

## Editor's Notes for *Dixit Dominus*

"*Dixit Dominus*" ("The Lord said unto my Lord") is from Psalm 110 in the Old Testament (Psalm 109 in the Orthodox and Vulgate Bibles). It is considered both a royal psalm and a messianic psalm, and a cornerstone in Christian theology, cited as proof of the plurality of the Godhead and Jesus' supremacy as king, priest, and Messiah. For this reason, Psalm 110 is frequently quoted or referenced in the New Testament.

Psalm 110 is a regular part of Jewish, Catholic, and Protestant liturgies. Because this psalm is prominent in the Office of Vespers, its Latin text has particular significance in music, and there are settings of it composed by the likes of Mozart, Handel, and Vivaldi. Eslava composed several settings as well, and this is the third one that I have transcribed.

This setting, written in 1835 when Eslava was around 28 and only a few years into his tenure as Master of the Chapel of Music of the Cathedral of Sevilla, begins and ends with an especially rousing theme guaranteed to capture attention.

The digital scan of the source manuscript was procured from the archives of the Cathedral of Sevilla via the Institución Colombina and consisted of handwritten conductor's score as well as a full set of instrumental *particellas*. There were a few musical errors, as well as sometimes significant inconsistencies between the *particellas* and the main score, which I tried to reconcile by ear. Other observations on the source manuscript include:

1. A "*bajones*" part was not included in the main score, but there was a *particella* written for it. As was customary in his time, Eslava would often specify *bajones* (*bajón* = Eng., dulcian, a woodwind precursor of the bassoon) to reinforce the bass vocal parts, especially in *forte* sections. Here, however, it is not clear whether Eslava originally intended the *bajones*, or whether they were added by a different conductor at some later date. I have utilized a contrabassoon in my transcription. However, Eslava often also used instruments such as the trombone or ophicleide in a similar manner, likely dependent on what he had available for performance purposes, and these could be substituted if need be.
2. The manuscript for the conductor's score included a "*bajo general*" (general bass) section which was clearly intended for a stringed bass instrument, but also included figured bass notations that are not typically included for stringed instruments (at least in Eslava's compositions). The *particellas* provided for both violoncello and contrabass parts which were essentially identical to the "*bajo*" section, except they did not include any figured bass notations. It was common for Eslava to utilize both instruments, playing the same part (acoustically an octave apart), so I have transcribed this score using both instruments. I do have a hidden staff for the "*bajo general*" part, and included that in the pdf *particellas* as well.
3. Besides the preliminary "*Allegro moderato*" descriptor and a couple of fairly vague terms ("*menor*" and "*mayor*" at measures 96 and 144, respectively), there were no tempo indications whatsoever. Any other variances in tempo throughout the piece were added by me, simply because I felt they were needed, and are not actually notated.
4. The organ obbligato part provided little instruction regarding the registration, beyond a preliminary note stating "*en los fuertes lengüetería y en los dulces corneta*", loosely translated as

“reeds in the loud sections and cornet in the soft sections”. I indicated in my transcription where I felt such transitions were probably intended. Also, the organ part has several sections consisting only of a left-hand bass line with figured bass notations, whereas other sections are more fully fleshed out in the right-hand treble. I cannot help but wonder if this was a working draft and a more complete version of the part was intended but never came to fruition. At any rate, I transcribed it as written (except for correcting a few obvious musical errors).

5. There were sparse as well as conflicting dynamic and articulation instructions between the *particella* set and the full score. The vocal parts were especially lacking in dynamic instruction, so in a few cases I did add suggested dynamics that do not appear in the source. I did my best to discern Eslava’s true intent, but it would be wise to consult the original version if in doubt.

The text of the Psalm follows:

1 Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.	1 The LORD says to my lord, “Sit at my right hand until I make your enemies your footstool.”
2 Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.	2 The LORD sends out from Zion your mighty scepter. Rule in the midst of your foes.
3 Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero, ante luciferum, genui te.	3 Your people will offer themselves willingly on the day you lead your forces on the holy mountains. From the womb of the morning, like dew, your youth will come to you.
4 Juravit Dominus, et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.	4 The LORD has sworn and will not change his mind, “You are a priest forever according to the order of Melchizedek.”
5 Dominus a dextris tuis; confregit in die irae suae reges.	5 The Lord is at your right hand; he will shatter kings on the day of his wrath.
6 Judicabit in nationibus, implebit ruinas; conquassabit capita in terra multorum.	6 He will execute judgment among the nations, filling them with corpses; he will shatter heads over the wide earth.
7 De torrente in via bibet; propterea exaltabit caput.	7 He will drink from the stream by the path; therefore he will lift up his head.
Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	Glory to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, and now, and forever, and forever and ever. Amen.