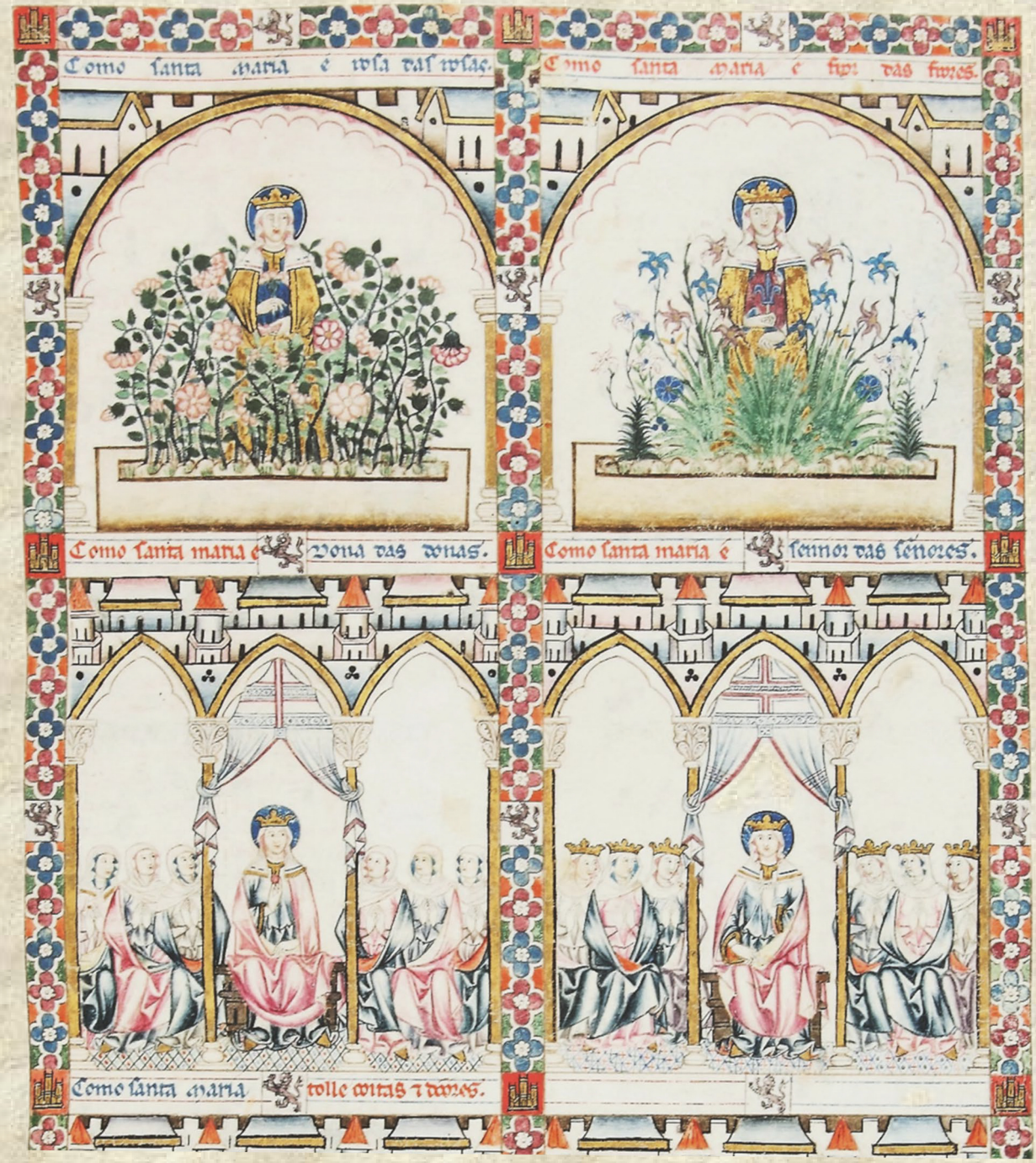
Parafrasis de la Cantiga 10ª

del Rey D. Alfonso El Sabio

(Paraphrase of Cantiga 10 of King Alfonso the Wise)

Hilarión Eslava



Soprano and Violin Solos

With SATB Chorus, String Quintet and Organ Accompaniment

(Piano Reduction by Rebecca Rufin)

ART: Illuminated images of Cantiga X from El Escorial Codex

CPE-350

DEDICATION BY HILARIÓN ESLAVA

Original Spanish *(sic)*	English Translation
DEDICATORIA Se me ha atribuido siempre un excesivo amor á mis discípulos, y se ha llegado á colocar esa noble pasion en el rango de mis debilidades. Yo no sé hasta que punto tienen razon los escritores que se han ocupado en esas pequeñeces personales; pero lo que puedo asegurar es que mis discípulos me han manifestado en todas ocasiones tan singular aprecio, que, dada me natural y viva impresionabilidad, me seria imposible dejar de corresponder á ellos debidamente. Una prueba de ello es lo que motiva esta dedicatoria. Congregados en Madrid varios de mis discípulos acordaron que mi busto se esculpiese en marmol, y me fuese donado como perpetuo testimonio de su acendrado y permanente afecto. Cumpliose el año pasado este generoso designio, acompañando al busto un breve escrito que contenia el acuerdo y nombres de los donantes. Agredecí con toda mi alma este fino y significativo obsequio, y me propuse corresponder á él, dedicádoles la primera obra que publicase, haciendo constar en ella el acuerdo mencionado y los nombres de mis discípulos, para perpetuar así mi gratitud por medio de la prensa, como ellos han querido tambien perpetuar su afecto por medio de la escultura. Reciban, pues, mis queridisimos discípulos esta dedicatoria como testimonio de la gratitud y amor de su afectuosos y cordial amigo y maestro HILARION ESLAVA	**DEDICATION** I have always been ascribed an excessive love for my disciples, and this noble passion has been treated as one of my weaknesses. I do not know to what extent the writers who have dwelt on such personal trifles are right; but what I can assure you is that my disciples have at every turn shown me such singular esteem, that, given my natural and heartfelt sensitivity, it would be impossible for me not to properly return the feeling. Proof of it is my motivation for this dedication. When several of my disciples met in Madrid, they agreed that my bust should be sculpted in marble and donated to me as a perpetual testimony of their deep and permanent affection. Last year, this generous goal was fulfilled, and the bust was accompanied by a brief statement of their agreement and the names of the donors. I thanked them with all my heart for this fine and splendid gift, and I decided to reciprocate by dedicating to them the first work that I was to publish, recording with it the aforementioned agreement and the names of my disciples, so as to perpetuate my gratitude in print, just as they have also wished to perpetuate their affection through sculpture. Therefore, my dearest disciples, receive this dedication as a testimony of the gratitude and love of your affectionate and cordial friend and teacher. HILARION ESLAVA
Acuerdo antes citado: Los artistas músicos que abajo se expresan, discípulos del Excmo. Sr. D. Hilarion Eslava se adhieren á la idea de hacer esculpir en marmol un busto de su querido Maestro, y presentáarselo como una débil muestra de su cariño y reconocimiento.	The above-mentioned agreement: The undersigned musical artists, disciples of the most illustrious Don Hilarion Eslava, come together in the common purpose of having a bust of their beloved Maestro sculpted in marble, and present it to him as a small token of their affection and recognition.

Nombres	Residencia	Nombres	Residencia
Sr. D. Antonio Romero	Madrid	Sr. D. Nicolas Toledo	Madrid
Sr. D. Miguel Carreras	Madrid	Sr. D. Juan Antonio Maureta	Madrid
Sr. D. Antonio Cordero	Madrid	Sr. D. Ildefonso Gimeno	Madrid
Sr. D. José Pinilla	Madrid	Sr. D. Leon Alonso	Madrid
Sr. D. José Aranguren	Madrid	Sr. D. Jesus Monasterio	Madrid
Sr. D. José Conde	Madrid	Sr. D. Venancio Herrasti	Madrid
Sr. D. Pablo Hernandez	Madrid	Sr. D. Valentin Zubiaurre	Madrid
Sr. D. Rafael Perez	Madrid	Sr. D. Bonifacio Sanmartin y Eslava	Madrid
Sr. D. Serafin Larroca	Madrid	Sr. D. Manuel Fernandez Caballero	Madrid
Sr. D. Gabriel Arias	Madrid	Sr. D. Manuel Muñoz	Madrid
Sr. D. Emilio Serrano	Madrid	Sr. D. Enrique Barrera	Burgos
Sr. D. Javier Gaztambide	Madrid	Sr. D. Antonio del Canto	Sevilla
Sr. D. Manuel Berdalonga	Madrid	Sr. D. Manuel Noriega	Sevilla
Sr. D. José Gonzalo	Madrid	Sr. D. José Gabriel Tobias	Sevilla
Sr. D. Clemente Santamarina	Madrid	Sr. D. Juan Rufin	Sevilla
Sr. D. José Maria Esperanza	Madrid	Sr. D. Buenaventura Iñiguez	Sevilla
Sr. D. Cesáreo Murua	Madrid	Sr. D. Agustin Marzo	Moron
Sr. D. Antonio de Tapia	Madrid	Sr. D. Toribio Eleizgaral	Vitoria
Sr. D. Manuel de la Mata	Madrid	Sr. D. Felipe Gorriti	Tolosa
Sr. D. Santiago Gelos	Madrid	Sr. D. Wenceslao Fernandez	Santander
Sr. D. Santiago Mochales	Madrid	Sr. D. Hilario Prádamos	Zaragoza
Sr. D. Francisco Ginoves	Madrid	Sr. D. Alfonso Garcia	Caravaca
Sr. D. Cleto Zabala	Madrid	Sr. D. Ciriaco Gimenez Hugalde	Toledo
Sr. D. Salvador Maria Rementeria	Madrid		

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FOREWORD BY HILARIÓN ESLAVA

Original Spanish *(sic)*	English Translation
En el año de 1864 publiqué una paráfrasis de la Cántiga décimo cuarta del Rey Don Alfonso, El Sabio, manifestando entonces mi proposito de publicar tambien la presente. Al hacerlo asi ahora, creo conveniente explicar brevemente como he procedido con la cántiga original en la composicion de esta pieza, para que pueda juzgarse debidamente tanto de la cántiga como de su paráfrasis.	In. the year 1864 I published a paraphrase of the *fourteenth Cantiga* of King Don Alfonso the Wise, and I then stated my intention of publishing the present one also. In doing so now, I think it convenient to explain briefly how I have proceeded with the original cantiga in the composition of this piece, so that both the cantiga and its paraphrase may be properly judged.
La cántiga original está escrita en notacion antigua propia de los siglos XII y XIII, segun las reglas que entonces se observaban en los valores proporcionales de las figuras que se usaban en el género llamado cantus mensurábilis. Todo lo que corresponde á los sonidos y su entonacion, lo mismo que el tono en que está escrita, lo he conservado escrupulosamente, exceptuandose el sostenido ó diesis que he colocado en las notas fa de las frases 1ª y 3ª que estan en el tono de sol menor. Respecto á la duracion de las notas me he tomado alguna pequeña libertad, alterando algo los valores, para mejor redondear las frases. Hechas estas pequeñas modificaciones en la cántiga que me habia de servir de tema, pasé á hacer la composicion, en la que me dejé llevar libremente de mi propia inspiracion, conservando en toda la pieza el caracter del mismo tema, y esparciendo de vez en cuando fragmentos y aun frases enteras de la melodia de la misma cántiga.	The original cantiga is written in the ancient notation of the twelfth and thirteenth centuries, according to the rules that were then observed in the proportional values of the figures that were used in the genre called *cantus mensurabilis*. All that pertains to the sounds and their intonation, as well as the key in which it is written, I have scrupulously preserved, except for the sharp or diesis that I have placed in the notes F of the 1st and 3rd phrases, which are in the key of G minor. With regard to the length of the notes, I have taken a little liberty, altering the values somewhat, in order to better round off the phrases. Having made these small modifications to the cantiga that was to serve as my theme, I went on to create the composition, in which I let myself be carried away freely by my own inspiration, conserving the character of the same theme throughout the piece, and occasionally scattering fragments and even whole phrases of the melody of the same cantiga.
Concluyo estas breves indicaciones presentando á continuacion una copia exacta de la cántiga de que se trata, estractada del códice de la Santa Iglesia de Toledo, para que los inteligentes en notacion antigua puedan conocer las alteraciones rítmicas que resultan entre el original y mi parafrasis.	I conclude these brief indications by presenting below an exact copy of the cantiga in question, extracted from the codex of the Holy Church of Toledo, so that those versed in ancient notation may appreciate the rhythmic alterations between the original and my paraphrase.



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Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century — Hilarión Eslava, 1876



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Violin Solo

Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century — Hilarión Eslava, 1876



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Violin 1º

Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century — Hilarión Eslava, 1876



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Violin 2º

Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century — Hilarión Eslava, 1876



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Viola

Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century — Hilarión Eslava, 1876



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134



139



144



151 **H** *energico*

suelto



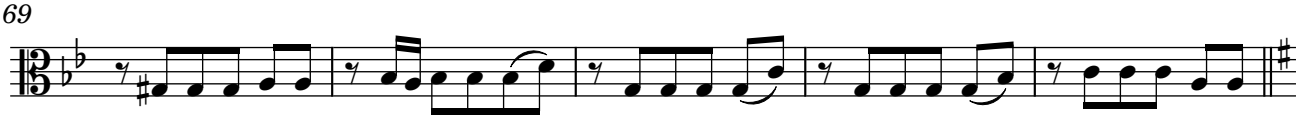
158



164 **I** **a tempo**



169



174 **J**



179



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183 **K**



191 **L**



195



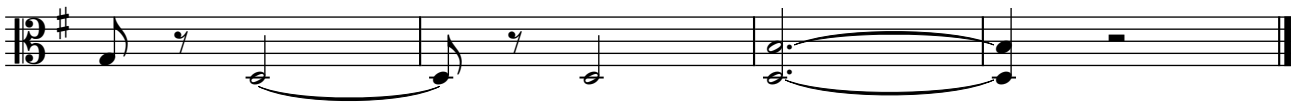
199 **M**



208



214



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Violoncello

Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century — Hilarión Eslava, 1876



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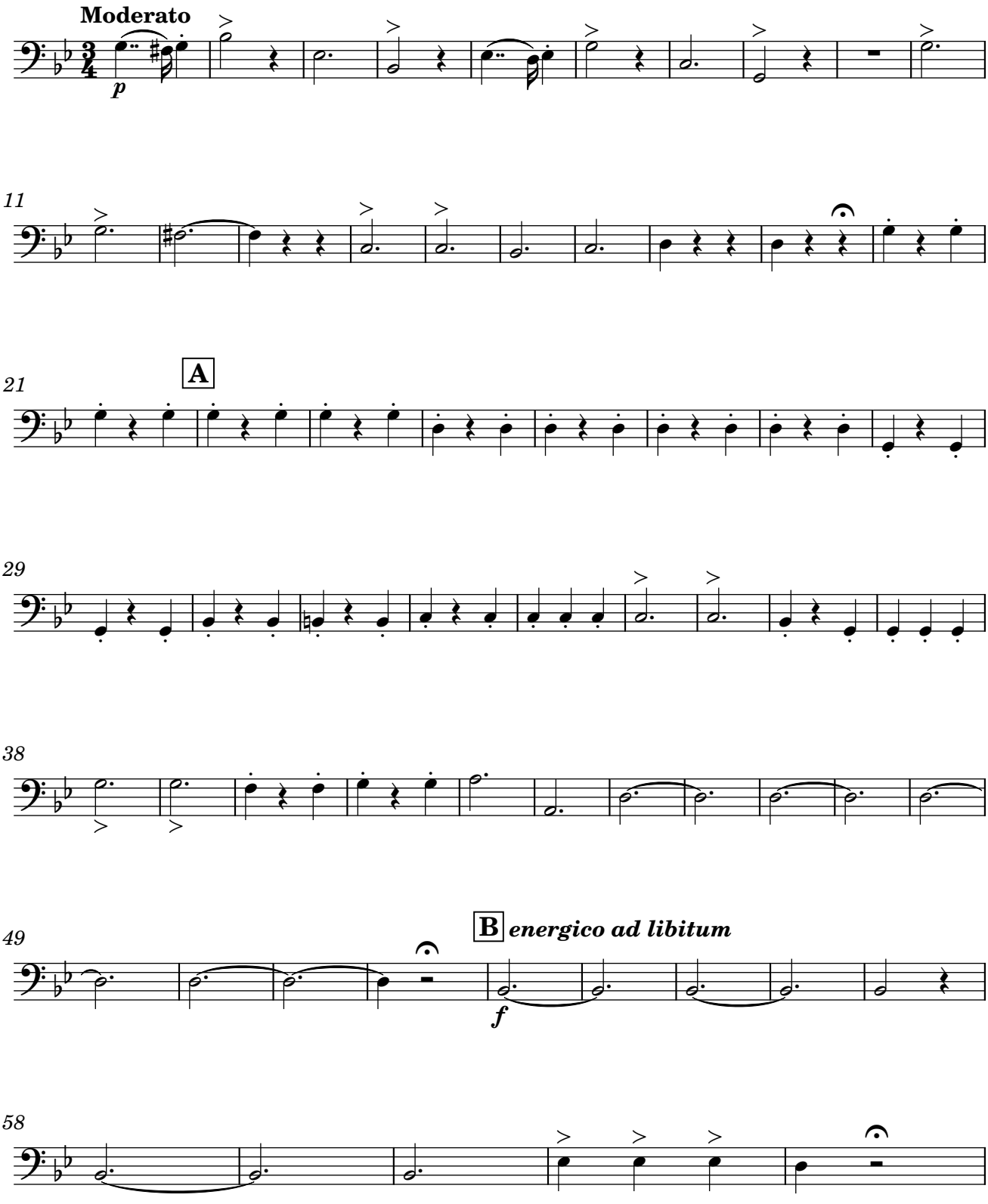
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Contrabass

Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

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Organ

Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

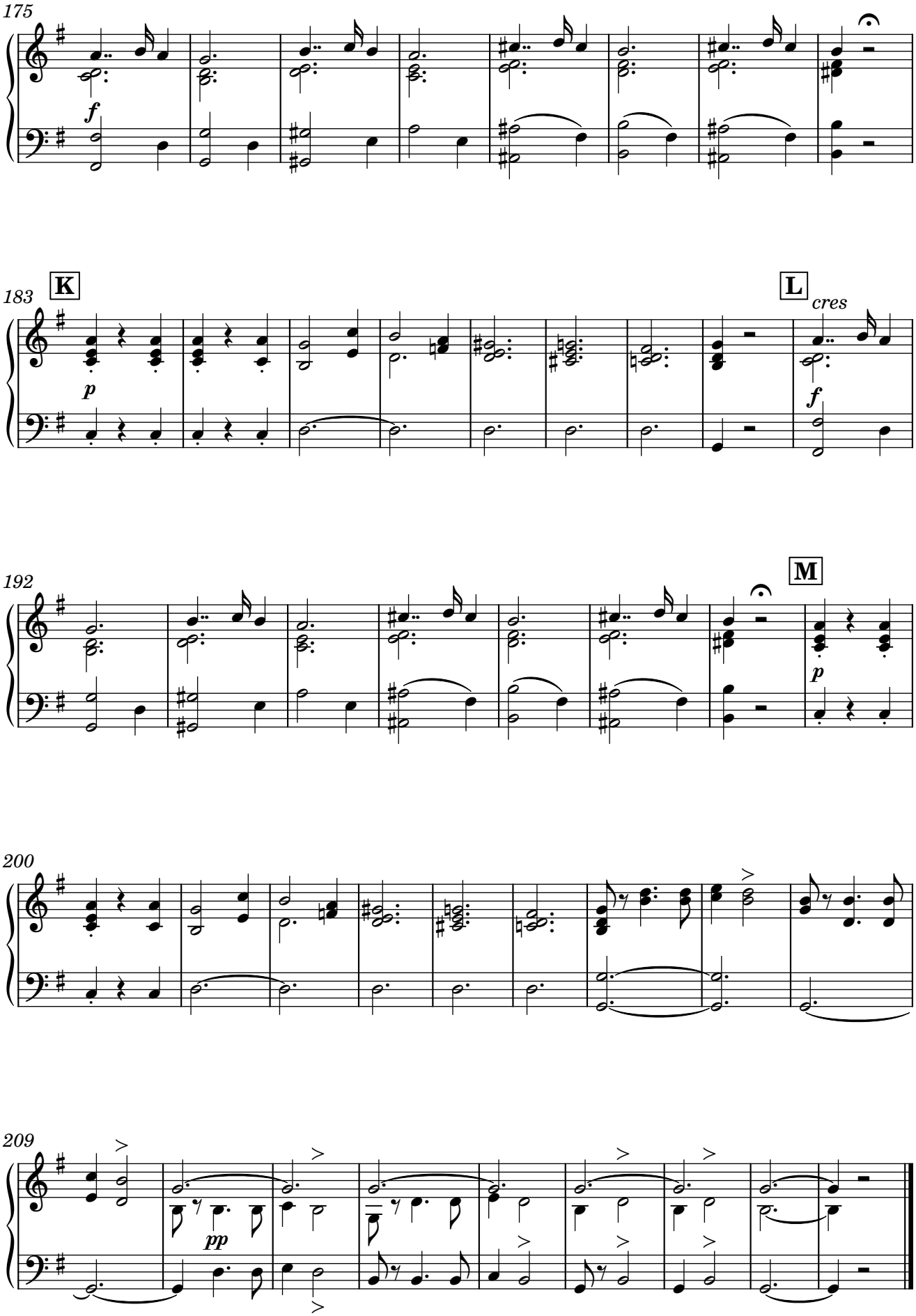
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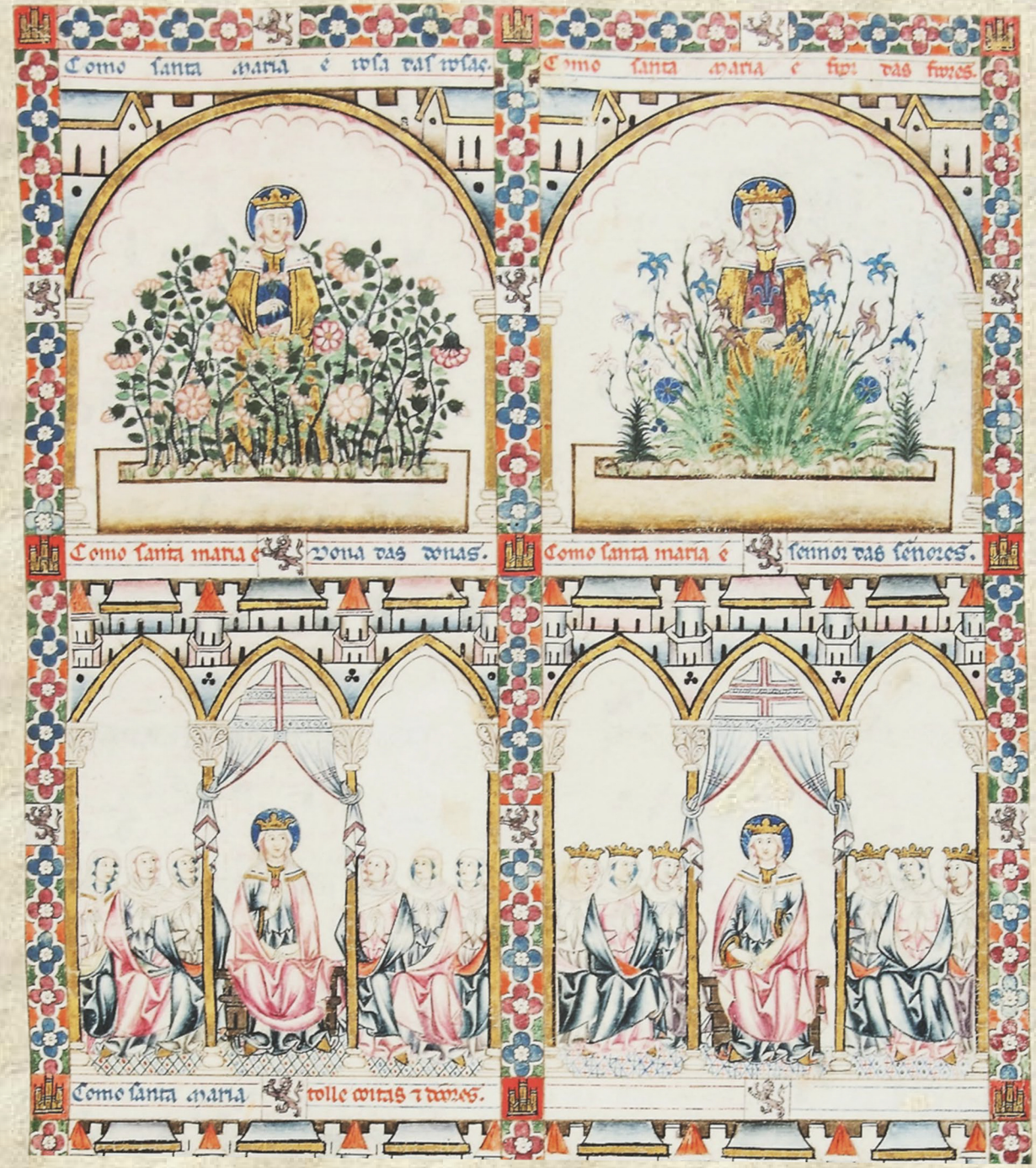
Vocal and Keyboard Parts

Parafrasís de la Cantiga 10ª

del Rey D. Alfonso El Sabio

(Paraphrase of Cantiga 10 of King Alfonso the Wise)

Hilarión Eslava



Soprano and Violin Solos

With SATB Chorus, String Quintet and Organ Accompaniment

(Piano Reduction by Rebecca Rufin)

ART: Illuminated images of Cantiga X from El Escorial Codex

CPE-350

Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century — Hilarión Eslava, 1876



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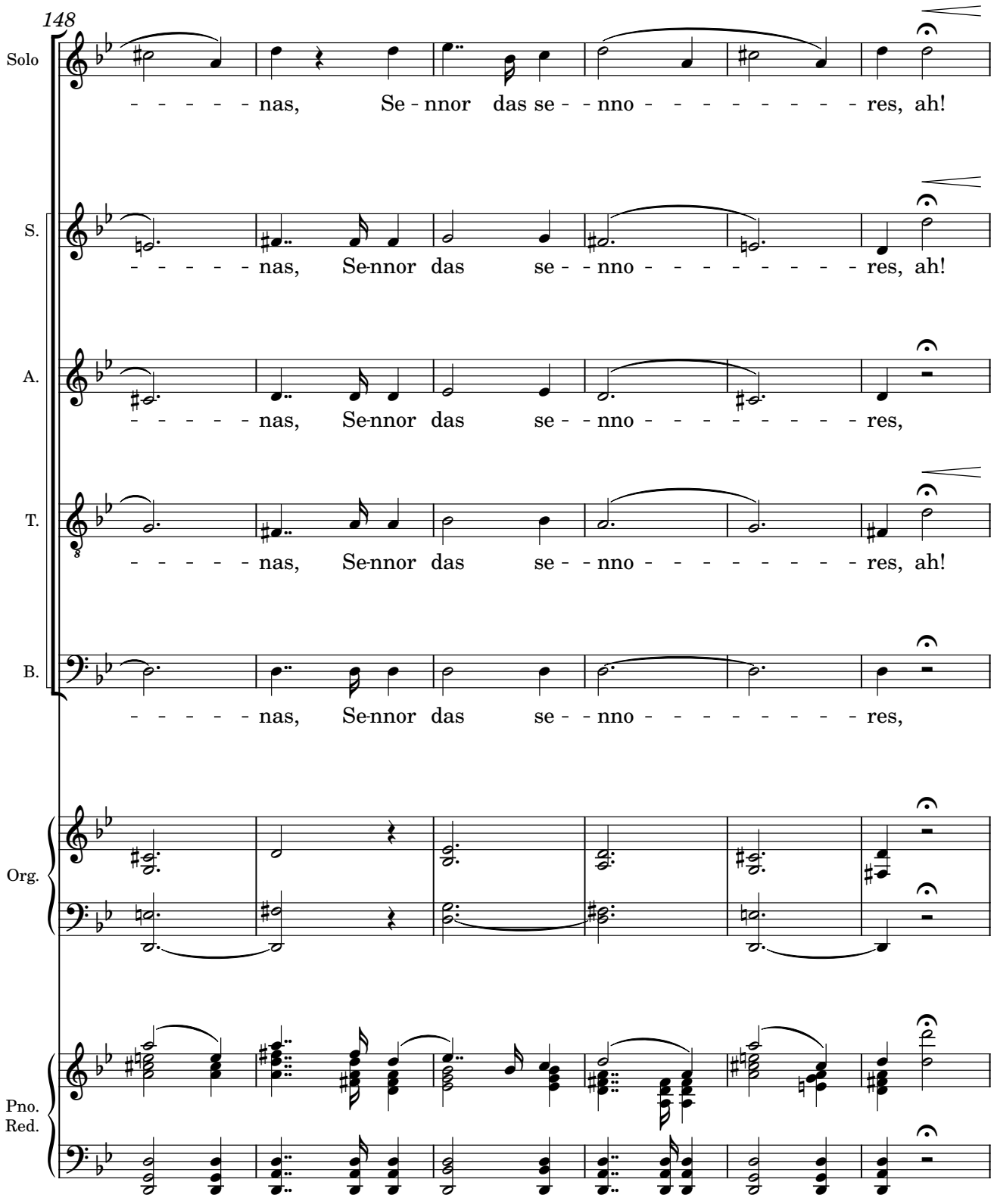
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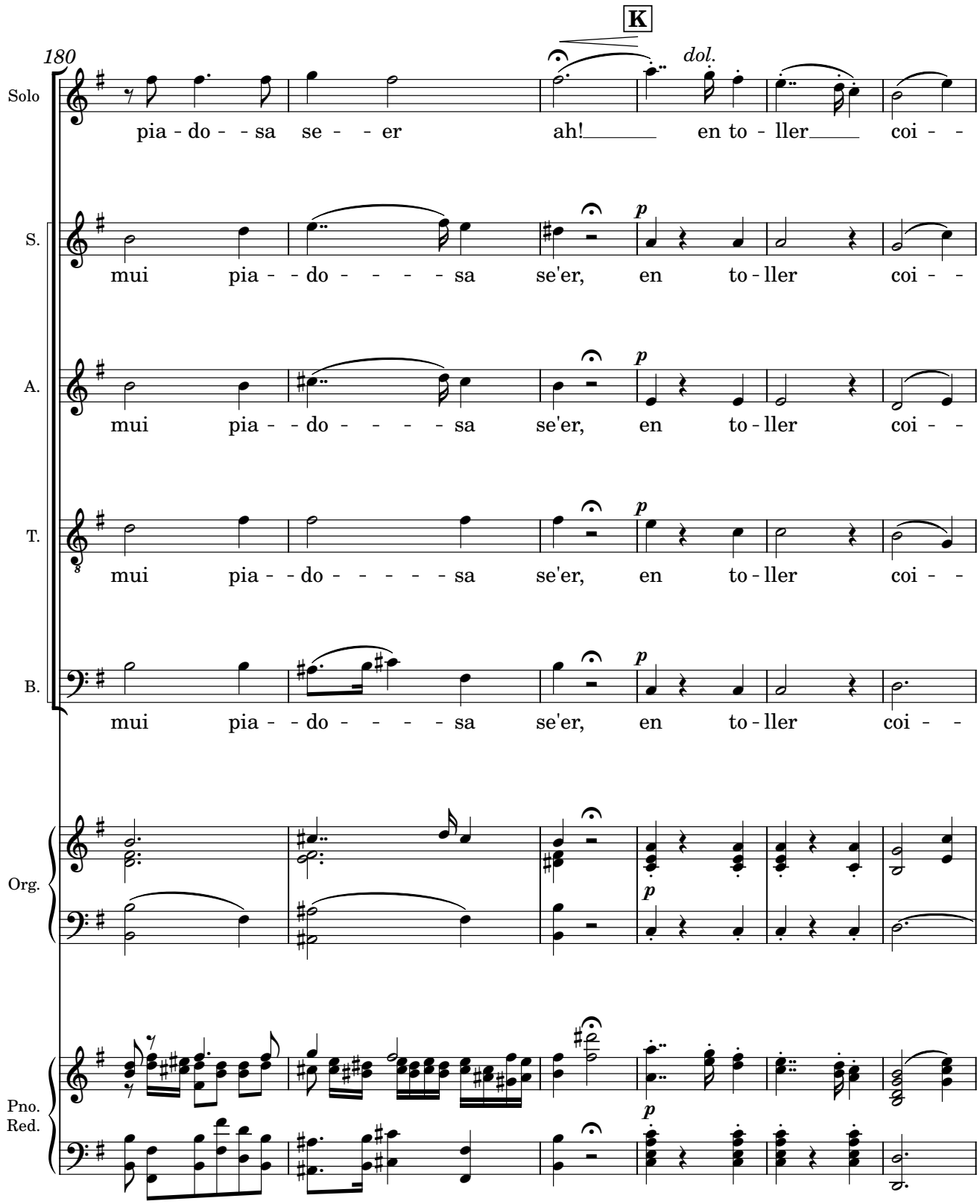
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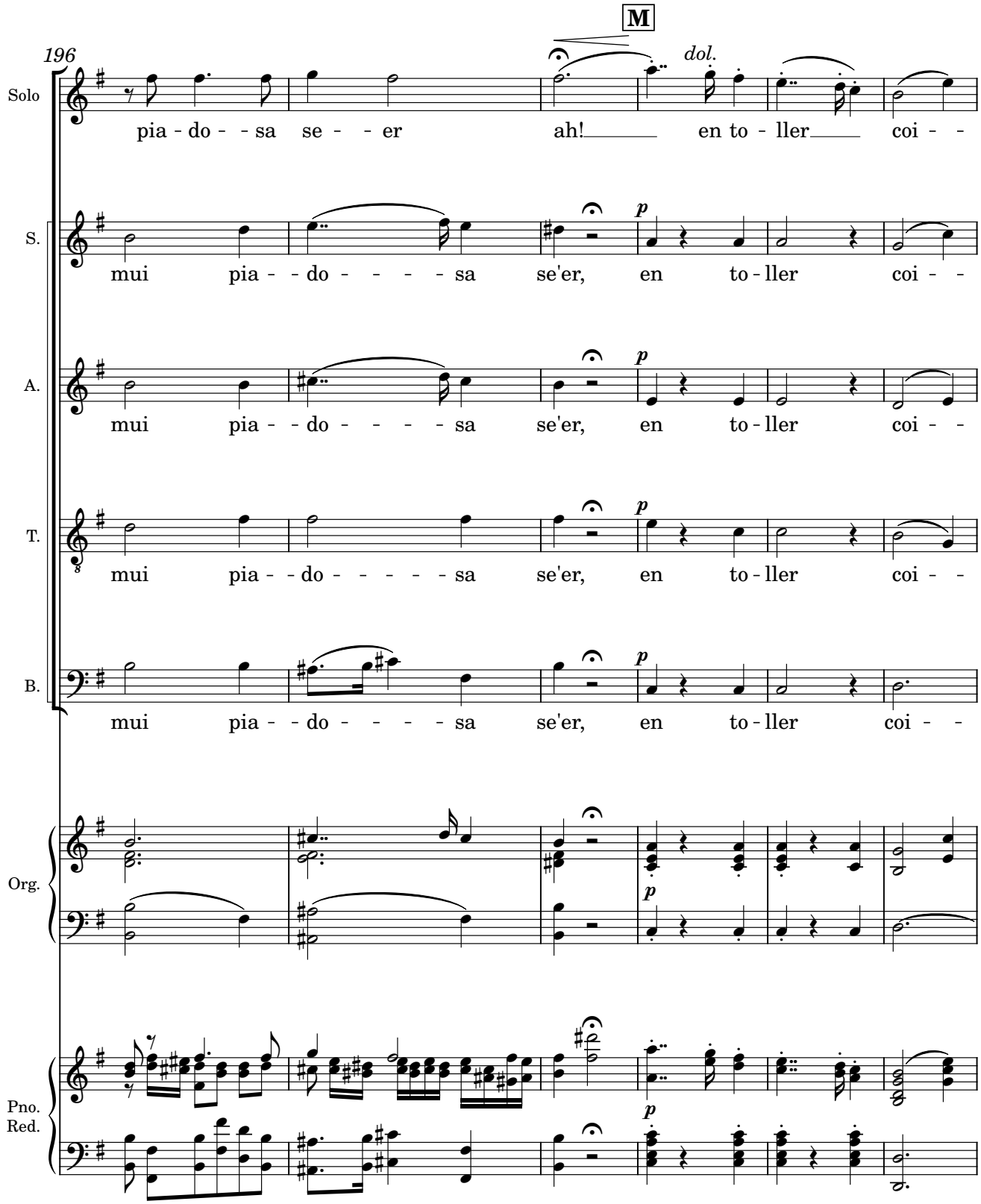
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Piano Reduction of String Parts

Cantiga Décima Del Rey Don Alfonso El Sabio

Cantiga No. 10 of King Alfonso the Wise

Alfonso X, 13th Century — Hilarión Eslava, 1876



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