a bass staff with eighth notes.

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82

87

93

1° Tempo

101

110

115