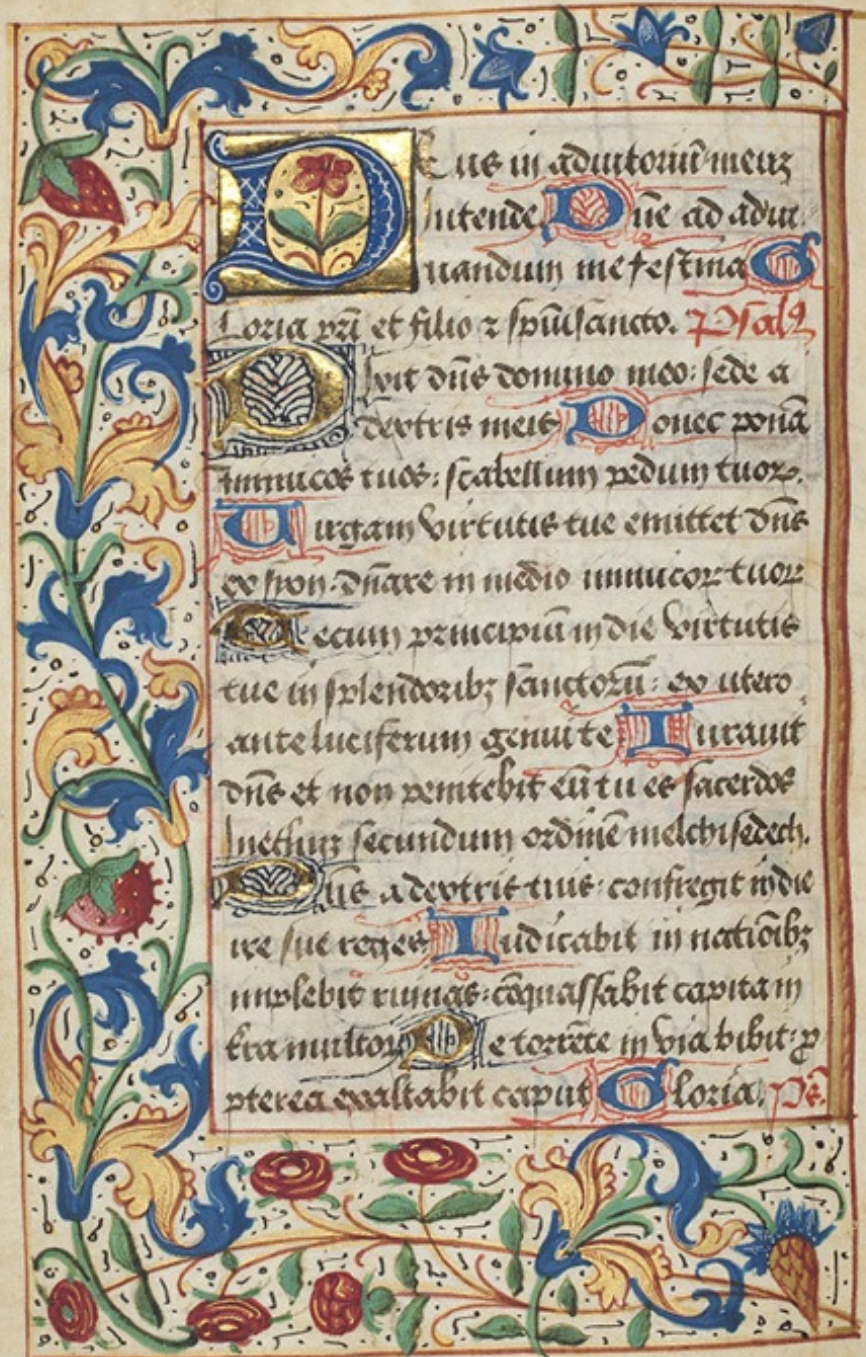


Dixit Dominus a 4

By Hilarión Eslava



For Double Choir with Chamber Orchestra
(Keyboard Reduction by Rebecca Rufin)

Dixit Dominus a 4

Psalm 110/109V

Hilarión Eslava, 1807-1878

Andantino

1st Flute or C-inst *f*

2nd Flute or C-inst *f*

Horn in C *f*

1st Violin *f* *mp*

2nd Violin *f* *mp*

Bass Accomp. *f* *mp* 6

1st Choir Soprano

1st Choir Alto

1st Choir Tenor *mf*
Di - xit Do - mi-nus Do - mi-no

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Piano *f* *mp*

7

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.

Di - xit Do - mi-nus Do - mi-no me - o se - de, se - de

1C-A.

se - de, se - de, se - de

1C-T.

8 me - o se - de, se - de, se - de,

1C-B.

se - de, se - de, se - de

2C-S.

se - de, se - de, se - de

2C-A.

se - de, se - de, se - de

2C-T.

8 se - de, se - de, se - de

2C-B.

se - de, se - de, se - de

Pno.

6

f

f

f

f

f

f

mf

mf

mf

mf

mf

mf

f

14

Fl. 1 *f*

Fl. 2 *f*

C Hn. *f*

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Bass Acc. *mp* *f* 6 6 3 6 3 6/4 3#

1C-S. *mf* me - is, a dex-tris me - is, a dex-tris me - is do-nec

1C-A. *mf* me - is, a dex-tris me - is, a dex-tris me - is do-nec

1C-T. *f* *mf* se - de a dex - tris me - is, a dex-tris me - is, a dex-tris me - is do-nec

1C-B. *mf* me - is, a dex-tris me - is, a dex-tris me - is do-nec

2C-S. *mf* me - is, a dex-tris me - is, a dex-tris me - is do-nec

2C-A. *mf* me - is, a dex-tris me - is, a dex-tris me - is do-nec

2C-T. *mf* me - is, a dex-tris me - is, a dex-tris me - is do-nec

2C-B. *mf* me - is, a dex-tris me - is, a dex-tris me - is do-nec

Pno. *mp* *f*

20

Fl. 1 *mp*

Fl. 2 *mp*

C Hn. *p*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Bass Acc. *mp* *mp* *3 mp* *3#*

1C-S. *mf* *mp* *3 mp* *3#*

1C-A. *mp*

1C-T. *mf* *mp*

1C-B. *mp*

2C-S. *mp*

2C-A. *mp*

2C-T. *mp*

2C-B. *mp*

Pno. *p* *mp*

po-nam i - ni-mi-cos tu- os sca- bel - lum,

po-nam sca - bel - lum pe - dum,

po-nam i - ni-mi-cos, i - ni-mi-cos tu- os sca - bel-lum

po-nam sca - bel - lum pe - dum,

po-nam sca - bel - lum pe - dum,

po-nam sca - bel - lum, sca - bel-lum,

po-nam sca - bel - lum pe - dum,

26

cres.

Fl. 1

cres.

Fl. 2

cres.

C Hn.

cres.

Vln. 1

cres.

Vln. 2

cres.

Bass Acc.

cres.

1C-S.

cres.

6 3# 6 4 3# 6 6 3#

sca - bel - lum pe - dum tu - o - rum. Vir - gam vir - tu - tis tu - ae

1C-A.

cres.

sca - bel - lum pe - dum tu - o - rum.

1C-T.

cres.

8 pe - dum, pe - dum tu - o - rum.

1C-B.

cres.

sca - bel - lum pe - dum tu - o - rum.

2C-S.

cres.

sca - bel - lum pe - dum tu - o - rum.

2C-A.

cres.

sca - bel - lum pe - dum tu - o - rum.

2C-T.

cres.

8 sca - bel - lum pe - dum tu - o - rum.

2C-B.

cres.

sca - bel - lum pe - dum tu - o - rum.

Pno.

cres.

f

33

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass
Acc.

1C-S.

e - mit - tit Do - mi - nus, e - mit - tit Do - mi - nus ex _____ Si - on do - mi -

1C-A.

do - mi -

1C-T.

e - mit - tit Do - mi - nus ex _____ Si - on do - mi -

1C-B.

do - mi -

2C-S.

do - mi -

2C-A.

do - mi -

2C-T.

do - mi -

2C-B.

do - mi -

Pno.

This page of a musical score (Manuscript #MP/4033/9) is numbered 33 and contains the following parts: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Cor Anglais (C Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Bassoon (Bass Acc.), Soprano (1C-S.), Alto (1C-A.), Tenor (1C-T.), Bass (1C-B.), Soprano (2C-S.), Alto (2C-A.), Tenor (2C-T.), Bass (2C-B.), and Piano (Pno.). The score is in A major and 4/4 time. The vocal parts (1C-S., 1C-T., 2C-S., 2C-T.) have lyrics in Latin: "e - mit - tit Do - mi - nus, e - mit - tit Do - mi - nus ex _____ Si - on do - mi -". The piano part includes fingering numbers: 6, 3, 8va, 7, 3#, 6, 4, 3#, 3. The dynamic marking *f* is used throughout.

40

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass
Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

Pno.

na - re, do-mi - na - re in me-di - o, do-mi-na - re in me-di-o i - ni - mi -

na - re, do-mi - na - re in me-di - o, do-mi-na - re in me-di-o i - ni - mi -

na - re, do-mi - na - re in me-di - o, do-mi-na - re in me-di-o i - ni - mi -

na - re, do-mi - na - re in me-di - o, do-mi-na - re in me-di-o i - ni - mi -

na - re, do-mi - na - re in me-di - o, do-mi-na - re in me-di-o i - ni - mi -

na - re, do-mi - na - re in me-di - o, do-mi-na - re in me-di-o i - ni - mi -

na - re, do-mi - na - re in me-di - o, do-mi-na - re in me-di-o i - ni - mi -

na - re, do-mi - na - re in me-di - o, do-mi-na - re in me-di-o i - ni - mi -

46

Fl. 1 *mf*

Fl. 2 *mf*

C Hn. *mf*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Bass Acc. *mf* *mp*

1C-S. *mf* *mp*
 6 7 2 6 6 7 6 3
 3 3

1C-A. *mf*

1C-T. *mf* *mf*
 8

1C-B. *mf*

2C-S. *mf*

2C-A. *mf*

2C-T. *mf*
 8

2C-B. *mf*

Pno. *mf* *mp*

co-rum tu - o-rum, i - ni - mi - co-rum tu - o - rum. Te - cum prin-

53

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass
Acc.

1C-S.
mf 3 6 6 6 6 6 3
5 4 4 5

Te - cum prin - ci - pi - um in di - e vir - tu - tis tu - ae

1C-A.

1C-T.
s ci - pi - um in di - e vir - tu - tis tu - ae in splen -

1C-B.

2C-S.

2C-A.

2C-T.
s

2C-B.

Pno.

59

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.
sanc- to - rum ex u- te - ro an-te lu - ci- fe-rum

1C-A.

1C-T.
do-ri-bus sanc - to - rum ex u- te - ro an - te lu - ci - fe-rum

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

Pno.

Detailed description: This page of a musical score, numbered 59, contains 17 staves. The top staves are for woodwinds (Flutes 1 and 2, Cor Anglais) and strings (Violins 1 and 2, Bassoon). The middle section features vocal parts: Soprano (1C-S.), Alto (1C-A.), Tenor (1C-T.), and Bass (1C-B.). The Soprano and Tenor parts have Latin lyrics: 'sanc- to - rum ex u- te - ro an-te lu - ci- fe-rum' and 'do-ri-bus sanc - to - rum ex u- te - ro an - te lu - ci - fe-rum'. Below the vocal parts are staves for two more vocal parts (2C-S., 2C-A., 2C-T., 2C-B.) which are currently blank. The bottom staff is for the Piano (Pno.). The score is in G major (one sharp) and includes various musical notations such as notes, rests, and fingerings.

66

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

6/4 6/5 6/4 3

1C-S.

ge - nu - i te. Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus

1C-A.

Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus et

1C-T.

8 ge - nu - i te. Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus, et

1C-B.

Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus

2C-S.

Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus

2C-A.

Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus

2C-T.

8 Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus,

2C-B.

Ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus

Pno.

73

Fl. 1 *mp*

Fl. 2 *mp*

C Hn. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Bass Acc. *mp*

1C-S. *mp*

1C-A. *mp*

1C-T. *mp*

1C-B. *mp*

2C-S.

2C-A.

2C-T.

2C-B.

Pno. *mp*

et non pae-ni-te-bit e-um, tu es sa-cer-do in ae-

non pae-ni-te-bit e-um tu es sa-cer-do in ae-

non pae-ni-te-bit e-um tu es sa-cer-do in ae-

et non pae-ni-te-bit e-um, tu es sa-cer-do in ae-

79

Fl. 1
Fl. 2
C Hn.
Vln. 1
Vln. 2
Bass
Acc.
1C-S.
1C-A.
1C-T.
1C-B.
2C-S.
2C-A.
2C-T.
2C-B.
Pno.

ter-num se-cun-dum or-di-nem, se-cun-dum or-di-nem, se-cun-dum
ter-num se-cun-dum or-di-nem, se-cun-dum or-di-nem, se-cun-dum
ter-num se-cun-dum or-di-nem, se-cun-dum or-di-nem, se-cun-dum
ter-num se-cun-dum or-di-nem, se-cun-dum or-di-nem, se-cun-dum

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

3 2 6⁴ 6 6 3 6 3 *f* 6 6 5

85

Fl. 1 *mp*

Fl. 2 *mp*

C Hn. *f*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Bass Acc. *mp*

1C-S. *mf* *mp*
 3 6 6 4 3 7^b 3(4)

1C-A. *mf*
 or - di-nem Mel - chi - se - dech. Do - mi-nus a dex - tris tu - is

1C-T. *mf* *mp*
 or - di-nem Mel- chi - se - dech. Do - mi-nus a dex - tris tu - is

1C-B. *mp*
 or - di-nem Mel - chi - se - dech. con-

2C-S. *mp*
 con-

2C-A. *mp*
 con-

2C-T. *mp*
 con-

2C-B. *mp*
 con-

Pno. *mf* *mp*

91

Fl. 1 *cres.*

Fl. 2 *cres.*

C Hn. *mp* *cres.*

Vln. 1 *cres.*

Vln. 2 *cres.*

Bass Acc.

1C-S. *cres.*
fre - git in di - e, con - fre-git, con - gre-git in di - e, con - fre-git in

1C-A. *cres.*
a dex-trisin tu-is con - gre-git in di - e, in

1C-T. *cres.*
a dex-trisin tu-is *cres.* con - fre-git in di - e, con - fre-git in

1C-B. *cres.*
fre - git in di - e, con - fre-git, con - gre-git in di - e, in

2C-S. *cres.*
gre - git in di - e, con - gre-git in di - e, i -

2C-A. *cres.*
gre - git in di - e, con - gre-git in di - e, i -

2C-T. *cres.*
gre - git in di - e, con - gre-git in di - e, in

2C-B. *cres.*
gre - git in di - e, con - gre-git in di - e, in

Pno. *cres.*

3 6 7 3 6 5 5 3 3 7

98

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

Pno.

di - e i - rae su - ae *ff* re - ges. Ju - di - ca - bit in na - ti -

di - e i - rae su - ae *ff* re - ges.

di - e i - rae su - ae *ff* re - ges. Ju - di - ca - bit

di - e i - rae su - ae *ff* re - ges.

rae su - ae *ff* re - ges.

rae su - ae *ff* re - ges.

di - e i - rae su - ae *ff* re - ges.

di - e i - rae su - ae re - ges.

ff *f*

3 6 5 6 4 3# 6 3# 3

Fl. 1
Fl. 2
C Hn.
Vln. 1
Vln. 2
Bass Acc.
1C-S.
1C-A.
1C-T.
1C-B.
2C-S.
2C-A.
2C-T.
2C-B.
Pno.

o - ni - bus, im - ple-bit ru- i - nas, im - ple-bit ru - i - nas, con - quas-
in na-ti - o - ni-bus, im - ple bit, im - ple-bit ru - i - nas, con - quas-

3 \sharp 3 \sharp 7 6 3 6 7 6 \flat 6 5 3

ff

112

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass
Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

Pno.

sa-bit ca-pi-ta in ter-ra mul-to-rum, in ter-ra mul-to-rum.

De-tor -

dim. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *f*

3 7 8 3 6 4 3

119

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

Pno.

f

f

f

f

f

f

f

f

f

f

f

f

f

f

6 6 *f* 5 5 6

prop - te-re-a e - xal-ta-bit ca - put, prop -

prop - te-re-a e - xal-ta-bit ca - put, prop -

prop - te - re - a e -

ren - te in vi- a bi - bet prop - te-re-a, e - xal-ta-bit ca - put, prop -

prop - te - re - a, prop -

prop - te - re - a prop -

prop - te-re-a, e - xal-ta-bit ca - put, prop -

prop - te-re-a, e - xal-ta-bit ca - put, prop -

f

125

Fl. 1 *mf* *dim. & rit.*

Fl. 2 *mf*

C Hn. *mf*

Vln. 1 *mf* *dim. & rit.*

Vln. 2 *mf*

Bass Acc. *mf*

1C-S. *mf* *dim. & rit.*

1C-A. *mf*

1C-T. *mf*

1C-B. *mf*

2C-S. *mf* *dim. & rit.*

2C-A. *mf*

2C-T. *mf*

2C-B. *mf*

Pno. *mf* *dim. & rit.*

te-re-a e - xal-ta-bit ca - put, prop - te-re-a e - xal-ta-bit ca -
 te-re-a e - xal-ta-bit ca - put, prop - te-re-a e - xal-ta-bit ca -
 xal - ta - bit ca - put, e-xal-ta-bit ca -
 te-re-a e - xal-ta-bit ca - put, prop - te-re-a e - xal-ta-bit ca -
 te-re-a e - xal - ta - bit, e-xal-ta-bit ca -
 te-re-a e - xal-ta-bit ca - put, prop - te-re-a e - xal-ta-bit ca -
 te-re-a e - xal-ta-bit ca - put, prop - te-re-a e - xal-ta-bit ca -
 te-re-a e - xal-ta-bit ca - put, prop - te-re-a e - xal-ta-bit ca -

3 6 3 6 7 6 4 5 4

131

a tempo

Fl. 1

Fl. 2

C Hn.

Vln. 1
mf

Vln. 2
mf

Bass Acc.
mf 3 3 6 3 6 3# 7 6 4 *f* 3

1C-S.
f a tempo
put. Glo-ri - a Pa- tri, et Fi- li - o, et

1C-A.
put. et Spi-

1C-T.
f
put. Glo-ri - a Pa- tri, et Fi- li - o

1C-B.
put. et

2C-S.
a tempo
put. et

2C-A.
put. et Spi-

2C-T.
put.

2C-B.
put. et

Pno.
mf

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.
Spi - ri - tu - i Sanc- to, Sanc- to,

1C-A.
ri - tu-i Sanc - to, Sanc- to, Sanc - to,

1C-T.
et Spi - ri - tu - i Sanc - to, Sanc- to,

1C-B.
Spi - ri - tu - i Sanc - to, Sanc - to,

2C-S.
Spi - ri - tu - i Sanc- to, Sanc- to,

2C-A.
ri - tu-i Sanc - to, Sanc- to, Sanc - to,

2C-T.
et Spi - ri - tu - i Sanc - to, Sanc- to,

2C-B.
Spi - ri - tu - i Sanc - to, Sanc - to,

Pno.

4# 2 6 3 7 6# 3 6 7 6 4

Fl. 1

Fl. 2

C Hn.

Vln. 1
mp

Vln. 2
mp

Bass
Acc.
mf

1C-S.

1C-A.

1C-T.
mf

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

Pno.
mp

si - cut e - rat in prin - ci - pi - o, et nunc et sem - per, et

The musical score is arranged in a standard orchestral format. It includes staves for Flutes 1 and 2, Clarinet in B-flat, Violins 1 and 2, Bassoon, and Piano. The vocal parts consist of Soprano, Alto, Tenor, and Bass for each of the four choirs (1C, 2C). The lyrics are in Latin and appear below the vocal staves. Dynamics such as *f* (forte), *mp* (mezzo-piano), and *cres.* (crescendo) are indicated throughout the score. The key signature is one sharp (F#) and the time signature is 4/4.

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

Pno.

et in sae - cu - la sae - cu - lo - rum, A - men; et in

nunc, et sem- per, et in sae - cu - la sae - cu - lo - rum, A - men; et in

et in sae - cu - la sae - cu - lo - rum, A - men;

et in sae - cu - la sae - cu - lo - rum, A - men;

et in sae - cu - la sae - cu - lo - rum, A - men;

et in sae - cu - la sae - cu - lo - rum, A - men;

Fl. 1 *mf*

Fl. 2 *mf*

C Hn. *mf*

Vln. 1 *dim.* *mf*

Vln. 2 *dim.* *mf*

Bass Acc. *mf* *mf*

1C-S. *dim.* *mf* 6 6 7^b
4 5

sae-cu-la sae-cu - lo- rum, A- men; et in sae - cu-la sae-cu - lo-rum, A -

1C-A. *mf* et in sae - cu-la sae-cu - lo-rum, A -

1C-T. *dim.* *mf* sae-cu-la sae-cu - lo- rum, A- men; et in sae - cu-la sae-cu - lo-rum, A -

1C-B. *mf* et in sae - cu-la sae-cu - lo-rum, A -

2C-S. *mf* et in sae - cu-la sae-cu - lo-rum, A -

2C-A. *mf* et in sae - cu-la sae-cu - lo-rum, A -

2C-T. *mf* et in sae - cu-la sae-cu - lo-rum, A -

2C-B. *mf* et in sae - cu-la sae-cu - lo-rum, A -

Pno. *dim.* *mf*

165

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

Pno.

rit. *f*

f

cres. *dim.* *rit.* *f*

cres. *dim.* *f*

f

cres. *dim.* *rit.* *f*

f

cres. *dim.* *f*

f

rit. *f*

f

f

cres. *dim.* *rit.* *f*

men, et in sae-cu-la sae-cu - lo- rum, A- men; sae-cu - lo-rum, A -

men, sae - cu - lo-rum, A -

men; et in sae-cu-la sae-cu - lo- rum, A- men; sae - cu - lo-rum, A -

men; sae-cu - lo-rum, A -

men, sae-cu - lo-rum, A -

men, sae - cu - lo-rum, A -

men; sae - cu - lo-rum, A -

men; sae-cu - lo-rum, A -

171

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass
Acc.

1C-S.
men, A - - men.

1C-A.
men, A - - men.

1C-T.
men, A - - men.

1C-B.
men, A - - men.

2C-S.
men, A - - men.

2C-A.
men, A - - men.

2C-T.
men, A - - men.

2C-B.
men, A - - men.

Pno.