

Veni Sancte Spiritus

Hilarión Eslava



SATB with Bass Solos & Chamber Orchestra

ART: "Pentecostés" by Antonio Palomino, ca 1700; Public Domain

CPE-380

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

Flute

Oboe

Bb Clarinet

Bassoon

Eb Cornet

Horn in Eb

Ophicleide

Soprano

Alto

Tenor

Bass

Bass 2

Violin

Violin

Viola

Violoncello

Contrabass

Keyboard Reduction

f Full Choir

Ve - - - ni, ve - - - ni, ve - ni sanc - te

Ve - - - ni, ve - - - ni, ve - ni sanc - te

Ve - - - ni, ve - - - ni, ve - ni sanc - te

Ve - - - ni, ve - - - ni, ve - ni sanc - te

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[illegible]

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16

Fl.

Ob.

Bb Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.

f ve-ni sanc-te spi-ri-tus,

f ve-ni sanc-te spi-ri-tus,

f ve-ni sanc-te spi-ri-tus, *mf*

et e-mit-te cæ-li-

p

p

p

p

p

p

23

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

KB Red.

et e-mit-te cæ-li - tus,

et e-mit-te cæ-li - tus,

et e-mit-te cæ-li - tus, *mf*

tus, lu - - - cis tu - - - æ ra - - - di - -

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

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31 B

Fl. *f*

Ob. *f*

Bb Cl. *f*

Bsn. *f*

Eb Cnt. *f*

Eb Hn. *f*

Oph. *f*

S. *f* *p*
lu - cis tu - æ ra - di - um. Ve - - - ni, pa - - ter pau - - - per -

A. *f* *p*
lu - cis tu - æ ra - di - um. Ve - - - ni, pa - - ter pau - - - per -

T. *f* *p*
lu - cis tu - æ ra - di - um. Ve - - - ni, pa - - ter pau - - - per -

B. *f* *p*
um. Ve - - - ni, pa - - ter pau - - - per -

Vln. *f* *dol.*

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

KB Red. *f* *p* *dol.*

39

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.
um, ve - - - ni, da - - - tor mu - - - ne - - rum,

A.
um, ve - - - ni, da - - - tor mu - - - ne - - rum,

T.
um, ve - - - ni, da - - - tor mu - - - ne - - rum,

B.
um, ve - - - ni, da - - - tor mu - - - ne - - rum,

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.
f

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44

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

E♭ Cnt. *f*

E♭ Hn. *f*

Oph. *f*

S. *f*
ve - - - - ni, lu - - - - men, ve - - - - ni lu - - - - men,

A. *f*
ve - - - - ni, lu - - - - men, ve - - - - ni lu - - - - men,

T. *f*
ve - - - - ni, lu - - - - men, ve - - - - ni lu - - - - men,

B. *f*
ve - - - - ni, lu - men, ve - - - - ni lu - men,

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB
Red. *f*

48

Fl. *tr*

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.
ve - - - ni lu - - - - men cor - - - - di - - - um.

A.
ve - - - ni lu - - - - men cor - - - - di - - - um.

T.
ve - - - ni lu - - - - men cor - - - - di - - - um.

B.
ve - - - ni lu - - - - men cor - - - - di - - - um.

Vln. *tr*

Vln.

Vla.

Vc.

Cb.

KB
Red.

53 **C**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

First Choir

S. *p* con - - so - la - tor op - ti -

A. *p* Con - - so - - la - tor op - ti - me, dul - cis hos - pes a - ni -

T.

B. *p* Con - so - la - tor op - ti - me, dul - cis hos - pes a - ni - mæ, dul - ce re - fri - ge - ri -

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB
Red. *p*

62 D

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

E♭ Cnt. *f*

E♭ Hn. *f*

Oph. *f*

S. *f* Full Choir
me, dul - cis hos - pes a - ni - mæ. In la - - bo - - re re - qui - es, in

A. *f*
mæ, dul - ce re - - fri - ge - ri - um. In la - - bo - - re re - qui - es, in

T. *p* *f*
con - - so - - la - tor op - ti - - me. In la - - bo - - re re - qui - es, in

B. *f*
um, dul - ce re - - fri - ge - ri - um. In la - - bo - - re re - qui - es, in

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB Red.

69

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

KB Red.

æs - - - tu tem - pe - - ri - es in fle - - - tu so - la - ti - um.

æs - - - tu tem - pe - - ri - es in fle - - - tu so - la - ti - um.

æs - - - tu tem - pe - - ri - es in fle - - - tu so - la - ti - um.

æs - - - tu tem - pe - - ri - es in fle - - - tu so - la - ti - um.

p

p

p

p

p

77 **E**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Bass 1 Solo

O lux, O lux be - a - - tis - - si -

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.

83

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B

ma, re - - - ple cor - - - dis in - - - ti - ma, tu - - - -

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.

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89

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

o - rum fi - de - - - li - um, tu - o - rum fi - de - - - - li - um. Si - ne

Bass 2 Solo

B. 2.

O lux

Vln.

Vln.

Vla.

Vc.

Cb.

KB Red.

96

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

B. 2.

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.

tu - - o nu - - - - - mi - ne, ni - - - hil

O lux be - a - - tis - - - si - ma, re - - - ple

102

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B

est in ho - - mi - ne, ni - - - hil

B. 2

cor - - - dis in - - - ti - ma, tu - - - - o - rum fi - - de - - - li -

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.

108

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

B. 2.

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.

est in - no - - xi - um, ni - - - hil est in - - - no - xi - um.

um, fi - - de - - li - um, tu - - o - - rum fi - - - de - li - um.

117 **G**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

f Full Choir

S. Ni - - - hil, ni - - - hil, ni - hil est in - no - xi - um.

A. **f** Ni - - - hil, ni - - - hil, ni - hil est in - no - xi - um.

T. **f** Ni - - - hil, ni - - - hil, ni - hil est in - no - xi - um.

All Bases

B. **f** Ni - - - hil, ni - - - hil, ni - hil est in - no - xi - um.

Vln.

Vln.

Vla.

Vc.

Cb.

KB Red.

[illegible]

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133

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

KB Red.

sor - di - dum, ri - ga

sor - di - dum, ri - ga

sor - di - dum, *mf* ri - ga

ri - - - ga quod est a - - - ri - - dum,

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

[illegible]

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147 I

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

E♭ Cnt. *f*

E♭ Hn. *f*

Oph. *f*

S. *f* sa - na quod est sau - ci - um. *p* Flec - - - te quod est ri - - - gi -

A. *f* sa - na quod est sau - ci - um. *p* Flec - - - te quod est ri - - - gi -

T. *f* sa - na quod est sau - ci - um. *p* Flec - - - te quod est ri - - - gi -

B. *p* Flec - - - te quod est ri - - - gi -

Vln. *dol.*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB Red. *p*

[illegible]

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159

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

E♭ Cnt. *f*

E♭ Hn. *f*

Oph. *f*

S. *f*
re - - - ge, re - - - ge quod est de - - - vi-um,

A. *f*
re - - - ge, re - - - ge quod est de - - - vi-um,

T. *f*
re - - - ge, re - - - ge quod est de - - - vi-um,

B. *f*
re - - - ge, re - ge quod est de - vi-um,

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB Red. *f*

163

Fl. *tr*

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.
re - - - ge quod est de - - - vi - - - um.

A.
re - - - ge quod est de - - - vi - - - um.

T.
re - - - ge quod est de - - - vi - - - um.

B.
re - - - ge quod est de - - - vi - - - um.

Vln. *tr*

Vln.

Vla.

Vc.

Cb.

KB
Red.

168 **J**

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

First Choir

S. *mp* Da tu-is fi - de - li -

A. *mp* Da tu-is fi - de - li - bus, in te con - fi - den - ti -

T.

B. *mp* Da tu-is fi - de - li - bus, in te con - fi - den - ti - bus, sa - crum sep - te - na - ri -

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

KB Red.

177 K

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

E♭ Cnt. *f*

E♭ Hn. *f*

Oph. *f*

S. *f* Full Choir
bus, in te con - fi - den - ti - bus, da tu - is__ fi - de - li - bus, in te

A. *f*
bus, sa - crum sep - te - na - ri - um, da tu - is__ fi - de - li - bus, in te

T. *mp* *f*
Da__ tu - is fi - de - li - bus, da tu - is__ fi - de - li - bus, in te

B. *f*
um, sa - crum sep - te - na - ri - um, da tu - is__ fi - de - li - bus, in te

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

KB Red. *f*

185

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.
con - fi - den - ti - bus, sa - crum sep - te - na - ri - um.

A.
con - fi - den - ti - bus, sa - crum sep - te - na - ri - um.

T.
con - fi - den - ti - bus, sa - crum sep - te - na - ri - um.

B.
con - fi - den - ti - bus, sa - crum sep - te - na - ri - um.

Vln.
p

Vln.
p₁

Vla.
p₈

Vc.
p

Cb.

KB
Red.

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KB
Red.

CPE-380

Rev. 7/7/26

198

Fl.

Ob.

B♭ Cl.

Bsn.

E♭ Cnt.

E♭ Hn.

Oph.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.

e - - - xi - - tum, sa - - lu - - - - - tis

e - - - xi - - tum, sa - - lu - - - - - tis

e - - - xi - - tum, sa - - lu - - - - - tis

e - - - xi - - tum, sa - - lu - - - - - tis

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202

CPE-380

Rev. 7/7/26

208

Fl.

Ob.

B $\flat$ Cl.

Bsn.

E $\flat$ Cnt.

E $\flat$ Hn.

Oph.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

KB
Red.

da pe - ren - - - ne gau - - - di - - um. A - men, Al-le-

da pe - ren - - - ne gau - - - di - - um. A - men, Al-le-

da pe - ren - - - ne gau - - - di - - um. A - men, Al-le-

da pe - ren - - - ne gau - - - di - - um. A - men, Al-le-

N

214

Fl.

Ob.

Bb Cl.

Bsn.

Eb Cnt.

Eb Hn.

Oph.

S.

A.

T.

B.

Vln.

Vln.

Vla.

Vc.

Cb.

KB Red.

p *mf* *f* *p*

lu - - - - - ya, A - men, Al - le - lu - - - - - ya,

lu - - - - - ya, A - men, Al - le - lu - - - - - ya,

lu - - - - - ya, A - men, Al - le - lu - - - - - ya,

lu - - - - - ya, A - men, Al - le - lu - - - - - ya,

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

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

p *mf* *f* *p*

p *mf* *f* *p*

p *mf* *f* *p*

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

220

Fl. *p* *tr* *ff*

Ob. *p* *tr* *ff*

B♭ Cl. *p* *tr* *ff*

Bsn. *ff*

E♭ Cnt. *ff*

E♭ Hn. *ff*

Oph. *p* *ff*

S. *ff*
al - - - le - - - lu - - - ya.

A. *ff*
al - - - le - - - lu - - - ya.

T. *ff*
al - - - le - - - lu - - - ya.

B. *ff*
al - - - le - - - lu - - - ya.

Vln. *p* *tr* *ff*

Vln. *p* *tr* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

KB Red. *ff*

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Flute

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

[1-2] **f** [12-15]

16 **f** [20-23] **f** [28-31] **f**

36 **B** 8 **f** [36-43] **f** *tr*

50 **C** **D** 12 **f** [53-64] **f**

70 **E** **F** 18 15 **f** [77-94] [95-109] **f**

113 **G** 3 **f** [115-117] **f**

EDITOR'S NOTE: This flute part is written an octave higher than published in the source document. Usually Eslava wrote flute parts an octave lower (perhaps to minimize ledger lines) and included a note indicating the flute should be played an octave higher than written, thus rendering the flute part in the same octave or an octave higher than any other instrument that might be playing in unison with the flute (e.g., 1st violin, oboe, or clarinet). The editor suspects the source publication inadvertently omitted that instruction. Since this is speculation, the flutist could certainly play the part an octave lower if so desired.

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2 Flute

127 **H** 4 [127-130] *f* 4 [135-138] *f* 4 [143-146]

147 *f* **I** 8 [151-158] *f*

163 *tr*

166 **J** **K** 12 [168-179] *f*

190 **L** 12 **M** 8 **N** [192-203] [204-211] *f* 2 [214-215] *f*

218 *tr* *p* *tr* *tr* *tr* *tr* *ff*

Oboes

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

The musical score is written for a single melodic line in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto'. The score is divided into measures, with some measures grouped by brackets and measure numbers in square brackets. Dynamics include 'f' (forte) and 'f' (forte). Section markers are labeled with letters A through H in boxes. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Some measures are marked with a '4' above them, possibly indicating a measure rest or a specific rhythmic value. The score is presented in a single system, with measures 1 through 135 indicated by measure numbers at the beginning of the lines.

1-2] *f* [12-15] **A** 4

16 *f* [20-23] *f* [28-31] *f*

36 **B** 8 [36-43] *f* **C** 12 **D** [53-64] *f*

66

77 **E** 18 **F** 15 *f* 3 [115-117]

118 **G** *f* **H** 4 [127-130] *f*

135 4 [135-138] *f* [143-146] *f*

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Rev. 7/7/26

CPE-380

2

Oboes

151 **I** 8 **J** 12

[151-158] *f* [168-179]

180 **K**

f

192 **L** 7 **M** 3

[192-198] *p* [204-206]

212 **N**

f *f* *p*

[214-215]

222

ff

B♭ Clarinets

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

Measures 1-117 are shown, including section markers A, B, C, D, E, and F. Dynamics include *f* (forte) and *p* (piano). The tempo is marked **Allegretto**. Measure numbers 15, 31, 51, 75, 97, and 110 are indicated at the start of their respective lines.

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Rev. 7/7/26

CPE-380

2
118 **G** **H** B♭ Clarinets

f *f* [127-129] *f*

135 **I**

f *f* *f* [135-137] [143-145] [151-158]

159 **J**

f [168-179]

180 **K**

f

192 **L** **M** **N**

f *f* *f* [192-203] [204-211] [214-215] [218-219]

220

p *ff*

Bassoons

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

12-14] **A** 3

15 **f** [20-22] **f** [28-30] **f**

33 **B** 7 [36-42] **f**

49 **C** 12 **D** [53-64] **f**

73 **E** 3 [77-79] **p** [88-94] 7

95 **F** 2 [95-96] **p**

110 **G** **f** **f** **f**

119 **H** 3 [127-129] **f** [135-137] 3

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Rev. 7/7/26

CPE-380

138 I

f [143-145] *f* [151-157] *f*

159

168 J K

[168-179] *f*

192 L M

p [196-198] *p* 1°

205 N

mf *f* *p*

215

mf *f* *p*

222

ff

E♭ Cornets

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

1-2 [1-2] *f* [12-15] *f* **A** 4

18 [20-23] *f* [28-31] *f* 4

36 **B** 8 [36-43] *f* [53-64] *f* **C** 12 **D** 18 [77-94]

66 **E** 18 [77-94]

95 **F** 23 **G** [95-117] *f* [127-130] *f* **H** 4

133 [135-138] *f* [143-146] *f* 4

149 **I** 8 [151-158] *f*

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163

J **12** **K**

[168-179] *f*

185

192

L **12** **M** **8** **N** **7** **4**

[192-203] [204-211] [212-218] [219-222] *ff*

Horns in E $\flat$

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

The musical score is written for Horns in E $\flat$ and consists of nine measures of music. The tempo is marked **Allegretto**. The score is divided into nine measures, each with a unique articulation and dynamic marking. The measures are as follows:

- Measure 1: [1-2] **f** (Allegretto)
- Measure 2: [12-14] **f** (Allegretto)
- Measure 3: [20-22] **f** (Allegretto)
- Measure 4: [28-31] **f** (Allegretto)
- Measure 5: [36-43] **f** (Allegretto)
- Measure 6: [53-64] **f** (Allegretto)
- Measure 7: [77-94] [95-109] **f** (Allegretto)
- Measure 8: [115-117] **f** (Allegretto)
- Measure 9: [127-129] **f** [135-137] **f** (Allegretto)
- Measure 10: [143-145] **f** [151-158] **f** (Allegretto)

The score includes various articulations such as slurs, accents, and staccato marks. The dynamics are marked **f** (forte) throughout. The tempo is marked **Allegretto**.

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159 J K

f 12 [168-179] *f*

183

192 L M N

f 12 8 2 [214-215] *f* *p*

[192-203] [204-211]

221

ff

Ophicleide

Veni Sancte Spiritus Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

The musical score is written for Ophicleide in bass clef, 3/4 time, and B-flat major. It consists of seven staves of music, each starting with a measure number. The score includes various dynamics (f, f), articulations (accents, slurs), and section markers (A-H) in boxes. The tempo is marked **Allegretto**.

Staff 1: Starts at measure 12. Dynamics: *f*. Section marker **A** at measure 14. Triplet of eighth notes at measures 14-16. Dynamics: *f*.

Staff 2: Starts at measure 18. Triplet of eighth notes at measures 20-22. Dynamics: *f*. Triplet of eighth notes at measures 28-30.

Staff 3: Starts at measure 31. Dynamics: *f*. Section marker **B** at measure 36. Triplet of eighth notes at measures 36-42. Dynamics: *f*.

Staff 4: Starts at measure 47. Section marker **C** at measure 53. Triplet of eighth notes at measures 53-64.

Staff 5: Starts at measure 65. Dynamics: *f*. Section marker **D** at measure 65. Section marker **E** at measure 77. Triplet of eighth notes at measures 77-94. Section marker **F** at measure 95. Triplet of eighth notes at measures 95-115.

Staff 6: Starts at measure 116. Dynamics: *f*. Section marker **G** at measure 116. Section marker **H** at measure 127. Triplet of eighth notes at measures 127-129.

Staff 7: Starts at measure 130. Dynamics: *f*. Triplet of eighth notes at measures 135-137. Dynamics: *f*.

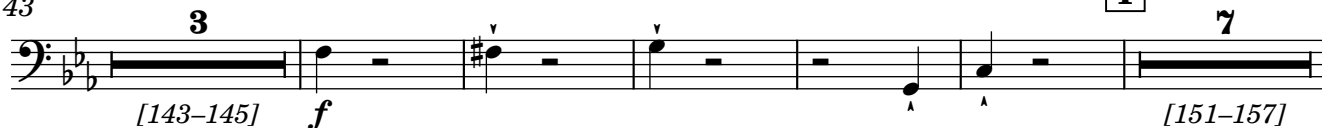
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143

I



158



167

J

12

K



188

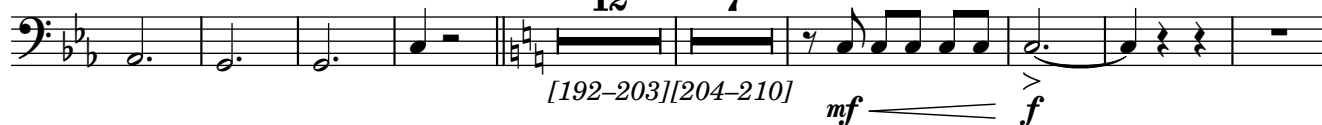
L

12

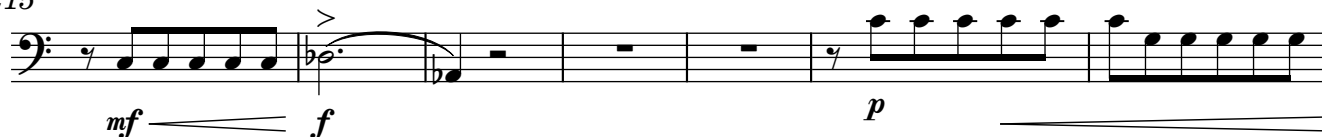
M

7

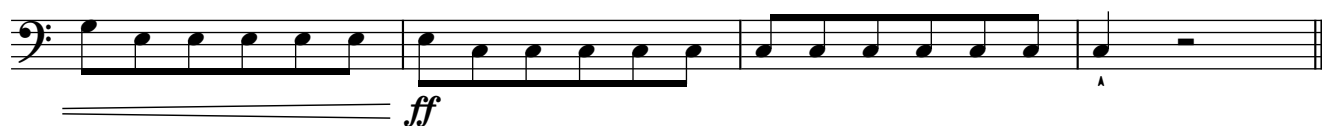
N



215



222



Violin 1

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

Violin 1 score for 'Veni Sancte Spiritus' (Secuencia de Pentecostés) by Hilarión Eslava, 1861. The score is in 3/4 time, key of B-flat major, and marked Allegretto. It consists of 8 staves of music, with measures numbered 1-2, 17, 33, 41, 46, 50, 60, and 75. The score includes various musical notations such as dynamics (f, p, mp), articulation (accents, trills), and phrasing (slurs, breath marks). The score is divided into sections labeled A, B, C, D, and E. Section A starts at measure 17, Section B at measure 33, Section C at measure 50, Section D at measure 60, and Section E at measure 75. The score ends at measure 88.

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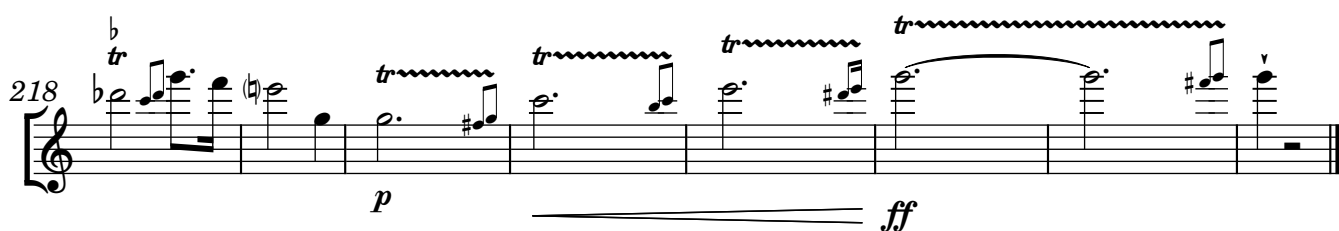
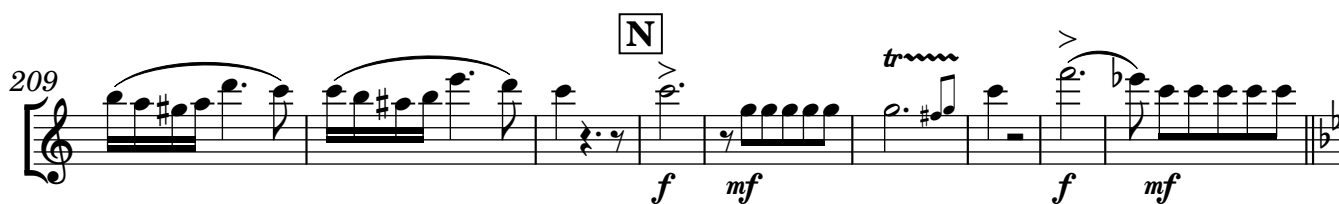
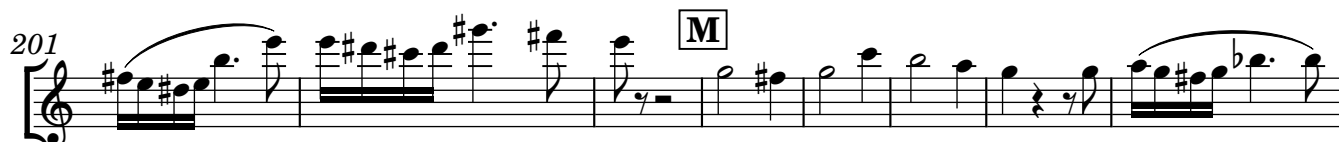
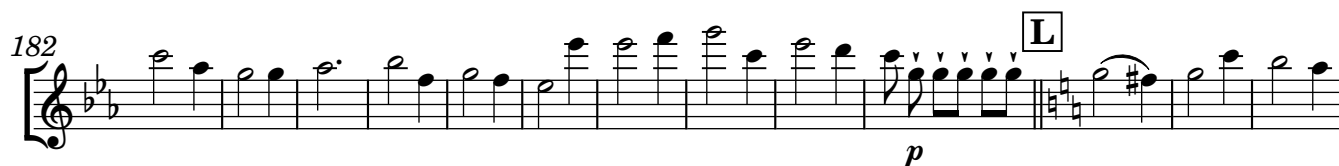
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Violin 1

3



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Violin 2

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

[1-2] *f*

A

p *f*

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

B

33 *p*

41 *f*

C

48 *p*

D

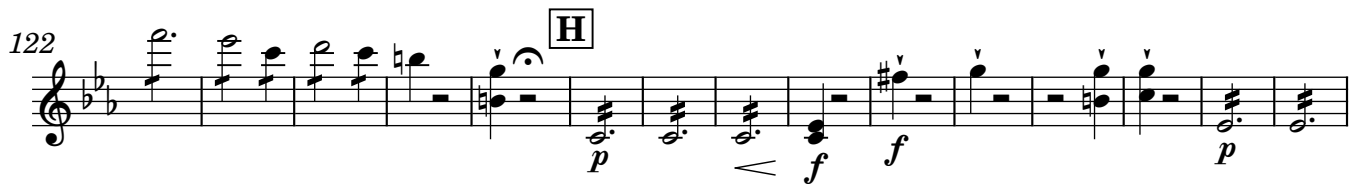
62 *f* *p*

E

77

82

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182

L

193



199



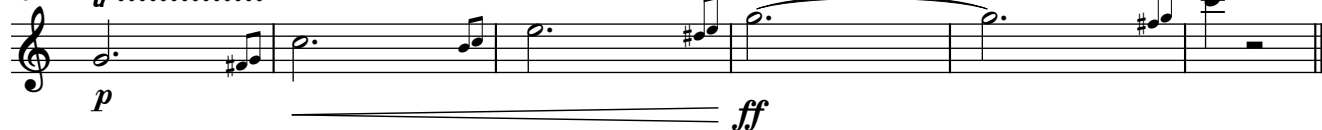
204

M

210

N

220



Viola

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

[1-2] *f*

A

p *f*

17 *p* *mp* *f*

B

33 *p*

41 *f*

C

48 *p*

D

62 *f* *p*

E

77

83

The musical score is written for Viola in 3/4 time, key of B-flat major. It begins with a tempo marking of 'Allegretto'. The first measure is marked with a '2' and a bracket '[1-2]', followed by a forte 'f' dynamic. Section A (measures 1-16) includes a piano 'p' dynamic and a crescendo leading to a forte 'f' dynamic. Section B (measures 17-32) starts with a piano 'p' dynamic, followed by a mezzo-piano 'mp' dynamic and a crescendo to forte 'f'. Section C (measures 33-40) begins with a piano 'p' dynamic. Section D (measures 41-61) starts with a forte 'f' dynamic. Section E (measures 62-83) begins with a forte 'f' dynamic, followed by a piano 'p' dynamic. The score concludes with a series of eighth notes in the final measures.

88

F

96



102



107



117



133



149



155



161



Viola

3

168 **J** **K**

p *f*

184 **L**

p

194

200 **M**

206 **N**

mf *f*

213

p *mf* *f* *p*

221

Violoncello

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

A



13



27

B



42



51

C



65

D

E



78



83



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89

F

96



101



107



115

G**H**

131



145

I

159

J

169

K

185

L

196



202



210



218



222



Contrabass

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

A



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90

F

96



101



107



115

G**H**

130



144

I

158



166

J

179

K

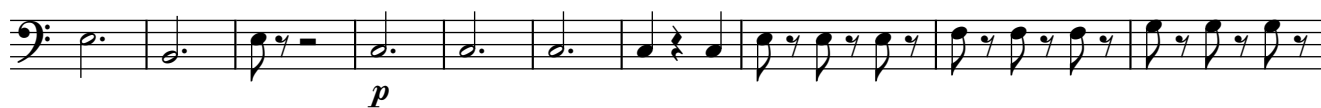
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192 **L**



201

M

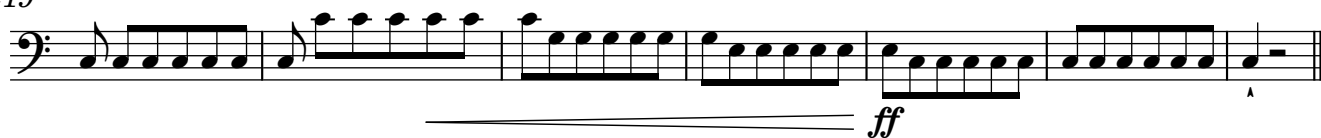


211

N



219



Vocal Parts with Keyboard Reduction

Veni Sancte Spiritus

Hilarión Eslava



SATB with Bass Solos & Chamber Orchestra

ART: "Pentecostés" by Antonio Palomino, ca 1700; Public Domain

CPE-380

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto ***f* Full Choir**

Soprano: Ve - - - ni, ve - - - ni,

Alto: *f* Ve - - - ni, ve - - - ni,

Tenor: *f* Ve - - - ni, ve - - - ni,

Bass: *f* Ve - - - ni, ve - - - ni,

Bass 2

Keyboard Reduction: *f*

7 **A**

S. ve - - ni sanc - - te spi - - ri - tus,

A. ve - - ni sanc - - te spi - - ri - tus,

T. ve - - ni sanc - - te spi - - ri - tus,

B. *mf* ve - - ni sanc - - te spi - - ri - tus, ve - - - - ni

KB Red. *p*

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13

S. *f* ve-ni sanc-te spi-ri-tus,

A. *f* ve-ni sanc-te spi-ri-tus,

T. *f* ve-ni sanc-te spi-ri-tus,

B. *f* sanc - - - te spi - - - ri - - tus,

KB Red. *f*

20

S. *f* et e-

A. *f* et e-

T. *f* et e-

B. *mf* et e - - - mit - - - te *f* cæ - - - li - - - tus,

KB Red. *p* *f*

25

S. mit - te cæ - li - tus,

A. mit - te cæ - li - tus,

T. mit - te cæ - li - tus,

B. *mf* lu - - - - cis tu - - - - æ

KB Red. *mf*

30

S. *f* lu - cis tu - æ ra - - di - um.

A. *f* lu - cis tu - æ ra - - di - um.

T. *f* lu - cis tu - æ ra - - di - um.

B. *f* ra - - - - di - - - - um.

KB Red. *f* *p*

36 **B**

S. *p*
Ve - - - ni, pa - - ter pau - - - per - um, ve - - - ni,

A. *p*
Ve - - - ni, pa - - ter pau - - - per - um, ve - - - ni,

T. *p*
Ve - - - ni, pa - - ter pau - - - per - um, ve - - - ni,

B. *p*
Ve - - - ni, pa - - ter pau - - - per - um, ve - - - ni,

KB
Red. *dol.*

41

S. *f*
da - - - tor mu - - - ne - rum, ve - - - - ni, lu - - men,

A. *f*
da - - - tor mu - - - ne - rum, ve - - - - ni, lu - - men,

T. *f*
da - - - tor mu - - - ne - rum, ve - - - - ni, lu - - men,

B. *f*
da - - - tor mu - - - ne - rum, ve - - - - ni, lu-men,

KB
Red. *tr* *f*

46

S. ve - - - ni lu - - - men, ve - - - ni lu - - - men

A. ve - - - ni lu - - - men, ve - - - ni lu - - - men

T. ve - - - ni lu - - - men, ve - - - ni lu - - - men

B. ve - - - ni lu - men, ve - - - ni lu - - - men

KB Red.

tr

50

C First Choir

S. cor - - - di - - um.

A. cor - - - di - - um. *p* Con - so - la - tor

T. cor - - - di - - um.

B. cor - - - di - - um. *p* Con - so - la - tor op - ti - me, dul - cis hos - pes

KB Red.

p

58 *p*

S. con - - so - la - tor op - ti - me, dul - cis hos - pes a - ni -

A. op - ti - me, dul - cis hos - pes a - ni - mæ, dul - ce re - fri - ge - ri -

T. *p* con - - so - - la - tor op - ti -

B. a - ni - mæ, dul - ce re - fri - ge - ri - um, dul - ce re - fri - ge - ri -

KB Red.

65 **D** *f* Full Choir

S. mæ. In la - bo - re re - qui - es, in æs - tu tem - pe - ri - es in fle - tu so -

A. *f* um. In la - bo - re re - qui - es, in æs - tu tem - pe - ri - es in fle - tu so -

T. *f* me. In la - bo - re re - qui - es, in æs - tu tem - pe - ri - es in fle - tu so -

B. *f* um. In la - bo - re re - qui - es, in æs - tu tem - pe - ri - es in fle - tu so -

KB Red. *f*

75 **E**

S. la - ti - um.

A. la - ti - um.

T. la - ti - um.

B. la - ti - um. **Bass 1 Solo** O lux, O lux — be-a - tis - si - ma, re - ple

KB Red.

85

B. cor - dis in - ti - ma, tu - - - o - rum fi - de - li - um, tu - o - rum fi - de -

KB Red.

94 **F**

B. - - li - um. Si-ne tu - o nu - - - - mi - ne, ni - hil est in

B. 2 **Bass 2 Solo** O lux O lux — be-a - tis - si - ma, re - ple cor - dis

KB Red.

103

B. 1
B. 2
KB
Red.

ho-mi - ne, ni - hil est in - no - xi - um, ni - - hil
in - ti - ma, tu - - - o-rum fi - de - li - um, fi - - de - li - um, tu - - o -

f

112

S.
A.
T.
B.
B. 2
KB
Red.

G
f Full Choir
Ni - - - hil,
Ni - - - hil,
Ni - - - hil,
est in - - - no - xi - um. Ni - - - hil,
- rum fi - - - - de - li - um.

f
f
f
All Basses *f*

120

S. ni - - - - hil, ni - - - hil est in - no - - - xi - um.

A. ni - - - - hil, ni - - - hil est in - no - - - xi - um.

T. ni - - - - hil, ni - - - hil est in - no - - - xi - um.

B. ni - - - - hil, ni - - - hil est in - no - - - xi - um.

KB Red.

126 **H**

S. - - - - -

A. - - - - -

T. - - - - -

B. *mf* La - - - - va quod est sor - - - - di - - dum, *f*

KB Red.

131 *f*

S. La - va quod est sor - di - dum,

A. *f* La - va quod est sor - di - dum,

T. *f* La - va quod est sor - di - dum,

B. *mf* ri - - - ga quod est

KB Red. *p*

137 *f*

S. ri - ga quod est a - ri - dum,

A. *f* ri - ga quod est a - ri - dum,

T. *f* ri - ga quod est a - ri - dum,

B. *f* a - - - ri - - dum, *mf* sa - - - na

KB Red. *f* *mf*

144

S. *f* sa - na quod est sau - ci -

A. *f* sa - na quod est sau - ci -

T. *f* sa - na quod est sau - ci -

B. *f* quod est sau - - - ci - - - um.

KB Red. *f*

150

I

S. *p* um. Flec - - - te quod est ri - - - gi - dum,

A. *p* um. Flec - - - te quod est ri - - - gi - dum,

T. *p* um. Flec - - - te quod est ri - - - gi - dum,

B. *p* Flec - - - te quod est ri - - - gi - dum,

KB Red. *p* *dol.*

155

S. *f*
fo - - - ve quod est fri - - - gi - dum, re - - - - ge,

A. *f*
fo - - - ve quod est fri - - - gi - dum, re - - - - ge,

T. *f*
fo - - - ve quod est fri - - - gi - dum, re - - - - ge,

B. *f*
fo - - - ve quod est fri - - - gi - dum, re - - - - ge,

KB
Red. *dol.* *tr.* *f*

160

S.
re - - - ge quod est de - - - vi-um, re - - - - ge

A.
re - - - ge quod est de - - - vi-um, re - - - - ge

T.
re - - - ge quod est de - - - vi-um, re - - - - ge

B.
re - ge quod est de - vi-um, re - - - - ge

KB
Red. *tr.*

164 J First Choir

S. quod est de - - - vi - - um.

A. quod est de - - - vi - - um.

T. quod est de - - - vi - - um.

B. quod est de - - - vi - - um. *mp* Da tu-is fi - de - li -

KB Red. *p*

171 *mp*

S. Da tu-is fi - de - li - bus, in te

A. *mp* Da — tu-is fi - de - li - bus, in te con - fi - den - ti - bus, sa - crum

T. *mp* Da —

B. bus, in te con - fi - den - ti - bus, sa - crum sep - te - na - ri - um, sa - crum

KB Red.

178 **K** *f* Full Choir

S. con - fi - den - ti - bus, da tu - is__ fi - de - li - bus, in te con - fi - den - ti -

A. *f* sep - te - na - ri - um, da tu - is__ fi - de - li - bus, in te con - fi - den - ti -

T. *f* tu - is fi - de - li - bus, da tu - is__ fi - de - li - bus, in te con - fi - den - ti -

B. *f* sep - te - na - ri - um, da tu - is__ fi - de - li - bus, in te con - fi - den - ti -

KB Red.

187 **L** *p*

S. bus, sa - crum sep - te - na - ri - um. Da vir - tu - - tis

A. *p* bus, sa - crum sep - te - na - ri - um. Da vir - tu - - tis

T. *p* bus, sa - crum sep - te - na - ri - um. Da vir - tu - - tis

B. *p* bus, sa - crum sep - te - na - ri - um. Da vir - tu - - tis

KB Red.

194

S. me - - ri - tum, da sa - - lu - - - tis e - - - xi -

A. me - - ri - tum, da sa - - lu - - - tis e - - - xi -

T. me - - ri - tum, da sa - - lu - - - tis e - - - xi -

B. me - - ri - tum, da sa - - lu - - - tis e - - - xi -

KB Red.

199

S. tum, sa - lu - - - - - tis e - - - - xi - tum,

A. tum, sa - lu - - - - - tis e - - - - xi - tum,

T. tum, sa - lu - - - - - tis e - - - - xi - tum,

B. tum, sa - lu - - - - - tis e - - - - xi - tum,

KB Red.

M

204

p

S. da sa - lu - - tis e - - xi - tum, da pe - ren - - - ne

p

A. da sa - lu - - tis e - - xi - tum, da pe - ren - - - ne

p

T. da sa - lu - - tis e - - xi - tum, da pe - ren - - - ne

p

B. da sa - lu - - tis e - - xi - tum, da pe - ren - - - ne

KB
Red.

N

210

f *p*

S. gau - - - di - um. A - men, Al-le - lu - - - - ya,

f *p*

A. gau - - - di - um. A - men, Al-le - lu - - - - ya,

f *p*

T. gau - - - di - um. A - men, Al-le - lu - - - - ya,

f *p*

B. gau - - - di - um. A - men, Al-le - lu - - - - ya,

KB
Red.

216

f *p*

S. A - men, Al - le - lu - - - - ya, al - - - - -

A. A - men, Al - le - lu - - - - ya, al - - - - -

T. A - men, Al - le - lu - - - - ya, al - - - - -

B. A - men, Al - le - lu - - - - ya, al - - - - -

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

tr *tr* *tr*

222

ff

S. le - - - - - lu - - - - - ya.

A. le - - - - - lu - - - - - ya.

T. le - - - - - lu - - - - - ya.

B. le - - - - - lu - - - - - ya.

KB Red. *ff*

tr *tr*

Keyboard Reduction

Veni Sancte Spiritus

Secuencia de Pentecostés (Sequence for Pentecost)

Obra 131

Hilarión Eslava, 1861

Allegretto

8 **A**

14

21

28

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34 B *dol.* *p*

40 *tr* *f*

46 *tr*

50 C *p*

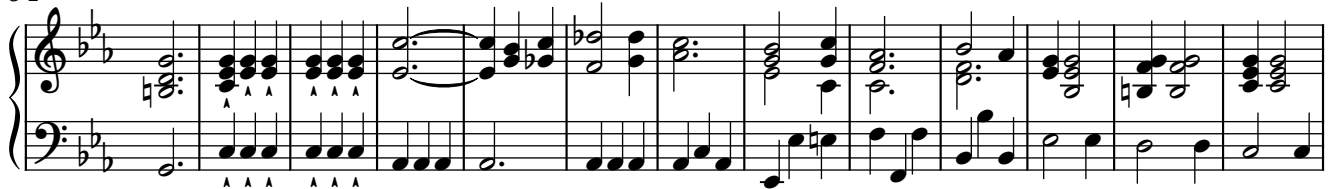
60 D *f*

71 E *p*

82



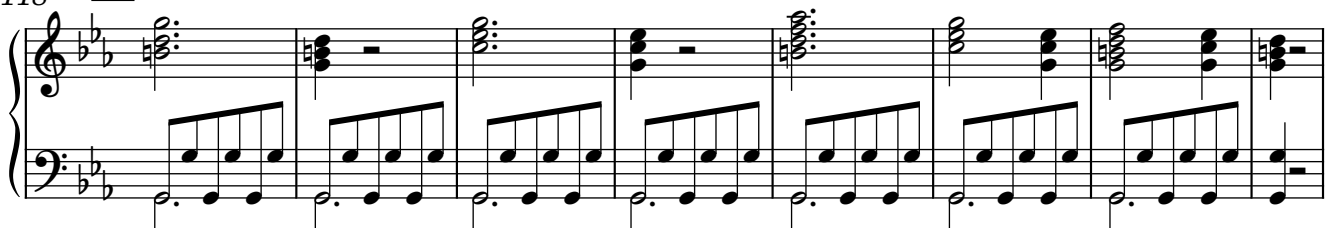
94

F

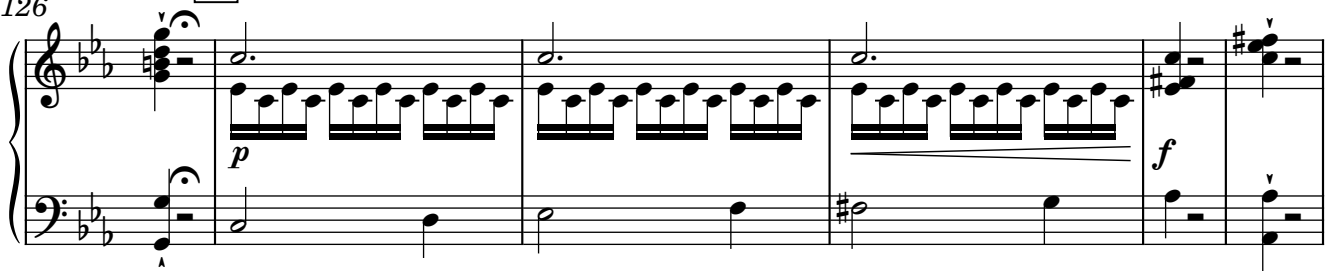
107



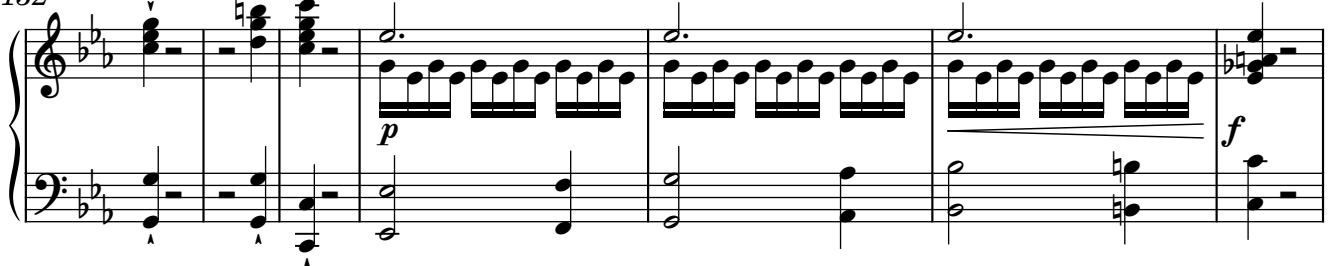
118

G

126

H

132



139

139 *f* *mf*

145

145 *f* *p* *dol.* **I**

153

153 *dol.* *tr* *f*

159

159 *tr*

164

164 *p* **J**

173

173 *f* **K**

187

L

196

201

M

207

N

214

221