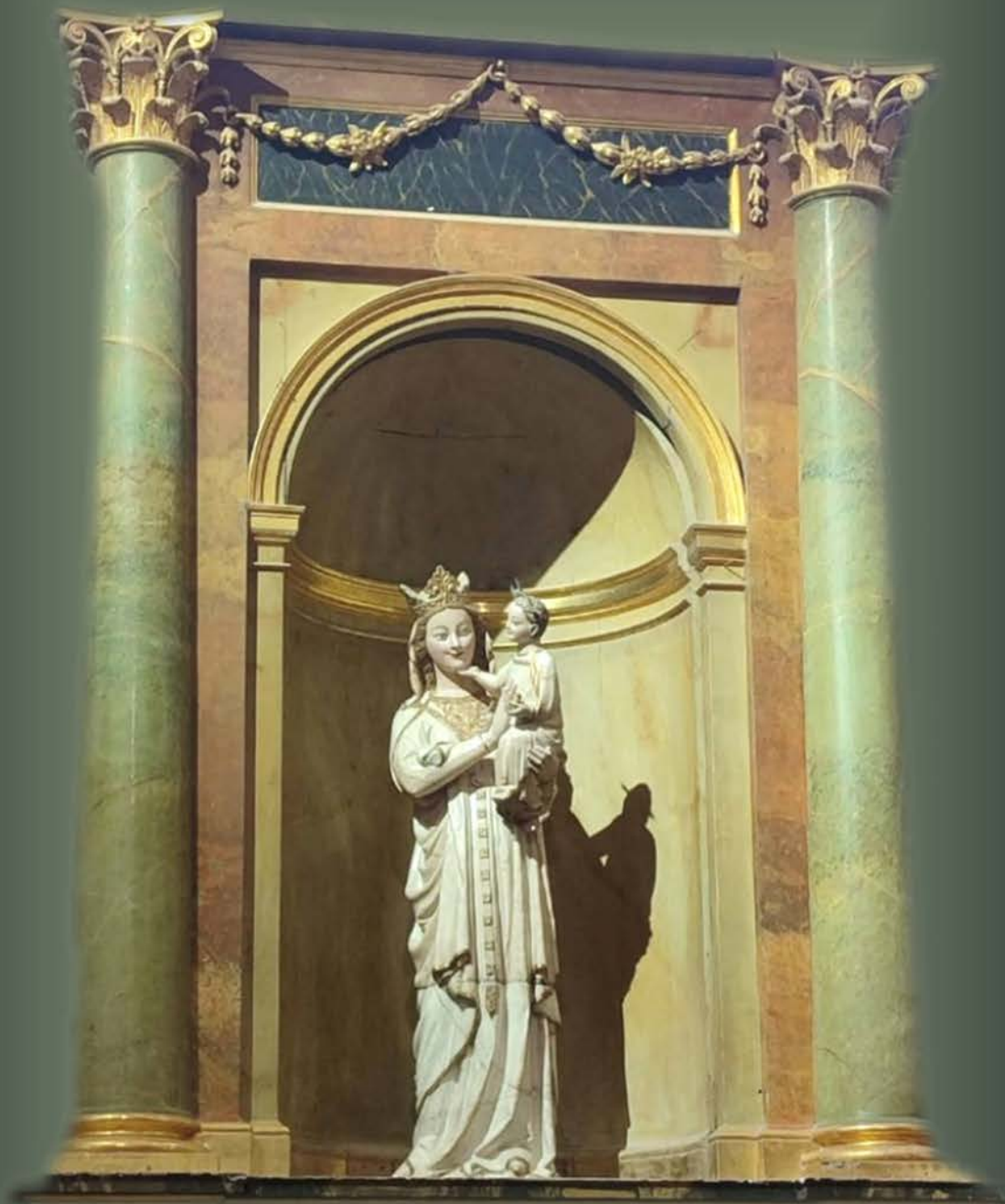


# Salve Regina a Cuatro Voces

(in C-minor, Palencia version)

Hilarión Eslava



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

**ART:** Statue of the Virgin at Catedral de San Antolín, Palencia, Spain; Photo by Maguel 2025

**CPE-459**

# Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

The score is written for a full orchestra and four vocal parts. The key signature is C minor (three flats) and the time signature is common time (C). The tempo is marked **Largo**. The score is divided into three measures. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The instrumental parts include:

- Flute 1 & 2:** Play a melodic line starting with a forte (*f*) dynamic, followed by a piano (*p*) section, and then a section with accents.
- Horns in Eb:** Play a simple harmonic accompaniment, starting with a forte (*f*) dynamic and moving to mezzo-piano (*mp*).
- Violins 1 & 2:** Violins 1 play a melodic line similar to the flutes, while Violins 2 play a supporting harmonic line.
- Contrabasses:** Play a melodic line in the bass register, mirroring the flute parts.
- Organ Obligato:** Labeled *Flautados*, it plays a melodic line in the bass register.
- Keyboard Reduction:** Provides a full piano accompaniment for the entire score.

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Fl. 1

Fl. 2

E♭ Hn.

S.

A.

T.

B.

Vlins. 1

Vlins. 2

Cbs.

Org.

KB

Sal-ve, sal-ve,

Sal-ve, sal-ve,

Sal-ve, sal-ve,

Sal-ve, sal-ve,

7<sup>b</sup> 5 6 7  
3 4 5

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Fl. 1

Fl. 2

E $\flat$  Hn.

S.  
sal - ve, Re - gi - na, ma - ter mi - se - - - ri - - - -

A.  
sal - ve, Re - gi - na, ma - ter mi - se - - - - ri - - - -

T.  
sal - ve, Re - gi - na, ma - ter mi - se - - - - ri - - - -

B.  
sal - ve, Re - gi - na, ma - ter mi - se - - - - ri - - - -

Vlms. 1

Vlms. 2

Cbs.

Org.  
*f* 7 3 7 6  
5

KB

9

Fl. 1 *mf* *p* *pp*

Fl. 2 *mf* *p* *pp*

E♭ Hn. *mf*

S. cor - di - æ,

A. cor - di - æ,

T. cor - di - æ,

B. cor - di - æ,

Vlins. 1 *mf* *p* *pp*

Vlins. 2 *mf* *p*

Cbs. *mf* *p*

Org. *p*  $\sharp 6$ /<sub>5</sub>

KB *mf* *p* *pp*

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11

Fl. 1  
*dol.*

Fl. 2  
*dol.*

E♭ Hn.  
8  
*mp*

S.

A.

T.

B.

Vlins. 1  
*dol.*

Vlins. 2  
*p*

Cbs.  
*mp*

Org.  
*mp*

7

KB  
*dol.*

13

Fl. 1

Fl. 2

E♭ Hn.

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

A. *mf*  
Vi - - - - - ta - - - - - dul - - -

T.

B.

Vlins. 1

Vlins. 2

Cbs.

Org.  
3 7

KB  
3 7

15

Fl. 1

Fl. 2

E♭ Hn.

S.  
ce - - do, dul - - - ce - - - - do et spes nos -

A.  
ce - - - - do, dul - ce - - - - do et spes nos - - -

T.  
Vi - - - - ta dul - - - ce - - - - do, et spes nos -

B.  
Vi - - - - ta dul - - - ce - - - - do, et spes nos -

Vlms. 1

Vlms. 2

Cbs.

Org.  
5 7 ♭ 6 5 6

KB

18

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

E♭ Hn. *mf* *f*

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

A. *mf* *f*  
tra, et spes nos - - - tra sal - - - ve.

T. *mf* *f*  
tra, et spes nos - - - tra sal - - - ve.

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

Vlins. 1 *mf* *f*

Vlins. 2 *mf* *f*

Cbs. *mf* *f*

Org. *mf* *f*  
#4 3 5 8 5 4 7

KB *mf* *f*

## Allegro Moderato

21

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

Fl. 2 *p* *f* *p*

E♭ Hn. *f* *p* *f* *p*

S. *p* *f* *p*  
 Ad te, ad te cla - ma - mus E - xu - les fi - lii He - væ, Ad

A. *p* *f* *p*  
 Ad te, ad te cla - ma - mus E - xu - les fi - lii He - væ, Ad

T. *f*  
 E - xu - les fi - lii He - væ,

B. *f*  
 E - xu - les fi - lii He - væ,

Vlms. 1 *p* *f* *p*

Vlms. 2 *p* *f* *p*

Cbs. *f* *p*

Org. *f* *p* *f* *p*  
 3 5 7 8 3 3 5 3  
 4 4 + 4

KB *p* *f* *p*

26

Fl. 1

Fl. 2

E♭ Hn.

S.  
te, ad te cla - ma - mus E - - xu - les fi - lii He - væ, ge -

A.  
te, ad te cla - ma - mus E - - xu - les fi - lii He - væ,

T.  
E - - xu - les fi - lii He - væ,

B.  
E - - xu - les fi - lii He - væ, ge -

Vlins. 1

Vlins. 2

Cbs.

Org.  
3 6 7 8 3 3 7 3

KB

31

Fl. 1 *p* *mp*

Fl. 2

E♭ Hn. *mp*

S. *mp*  
men - - - tes et flen - - - tes, ge - men - - - tes et flen - - - tes in

A. *p* *mp*  
ge-men - - - tes et flen - - - tes, ge-men - - - tes in hac

T. *p* *mp*  
ge-men - - - tes et flen - - - tes, ge-men - - - tes in hac

B. *mp*  
men - - - tes et flen - - - tes, ge - men - - - tes et flen - - - tes in

Vlms. 1 *p*

Vlms. 2 *mp*

Cbs. *mp*

Org. *mp*

KB

35

Fl. 1

Fl. 2

E♭ Hn.

S.

A.

T.

B.

Vlins. 1

Vlins. 2

Cbs.

Org.

KB

*mf* *f* *p* *dol.*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p* *dol.*

*mf* *f* *p* *dol.*

hac lac-ri - ma - rum, lac-ri - ma - rum val - - - le.

lac - - - ri - ma - - - rum val - - - - - le.

lac - - - ri - ma - - - rum val - - - - - le.

lac - - - ri - ma - - - rum val - - - - - le.

hac lac-ri - ma - rum val - - - - - le.

$\begin{matrix} b5 & \sharp 5 & 6 & \sharp 6 \\ & & 4 & 3 \end{matrix}$  *mf*  $\begin{matrix} b5 & \sharp 5 & 6 & \sharp 6 \\ & & 4 & 3 \end{matrix}$  *f*

40

Fl. 1

Fl. 2

E♭ Hn.

S.

A.

T.

B.

Vlms. 1

Vlms. 2

Cbs.

Org.

KB

8

8

6 5 / 4 3

7 5

7 5

5 4 3

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46

Fl. 1

Fl. 2

E $\flat$  Hn.

S.

A. *mp*  
E - - - ia\_ er - go ad - vo - ca - ta\_

T. *mp*  
E - - - ia\_ er - go ad - vo - ca - ta\_

B.

Vlms. 1 *p*

Vlms. 2 *f* *p*

Cbs.

Org.

KB

6 3  
4

5 5

52

Fl. 1

Fl. 2

E $\flat$  Hn.

S.

A.

T.

B.

Vlms. 1

Vlms. 2

Cbs.

Org.

KB

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

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

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

7 5 *f* 7 5 *p* 5/4

57

Fl. 1

Fl. 2

E♭ Hn.

S.

A.

T.

B.

Vlms. 1

Vlms. 2

Cbs.

Org.

KB

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

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

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

*mp* *f* *p*

nos tra, il - - - los tu - - - os mi - se - ri -

nos tra, il - - - los tu - - - os mi - se - ri -

62

Fl. 1 *p*

Fl. 2 *p*

E♭ Hn.

S.

A.  
cor-des, mi - - - se-ri cor - - - des\_ o - - - cu - los, mi - - - se-ri-

T.  
cor-des, mi - - - se-ri cor - - - des\_ o - - - cu - los, mi - se - ri

B.

Vlms. 1

Vlms. 2

Cbs.

Org.

KB

b6

67

Fl. 1

Fl. 2

E♭ Hn.

S.

A.

T.

B.

Vlins. 1

Vlins. 2

Cbs.

Org.

KB

cor - - des o - - - cu - los ad nos, ad nos, ad nos, ad nos, ad

cor - - des o - - - cu - los ad nos, ad nos, ad nos, ad nos, ad

*p* *mp* *p* *mp*

6 6 6 4 7 +

72 *a tempo*

Fl. 1  
*mp* — *mf* — *mf*

Fl. 2  
*mp* — *mf* — *mf*

E♭ Hn.  
*mf*

S.

A.  
*mf* — *mp* — *mf*  
 nos\_ con - - ver - - te, ad nos, ad nos, ad nos\_ con -

T.  
*mf* — *mp* — *mf*  
 nos\_ con - - ver - - te, ad nos, ad nos, ad nos\_ con -

B.

Vlins. 1  
*mf* — *mp*

Vlins. 2  
*mf* — *mp*

Cbs.  
*mf* — *mp*

Org.  
*mf*  $\frac{7}{2}$  7 + 7 6 7 6  
 4 4 4 4

KB  
*mf* — *mp*

78 *a tempo*

Fl. 1 *f* *ff*

Fl. 2 *f*

E♭ Hn. *f*

S. *ff*  
Et Je - sum be - ne - dic - tum fruc - tum ven - tris

A. *f* *ff*  
ver - te. Et Je - sum be - ne - dic - tum fruc - tum ven - tris

T. *f* *ff*  
ver - te. Et Je - sum be - ne - dic - tum fruc - tum ven - tris

B. *ff*  
Et Je - sum be - ne - dic - tum fruc - tum ven - tris

Vlms. 1 *f* *ff*

Vlms. 2 *f* *ff*

Cbs. *f*

Org. *f* *f* 5 7 8 3 3  
4 +

KB *f* *ff*

83

Fl. 1

Fl. 2

E♭ Hn.

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

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

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

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

Vlns. 1

Vlns. 2

Cbs.

Org.  
5 3 3 6 7 8 3 3  
4 4 +

KB

87

Fl. 1

Fl. 2

E♭ Hn.

S.

A.

T.

B.

Vlms. 1

Vlms. 2

Cbs.

Org.

KB

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

7 3

mf 3

90

Fl. 1

Fl. 2

E♭ Hn.

S.

A.

T.

B.

Vlins. 1

Vlins. 2

Cbs.

Org.

KB

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

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

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

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

6 5

6 4

94

Fl. 1

Fl. 2

E♭ Hn.

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

A.  
no - bis post hoc ex - - - si - - - li - um no - bis post hoc ex - -

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

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

Vlins. 1

Vlins. 2

Cbs.

Org.  
*f*  
6  
5

KB

97

Fl. 1

Fl. 2

E♭ Hn.

S.

A.

T.

B.

Vlms. 1

Vlms. 2

Cbs.

Org.

KB

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

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

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

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

5 6 3

4

102 **Largo**

Fl. 1 *f p*

Fl. 2 *f p*

E♭ Hn. *f mp*

S. *f mf*  
O! O, cle-mens, O! O,

A. *f mf*  
O! O, cle-mens, O! O,

T. *f mf*  
O! O, cle-mens, O! O,

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

Vlins. 1 *f p*

Vlins. 2 *f p*

Cbs. *f p*

Org. *f p*

KB *f p*

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105

Fl. 1

Fl. 2

E♭ Hn.

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

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

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

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

Vlins. 1

Vlins. 2

Cbs.

Org.  
7 3 7 6/5 | 4 6/4 43

KB

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107

Fl. 1  
*mf* > *f* *ff*

Fl. 2  
*mf* > *f* *ff*

E♭ Hn.  
*f*

S.  
*f* > *ff*  
 O, dul - cis, O, dul - cis Vir - go, Ma - ri - - - a.

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

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

B.  
 > *f* > *ff*  
 O, dul - cis, O, dul - cis Vir - go, Ma - ri - - - a.

Vlms. 1  
*mf* > *f* *ff*

Vlms. 2  
*mf* > *f* *ff*

Cbs.  
*f* *ff*

Org.  
*f* *ff*  
 6 4 6 4 3 6 6 4 3 6 6 6 6 4 7 +

KB  
*mf* > *f* *ff*

# Flute 1

## Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

**Allegro Moderato**

The musical score is written for a single flute part. It begins with a **Largo** tempo marking. The first staff starts with a forte (**f**) dynamic, followed by piano (**p**) passages. The piece includes several measures of **dol.** (dolce) and dynamic markings such as **mf**, **pp**, and **f**. The tempo changes to **Allegro Moderato** at the 18th measure. This section features a variety of dynamics, including **mf**, **f**, and **p**, with some **dol.** markings. The score concludes with a final **dol.** passage.

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2

41

47

59

78

85

92

98

103

106

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# Flute 2

## Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

**Allegro Moderato**

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2  
43 8 5  
  
[48-52] *f*

54 4 3 8  
  
[54-57] *f* [59-61] *p* [64-71] *mp* ————— *mf*

74 *a tempo* *a tempo*  
  
[74-76] *mf* ————— *f*

83  
  
*mf*

89  
  
*f*

95  
  
*f*

102 **Largo**  
  
*f* *p*

104  
  
*mp*

107  
  
*mf* *f* *ff*

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# Horns in E $\flat$

## Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

**Allegro Moderato**

**a tempo**

**Largo**

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

*mp* *mf* *f*

*f* *p* *<f* *p* *<f*

*p* *mp* [35-68] *p*

*mf* *f*

*mf* *f*

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mp* *f*

[105-106] *f*

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# Violin 1

## Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

**Allegro Moderato**

3  
6  
9  
11  
15  
20  
27  
34  
39

*f* *p* *f* *p* *mf* *pp* *dol.* *mf* *f* *f* *p* *f* *p* *f* *p* *f* *dol.* *p*

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2

46

Musical staff 46-52: Treble clef, key signature of two flats. Measures 46-52. Dynamics: *p*, *mp*. Includes accents (>) and a hairpin crescendo.

53

Musical staff 53-59: Treble clef, key signature of two flats. Measures 53-59. Dynamics: *f*, *p*, *mp*, *f*, *p*. Includes accents (>) and a hairpin crescendo.

60

Musical staff 60-67: Treble clef, key signature of two flats. Measures 60-67. Dynamics: *mf*, *mp*. Includes a hairpin crescendo.

68

Musical staff 68-75: Treble clef, key signature of two flats. Measures 68-75. Dynamics: *mf*, *mp*. Includes a hairpin crescendo. Tempo marking: *a tempo*.

76

Musical staff 76-83: Treble clef, key signature of two flats. Measures 76-83. Dynamics: *f*, *ff*. Includes a hairpin crescendo. Tempo marking: *a tempo*.

84

Musical staff 84-90: Treble clef, key signature of two flats. Measures 84-90. Dynamics: *mf*. Includes a hairpin crescendo.

91

Musical staff 91-96: Treble clef, key signature of two flats. Measures 91-96. Dynamics: *f*. Includes a hairpin crescendo.

97

Musical staff 97-101: Treble clef, key signature of two flats. Measures 97-101. Dynamics: *f*. Includes a hairpin crescendo.

102

Musical staff 102-103: Treble clef, key signature of two flats. Measures 102-103. Dynamics: *f*, *p*. Tempo marking: **Largo**. Includes accents (>).

104

Musical staff 104-106: Treble clef, key signature of two flats. Measures 104-106. Dynamics: *mp*. Includes accents (>).

107

Musical staff 107-110: Treble clef, key signature of two flats. Measures 107-110. Dynamics: *mf*, *f*, *ff*. Includes accents (>).

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# Violin 2

## Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

The musical score for Violin 2, titled "Salve a Cuatro Voces" (In C-Minor, Palencia Version) by Hilarión Eslava, 1851, is presented in a single system. The piece is in C minor, 4/4 time, and begins with a "Largo" tempo marking. The score consists of nine staves of music, with measure numbers 5, 9, 12, 14, 16, 21, 26, and 32 indicated at the start of their respective staves. The first staff (measures 1-4) features a dynamic range from *f* to *p*. The second staff (measures 5-8) continues with *f* and *p* dynamics. The third staff (measures 9-11) starts with *mf* and *p*. The fourth staff (measures 12-13) is a continuous sixteenth-note pattern. The fifth staff (measures 14-15) continues this pattern. The sixth staff (measures 16-19) includes dynamics *mp*, *mf*, and *f*. The seventh staff (measures 21-25) is marked "Allegro Moderato" and features dynamics *p*, *f*, and *p*. The eighth staff (measures 26-31) includes dynamics *f* and *p*. The ninth staff (measures 32-35) includes dynamics *mp*, *mf*, and *f*. The score concludes with a double bar line at the end of the ninth staff.

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2

39



45



52



60



67



74

*a tempo*

*a tempo*



81



87



96

**Largo**



103



107



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# Contrabass

## Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

6

11

15

21 **Allegro Moderato**

28

38

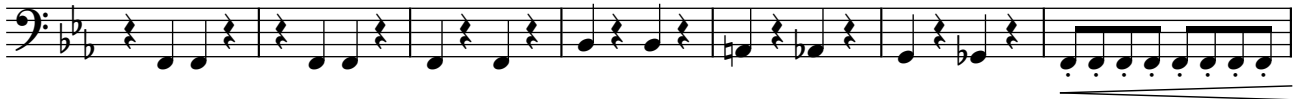
47

54

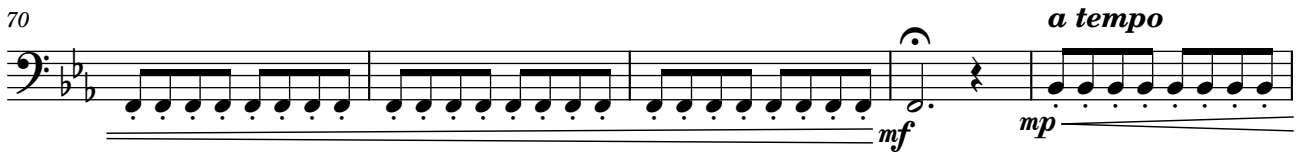
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2

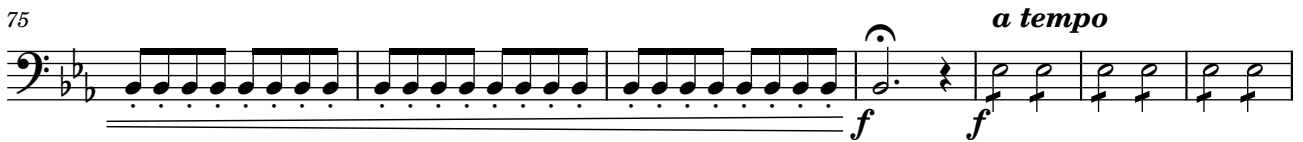
63



70



75



82



89



95



102

**Largo**



107



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# Organ Obligato

## Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

*Flautados*

5

10

14

19

**Allegro Moderato**

25

32

35

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2

39

Musical staff 39-46: Bass clef, key signature of two flats. Measure 39 starts with a *p* dynamic. Fingerings: 6/4, 5/3, 7/5, 7/5, 5/4, 5/4. A fermata is placed over the final measure.

47

Musical staff 47-54: Bass clef, key signature of two flats. Measure 47 starts with a *p* dynamic. Fingerings: 6/5, 6/5, 6/4, 3/4, 7/5, 7/5. A *f* dynamic appears in measure 52. A fermata is placed over the final measure.

55

Musical staff 55-62: Bass clef, key signature of two flats. Measure 55 starts with a *p* dynamic. Fingerings: 5/4, 6/5, 6/5. A *f* dynamic appears in measure 57. A fermata is placed over the final measure.

63

Musical staff 63-69: Bass clef, key signature of two flats. Measure 63 starts with a *p* dynamic. Fingerings: b6, 6, 6, 6. A fermata is placed over the final measure.

70

Musical staff 70-74: Bass clef, key signature of two flats. Measure 70 starts with a *mf* dynamic. A *a tempo* marking appears in measure 72. A fermata is placed over the final measure.

75

Musical staff 75-80: Bass clef, key signature of two flats. Measure 75 starts with a *f* dynamic. A *a tempo* marking appears in measure 77. A fermata is placed over the final measure.

81

Musical staff 81-84: Bass clef, key signature of two flats. Measure 81 starts with a *f* dynamic. Fingerings: 7+, 8, 3, 3, 5/4, 3, 3, 6/4. A fermata is placed over the final measure.

85

Musical staff 85-88: Bass clef, key signature of two flats. Measure 85 starts with a *f* dynamic. Fingerings: 7+, 8, 3, 3, 7, 3. A fermata is placed over the final measure.

89

mf  $\frac{6}{5}$   $\frac{6}{4}$

95

f  $\frac{5}{6}$   $\frac{6}{4}$  3

101

**Largo**

f p  $\frac{6}{5}$  7 3 7  $\frac{6}{5}$

106

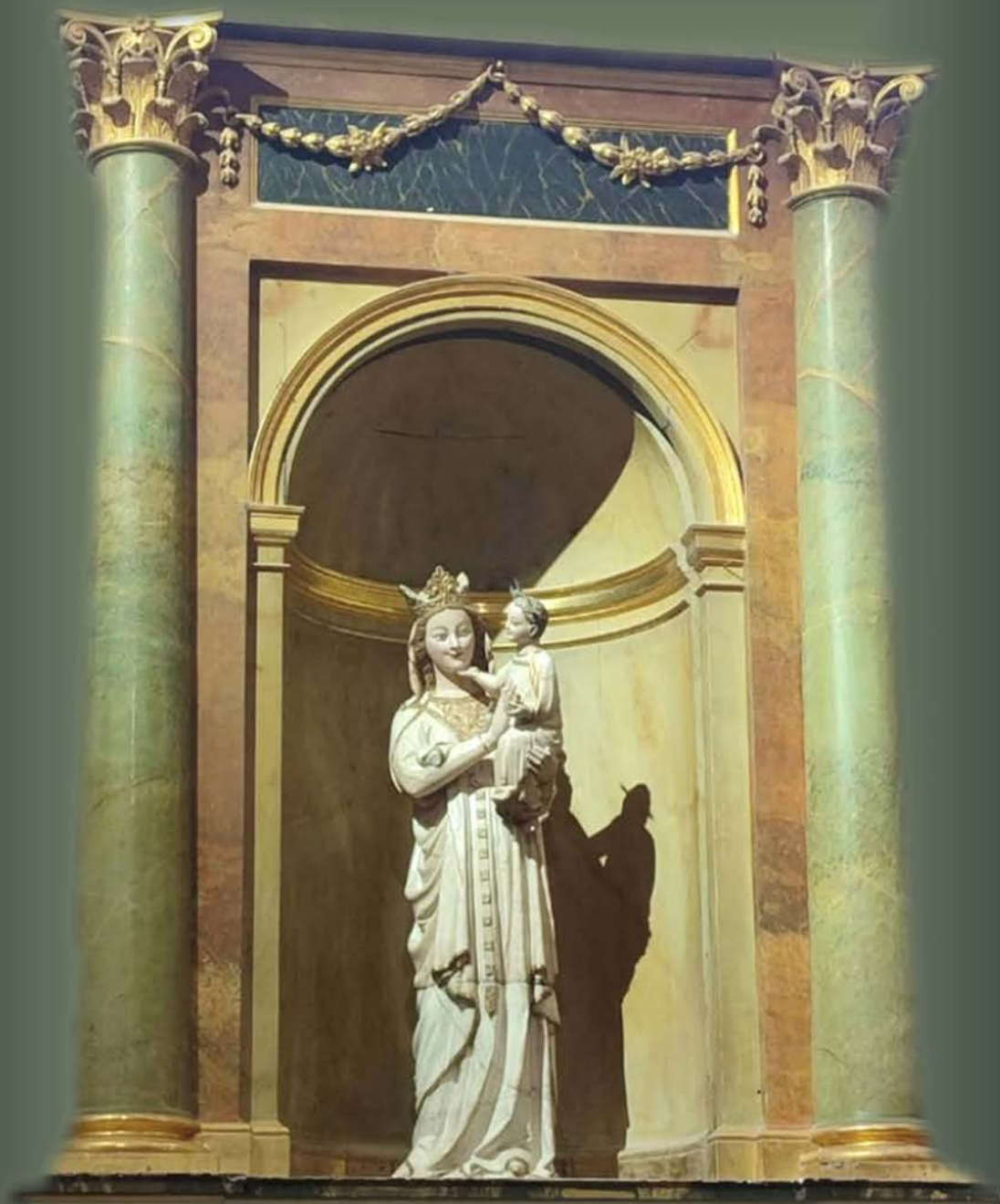
$\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$  6  $\frac{6}{4}$  6  $\frac{6}{4}$  7 + ff

f

Vocal Parts with Keyboard Reduction  
**Salve Regina a Cuatro Voces**

(in C-minor, Palencia version)

Hilarión Eslava



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

**ART:** Statue of the Virgin at Catedral de San Antolín, Palencia, Spain; Photo by Maguel 2025

CPE-459

# Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

Soprano

Alto

Tenor

Bass

Keyboard Reduction



4

S.

A.

T.

B.

KB

*f* *mf*

Sal-ve, sal-ve,

*f* *mf*

Sal-ve, sal-ve,

*f* *mf*

Sal-ve, sal-ve,

*f* *mf*

Sal-ve, sal-ve,

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7

S. *f*  
sal - ve, Re - - gi - na, ma - ter mi - - se - - - ri - - - -

A. *f*  
sal - ve, Re - - gi - na, ma - ter mi - - se - - - ri - - - -

T. *f*  
sal - ve, Re - - gi - na, ma - ter mi - - se - - - ri - - - -

B. *f*  
sal - ve, Re - - gi - na, ma - ter mi - - se - - - ri - - - -

KB *f*

9

S. cor - di - æ,

A. cor - di - æ,

T. cor - di - æ,

B. cor - di - æ,

KB *mf* *p* *pp*

11

KB *dol.*

13 *mf*

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

A. *mf* Vi - - - - ta dul - - ce - - - do, dul -

T. *mf* Vi - - - - ta dul -

B. *mf* Vi - - - - ta dul -

KB

16 *mp* *mf*

S. ce - - - - do et spes nos - tra, et spes nos - - tra

A. *mp* *mf* ce - - - - do et spes nos - - - tra, et spes nos - - tra

T. *mp* *mf* ce - - - - do, et spes nos - - tra, et spes nos - - tra

B. *mp* *mf* ce - - - - do, et spes nos - - tra et spes nos - tra

KB

Allegro Moderato

19

*f* *p*

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

A. sal - - ve. Ad te, ad te cla - ma - mus

T. sal - - ve.

B. sal - - - ve.

KB

24

*f* *p*

S. E - - - xu-les fi - lii He - - - væ, Ad te, ad te cla - ma - mus

A. E - - - xu-les fi - lii He - - - væ, Ad te, ad te cla - ma - mus

T. E - - - xu-les fi - lii He - - - væ,

B. E - - - xu-les fi - lii He - - - væ,

KB

6

28

*f* *p* *mp*

S. E - - xu-les fi-lii He - væ, ge - men - - - tes et flen - - tes, ge -

A. E - - xu-les fi-lii He - væ, ge-men - - - tes et flen - -

T. E - - xu-les fi-lii He - væ, ge-men - - - tes et flen - -

B. E - - xu-les fi-lii He - væ, ge - men - - - tes et flen - - tes, ge -

KB

=

33

*mf* *mp* *mf* *mf*

S. men - - - tes et flen - - - tes in hac lac-ri - ma - - rum, lac-ri -

A. tes, ge-men - - - tes in hac lac - - - ri - ma - - - rum

T. tes, ge-men - - - tes in hac lac - - - ri - ma - - - rum

B. men - - - tes et flen - - - tes in hac lac-ri - ma - - rum

KB

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37 *f*

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

A. *f* val - - - - - le.

T. *f* val - - - - - le.

B. *f* val - - - - - le.

KB *f* *p* *dol.*

42

KB

49 *mp*

A. *mp* E - - ia\_ er-go ad - vo - ca - ta\_ nos\_ tra, E - - - ia\_

T. *mp* E - - ia\_ er-go ad - vo - ca - ta\_ nos\_ tra, E - - - ia\_

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

55

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

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

KB

*mp* *f* *p*



60

A. tu - - - os mi - se - ri - cor - des, mi - - - se - ri cor - - - des

T. tu - - - os mi - se - ri - cor - des, mi - - - se - ri cor - - - des

KB



65

A. o - - - cu - los, mi - - - se - ri - cor - - des o - - - cu - los ad

T. o - - - cu - los, mi - se - - ri cor - - des o - - - cu - los ad

KB

*p* *p*

70 *mp* *mf* *mp* *mf* *a tempo*

A. nos, ad nos, ad nos con - - ver - - te, ad nos, ad

T. nos, ad nos, ad nos con - - ver - - te, ad nos, ad

KB *mf* *mp*



76 *a tempo* *ff* *f* *ff* *ff*

S. Et Je - sum be - ne - dic - tum

A. nos, ad nos con - - ver - te. Et Je - sum be - ne - dic - tum

T. nos, ad nos con - - ver - te. Et Je - sum be - ne - dic - tum

B. Et Je - sum be - ne - dic - tum

KB *f* *ff*

82

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

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

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

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

KB



86

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

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

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

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

KB *mf*

89 *mf*

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

A. si - - - li - um no - bis post hoc ex - - - si - - - li - um os -

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

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

KB



92 *f*

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

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

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

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

KB *f*

96

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

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

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

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

KB



**Largo**

100

S. de, *f* O! *mf* O, cle-mens,

A. de, *f* O! *mf* O, cle-mens,

T. de, *f* O! *mf* O, cle-mens,

B. de, *f* O! *mf* O, cle-mens,

KB

104

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

A. O! O, cle-mens, O, pi - - - - - a, *f* > O, cle - mens, O,

T. O! O, cle-mens, O, pi - - - - - a, *f* > O, cle - mens, O,

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

KB *mp* >



107

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

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

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

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

KB *mf* > *f* *ff* >

# Keyboard Reduction

## Salve a Cuatro Voces

(In C-Minor, Palencia Version)

Hilarión Eslava, 1851

**Largo**

*f* *p*

3 *f* *p*

6 *f* *mf* *p*

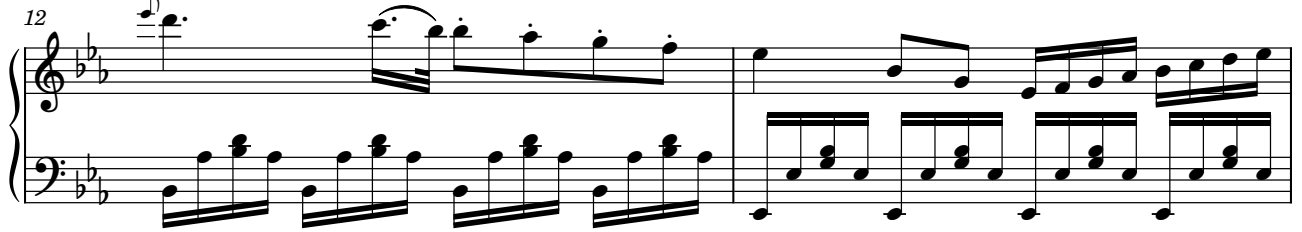
8 *f* *mf* *p*

10 *pp* *dol.*

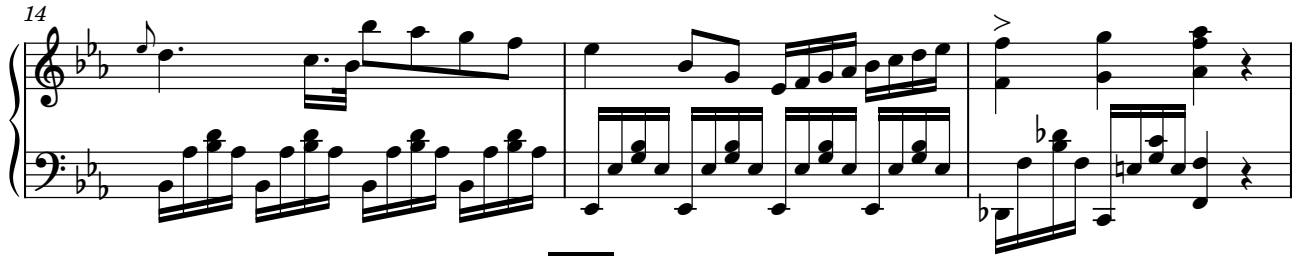
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2

12



14



17 **Allegro Moderato**

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



22

*f* *p*



27

*f* *p*



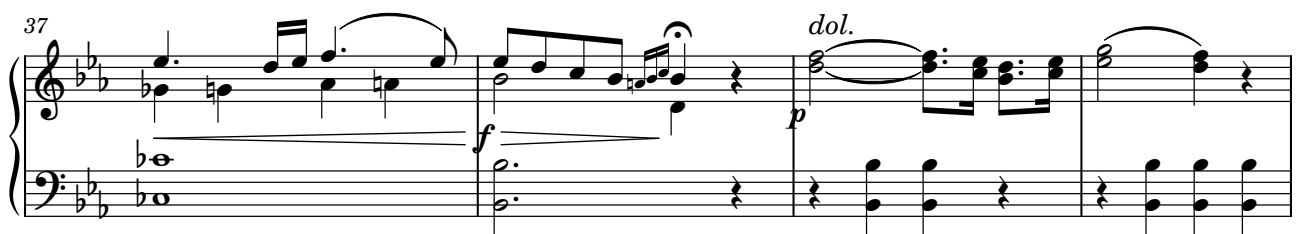
32

*mf*



37

*f* *p* *dol.*



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41

46

52

58

65

71

74 *a tempo*

*mp* *f* *ff* *a tempo*

80

85

*mf*

89

93

*f*

97

102 **Largo**

102 *f* *p*

Musical score for measures 102-103. The piece is in a major key with two flats in the bass clef. Measure 102 starts with a forte (*f*) chord in the right hand and a piano (*p*) chord in the left hand. The right hand features a series of sixteenth-note chords, while the left hand plays a steady eighth-note accompaniment. Measure 103 continues with similar textures, including accents and dynamic markings.

104

104 *mp*

Musical score for measures 104-106. Measure 104 begins with a mezzo-piano (*mp*) dynamic. The right hand continues with sixteenth-note chords, and the left hand maintains its eighth-note accompaniment. Measure 105 shows a change in the right hand's texture, and measure 106 concludes with a mezzo-piano (*mp*) dynamic and a final chord.

107

107 *mf* *f* *ff*

Musical score for measures 107-110. Measure 107 starts with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords, and the left hand plays a steady eighth-note accompaniment. Measure 108 shows a change in the right hand's texture, and measure 109 features a fortissimo (*ff*) dynamic. Measure 110 concludes with a final chord.