

Dixit Dominus

Hilarión Eslava



Double Choir with Chamber Orchestra and Organ Obligato
(Keyboard Reduction by Rebecca Rufin)

ART: *Sacrifices of Abel and Melchizedek*, Basilique San Vitale, Ravenna, Emilia-Romagna, Italia;
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CPE-663

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

The score is arranged in a standard orchestral format with a double choir. The instruments listed on the left are: Flute, Oboes, C Clarinets, Bassoons, D Trumpets, Horns in D, Ophicleide, 1° Violins, 2° Violins, Violas, Violoncellos, Contrabasses, 1° Choir Soprano, 1° Choir Alto, 1° Choir Tenor, 1° Choir Bass, 2° Choir Soprano, 2° Choir Alto, 2° Choir Tenor, 2° Choir Bass, and Keyboard Reduction. The tempo is marked 'Allegro Moderato'. The key signature is one sharp (F#) and the time signature is common time (C). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The choir parts include the Latin text: "Di - xit Do - mi-nus Do-mi-no me - - - -".

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8

Fl.

Ob.

C Cl. *1st*

Bsn. *1st*

D Tpt.

D Hn. *mf*

Oph.

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vc.

Cb. *mf*

1C-B. o: Se - - de a dex - tris me - - - - is, se - - de,

2C-B. o: Se - - de a dex - tris me - - - - is, se - - de,

KB

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14

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

do - nec po - nam i - ni - mi - cos

do - nec po - nam i - ni - mi - cos,

do - nec po - nam i - ni - mi - cos,

se - de a dex - tris me - - - - is, do - nec po - nam i - ni - mi - cos

do - nec po - nam i - ni - mi - cos

do - nec po - nam i - ni - mi - cos

do - nec po - nam i - ni - mi - cos

se - de a dex - tris me - - - - is, do - nec po - nam i - ni - mi - cos

do - nec po - nam i - ni - mi - cos

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19

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

p

f

1st

tu - - - os do - nec po - nam

mi - - - cos tu - - - os do - nec po - nam i - - ni-

mi - - - cos tu - - - os do - nec po - nam i - - ni-

tu - - - os do - nec po - nam

tu - - - os do - nec po - nam

tu - - - os do - nec po - nam

tu - - - os do - nec po - nam

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22

The image shows a page of a musical score for a full orchestra and a vocal choir. The instruments listed on the left are Fl., Ob., C. Cl., Bsn., D Tpt., D Hn., Oph., Vln. 1, Vln. 2, Vla., Ve., Cb., and a keyboard (KB). The vocal choir consists of Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, with sub-ensembles numbered 1C and 2C. The score is in the key of D major and 4/4 time. It features dynamic markings such as *p* (piano) and *dol.* (dolce). The vocal parts have lyrics in Latin: "i - ni-mi - cós tu - - - - - os sca - bel - - - lum, sca - mi - cos, i - ni - mi - - - - - cos sca - bel - - - lum, sca - mi - cos, i - ni - mi - - - - - os sca - bel - - - lum, sca - i - ni-mi - cos tu - - - - - os sca - bel - - - lum, sca - i - ni-mi - cos tu - - - - - os". The page number "22" is written at the top left of the score.

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26

Fl. *cres.*
p

Ob. *cres.*
p

C Cl. *cres.*
p

Bsn. *cres.*
p

D Hn. *cres.*
p

Vln. 1 *cres.*

Vln. 2 *cres.*

Vla. *cres.*

Vc. *cres.*

Cb. *cres.*

1C-S.
bel - - - lum, sca - bel - lum pe - dum tu - o - - - - rum.

1C-A.
bel - - - lum, sca - bel - lum pe - dum tu - o - - - - rum.

1C-T.
bel - - - lum, sca - bel - lum pe - dum tu - o - - - - rum.

1C-B.
bel - - - lum, sca - bel - lum pe - dum tu - o - - - - rum.

KB *cres.*

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29

Fl. *f* *ff*

Ob. *f* *ff*

C Cl. *f* *ff*

Bsn. *f*

D Tpt. *f*

D Hn. *f*

Oph. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *ff*

Ve. *f* *ff*

Cb. *f* *ff*

1C-S. *ff* Vir - gam vir - tu - tis tu - æ e - mit - tet Do - mi - nus

1C-A. *ff* Vir - gam vir - tu - tis tu - æ e - mit - tet Do - mi - nus

1C-T. *ff* Vir - gam vir - tu - tis tu - æ e - mit - tet Do - mi - nus

1C-B. *ff* Vir - - gam vir - tu - - - - tis tu - æ e - mit - tet Do - mi - nus

2C-S. *ff* Vir - gam vir - tu - tis tu - æ e - mit - tet Do - mi - nus

2C-A. *ff* Vir - gam vir - tu - tis tu - æ e - mit - tet Do - mi - nus

2C-T. *ff* Vir - gam vir - tu - tis tu - æ e - mit - tet Do - mi - nus

2C-B. *ff* Vir - - gam vir - tu - - - - tis tu - æ e - mit - tet Do - mi - nus

KB *f* *ff*

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33

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

ex Si-on: do-mi-na-re in me-di-o, do-mi-na-re in

ex Si-on: do-mi-na-re in me-di-o, do-mi-na-re in

ex Si-on: do-mi-na-re in me-di-o, do-mi-na-re in

ex Si-on: do-mi-na-re in me-di-o, do-mi-na-re in

ex Si-on: do-mi-na-re in me-di-o, do-mi-na-re in

ex Si-on: do-mi-na-re in me-di-o, do-mi-na-re in

ex Si-on: do-mi-na-re in me-di-o, do-mi-na-re in

ex Si-on: do-mi-na-re in me-di-o, do-mi-na-re in

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37

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

me - di - o i - ni - - - - - mi - - - - - co - - - - - rum tu -

me - di - o i - ni - - - - - mi - - - - - co - - - - - rum tu -

me - di - o, i - ni - - - - - mi - - - - - co - - - - - rum tu -

me - di - o, i - ni - - - - - mi - - - - - co - - - - - rum tu -

me - di - o i - ni - - - - - mi - - - - - co - - - - - rum tu -

me - di - o i - ni - - - - - mi - - - - - co - - - - - rum tu -

me - di - o, i - ni - - - - - mi - - - - - co - - - - - rum tu -

me - di - o, i - ni - - - - - mi - - - - - co - - - - - rum tu -

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43

Bsn.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

KB

1st a tempo

p

Te - - cum prin-

48

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

KB

1st

ci - pi-um in di - e vir - tu - tis tu - æ in splen-

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52

Fl.

Ob.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.
do - - - ri-bus sanc - to - - - rum. ex u - te - ro, an - - - te lu-

1C-A.
an - - - te lu-

1C-T.
an - - - te lu-

1C-B.
an - - - te lu-

KB

** There was at least one missing page in the source manuscript. The editor therefore added the measures in dark red font as needed to complete the piece.*

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56

Fl.

Ob.

C Cl.

Bsn. *1st*

D Tpt.

D Hn.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

Organ *Organ, contra & temblor*

1C-S.

1C-A.

1C-T.

1C-B.

KB

ci - - fe-rum, ge - - - nu - - - i te. Ju - ra - vit Do - - - mi-

ci - - fe-rum ge - nu - i te. Ju - ra - vit Do - - - mi-

ci - - fe-rum ge - - - nu - i te. Ju - ra - - - vit Do - - - mi-

ci - - fe-rum ge - - - nu - i te. Ju - ra - vit Do - - - mi-

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63

D Tpt.

D Hn.

Organ

1C-S.
nus, Ju - ra - vit Do - - mi - nus, Ju -

1C-A.
nus, Ju - ra - vit Do - - mi - nus, Ju -

1C-T.
nus, Ju - ra - - - vit Do - - - mi - nus, Ju - ra - - -

1C-B.
nus, Ju - ra - vit Do - - mi - nus, Ju -

2C-S.
p > Ju - ra - vit Do - mi - nus, Ju - ra - vit Do - mi - nus,

2C-A.
p > Ju - ra - vit Do - mi - nus, Ju - ra - vit Do - mi - nus,

2C-T.
p > Ju - ra - vit Do - mi - nus, Ju - ra - vit Do - mi - nus,

2C-B.
p > Ju - ra - vit Do - mi - nus, Ju - ra - vit Do - mi - nus,

KB

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71

Vln. 1

Vln. 2

Vla.

Vc.

Organ

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

KB

ra - vit Do - - mi - nus, et non pœ-ni - te-bit, et non pœ-ni-te-bit e - - - um: Tu es sa -

ra - vit Do - - mi - nus, et non pœ-ni - te-bit, et non pœ-ni-te-bit e - - - um

vit Do - - mi - nus, et non pœ-ni - te-bit, et non pœ-ni-te-bit e - - - um

ra - vit Do - - mi - nus, et non pœ-ni - te-bit, et non pœ-ni-te-bit e - - - um

Tu es sa -

79

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

cer - dos in æ - ter - - num se - cun - dum or - di - nem Mel - chi - se - dech.

1C-A.

Tu es sa - cer - - dos se - cun - dum or - di - nem Mel - - - - - chi - se - dech.

1C-T.

Tu es sa - cer - - dos se - cun - dum or - di - nem Mel - chi - se - dech.

1C-B.

Tu es sa - cer - - dos se - cun - dum or - di - nem Mel - chi - se - dech.

2C-S.

cer - dos in æ - ter - - num se - cun - dum or - di - nem Mel - chi - se - dech.

2C-A.

Tu es sa - cer - - dos se - cun - dum or - di - nem Mel - - - - - chi - se - dech.

2C-T.

Tu es sa - cer - - dos se - cun - dum or - di - nem Mel - chi - se - dech.

2C-B.

Tu es sa - cer - - dos se - cun - dum or - di - nem Mel - chi - se - dech.

KB

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86

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-A.

1C-T.

KB

f

mf

1st

Do - - mi - nus a dex-tris tu - - - - is con - fre - git in di - e i - ræ su - æ

Do - - mi - nus a dex-tris tu - - - - is con - fre - git in di - e i - ræ su - æ

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93

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-A.

re - - - ges, in di - e i - ræ su - æ re - - - ges.

1C-T.

re - - - ges, in di - e i - ræ su - æ re - - - ges.

KB

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99

Fl.

Ob.

C Cl. *marcato*
mf

Bsn. *1st, marcato*
mf *f* *mf*

D Tpt. *1st*
f

D Hn. *2nd, marcato*
mf *f* *mf*

Oph. *See note*, marcato*
mf *f* *mf*

* *Eslava included cryptic notes implying the ophicleide should play with the 1st bassoon at this point, and that the 2nd bassoons should play if no ophicleide is available. It was unclear whether the ophicleide should continue all the way through Measure 117 as shown herein.*

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Ve. *pizz.*

Cb. *pizz.*

IC-B. Ju - di - - ca - bit in na - ti - o - ni - bus, im - - - ple - bit, im -

KB *marcato*
mf *f* *mf*

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107

Ob. *mf*

C Cl. *f* *mf*

Bsn. *f* *mf*

D Tpt. *f* *mf*

D Hn. *f* *mf*

Oph. *f* *mf*

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

1C-B.

ple - bit ru - i - - nas, ju - di - ca - - - bit in na - ti - o - ni - bus, ju - di -

KB *f* *mf*

Detailed description: This is a page of a musical score, page 107 of a larger work. It features a full orchestral arrangement with a vocal line. The instruments listed are Oboe (Ob.), Clarinet in C (C Cl.), Bassoon (Bsn.), Trumpet in D (D Tpt.), Horn in D (D Hn.), Ophicleide (Oph.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Ve.), Contrabass (Cb.), 1st Bassoon (1C-B.), and Keyboard (KB). The score is in G major (one sharp) and 4/4 time. The vocal line is in the bass clef and has lyrics in Latin. Dynamics include *f* (forte) and *mf* (mezzo-forte). The keyboard part is in the grand staff (treble and bass clefs).

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114

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

ff

arco

8

im - ple - - - bit, im - ple - - - bit ru-

ca - - - - bit in na - ti - o - ni - bus, im - ple - - - bit, im - ple - - - bit, im - ple - - -

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120 *a tempo*

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

mf

marcato

f

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

pizz.

pizz.

pizz.

pizz.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

pizz.

marcato

mf

f

KB

i - - - nas,

i - - - nas,

i - - - nas,

i - - - nas,

i - - - nas,

i - - - nas,

i - - - nas,

i - - - nas,

i - - - nas,

i - - - nas,

Ju - di - - ca - bit in na - ti - o - ni-bus,

Ju - di - - ca - bit in na - ti - o - ni-bus,

im-

bit ru-i - - - nas,

bit ru-i - - - nas,

bit ru-i - - - nas,

bit ru-i - - - nas,

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C Cl.

D Tpt.

D Hrn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

ple - - bit, im - ple - bit, im - ple - bit ru - i - - nas, con - quas - sa - bit ca - pi -

ple - - bit, im - ple - bit, im - ple - bit ru - i - - nas, con - quas - sa - bit ca - pi -

ple - - bit, im - ple - bit, im - ple - bit ru - i - - nas, con - quas - sa - bit ca - pi -

con - quas - sa - bit ca - pi -

con - quas - sa - bit ca - pi -

con - quas - sa - bit ca - pi -

con - quas - sa - bit ca - pi -

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133

Fl.
ff

Ob.
ff

C Cl.
ff

Bsn.
ff

D Tpt.
ff

D Hn.
ff

Oph.
ff

Vln. 1
arco ff

Vln. 2
arco ff

Vla.
arco ff

Vc.
arco ff

Cb.
arco ff

1C-S.
ta in ter-ra mul-to - - rum, in ter - - ra mul - to - - - -

1C-A.
ta in ter-ra mul-to - - rum, in ter - - ra mul - to - - - -

1C-T.
ta in ter-ra mul-to - - rum, in ter - - ra mul - to - - - -

1C-B.
ta in ter-ra mul-to - - rum, in ter - ra mul - to - - rum,mul - to - - - -

2C-S.
ta in ter-ra mul-to - - rum, in ter - - ra mul - to - - - -

2C-A.
ta in ter-ra mul-to - - rum, in ter - - ra mul - to - - - -

2C-T.
ta in ter-ra mul-to - - rum, in ter - - ra mul - to - - - -

2C-B.
ta in ter-ra mul-to - - rum, in ter - ra mul - to - - rum,mul - to - - - -

KB

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138

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

1st

p

dol.

rum, in ter - - ra mul - to - - - - rum,

rum, in ter - - ra mul - to - - - - rum, De - - - - tor - ren - te, de tor -

rum, in ter - - ra mul - to - - - - rum,

rum, in ter - - ra mul - to - - - - rum,

rum, in ter - - ra mul - to - - - - rum,

rum, in ter - - ra mul - to - - - - rum,

rum, in ter - - ra mul - to - - - - rum,

rum, in ter - - ra mul - to - - - - rum,

rum, in ter - - ra mul - to - - - - rum,

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144

Fl.

Ob.

C Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-A.

KB

ren - te in vi - a bi - bet prop - - - - ter - - e - a ex - al-

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148

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

KB

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

ta - - - - bit ca - - - - put.

Glo - - - ri - a Pa - - tri et

Glo - - - ri - a Pa - - tri et

Glo - - - ri - a Pa - - tri et

Glo - - - ri - a Pa - - tri et

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153

Fl.

Ob.

C Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

KB

p

dol.

tr

Fi - - - li - - - - - o et Spi - - ri - - tu - i Sanc - - - -

Fi - - - li - - - - - o et Spi - - ri - - tu - i Sanc - - - -

Fi - - - li - - - - - o et Spi - - ri - - tu - i Sanc - - - -

Fi - - - li - - - - - o et Spi - - ri - - tu - i Sanc - - - -

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158

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

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

to, si - cute - rat in prin-ci - pi-o et nunc et

to, si - cute - rat in prin-ci - pi-o et nunc et

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

si - cute - rat in prin-ci - pi-o

si - cute - rat in prin-ci - pi-o

si - cute - rat in prin-ci - pi-o

si - cute - rat in prin-ci - pi-o

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162

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

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

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

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

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

si-cut e-rat in prin-ci-pi-o

si-cut e-rat in prin-ci-pi-o

si-cut e-rat in prin-ci-pi-o

si-cut e-rat in prin-ci-pi-o

si-cut e-rat in prin-ci-pi-o

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166

Fl.

Ob.

C Cl.

Bsn.

D Tpt.

D Hn.

Oph.

Vln. 1

Vln. 2

Vla.

Ve.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

sem - - - per, et in sæ - cu - la sæ - - cu - lo - - rum, A - men, a - - - men, et

sem - - - per, et in sæ - cu - la sæ - - cu - lo - - rum, A - men, a - - - men, et

sem - - - per, et in sæ - cu - la sæ - - cu - lo - - rum A - men, a - - - men, et

sem - - - per, et in sæ - cu - la sæ - - cu - lo - - rum A - men, a - - - men, et

et in sæ - cu - la sæ - - cu - lo - - rum A - men, a - - - men. et

et in sæ - cu - la sæ - - cu - lo - - rum A - men, a - - - men, et

et in sæ - cu - la sæ - - cu - lo - - rum A - men, a - - - men, et

et in sæ - cu - la sæ - - cu - lo - - rum A - men, a - - - men, et

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173

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Flute

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

8 [9-16]

17 **f** [19-20] **f** [23-27]

28 *cres.* **p** **f** **ff**

35

42 **4** *a tempo* [43-46]

50

53

57 **20** [59-78] **ff**

* There was at least one missing page in the source manuscript. The editor therefore added the measures in dark red font as needed to complete the piece.

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2
84

186-87] *ff*

18 *ff* *a tempo* 11 [122-132]

133 *ff*

138 3 [142-144] *p*

146 2 [147-148] *f* *p* 2 [152-153] *p*

155 *dol.* *tr* *f* 2 [161-162]

163 *f* *f*

172 *f*

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Oboes

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

8 [9-16]

17 [19-20] [23-27] p f

30 ff

36 4 [43-46]

47 a tempo 1st

52

58 20 [59-78] ff p

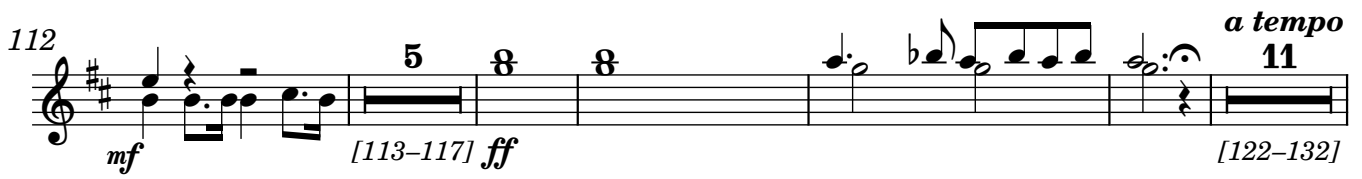
88 1st ff p

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2
95  12
[100-111]

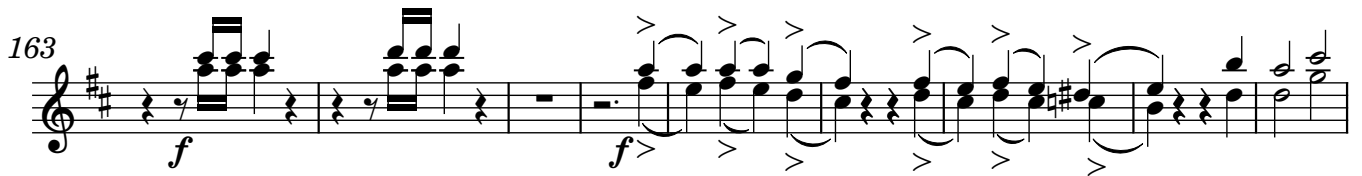
112  *a tempo* 11
mf [113-117] *ff* [122-132]

133  *ff*

138  *1st*

145  *f* *p*

152  *p* [155-158] *f* [161-162]

163  *f*

172  *f*

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C Clarinets

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

8 *1st*

14 *f* *dol.*

19 *f*

22 *dol.* **3** *cres.* [25-27] *p*

29 *f* *ff*

34

39 *a tempo* **4** **5** **4** [43-46] [47-51] [52-55]

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2
56 **20**
p [59-78] ***ff***

85 ***f***

91

97 *marcato*
mf


102 ***f***
mf

107 ***f***
mf

113 ***ff***

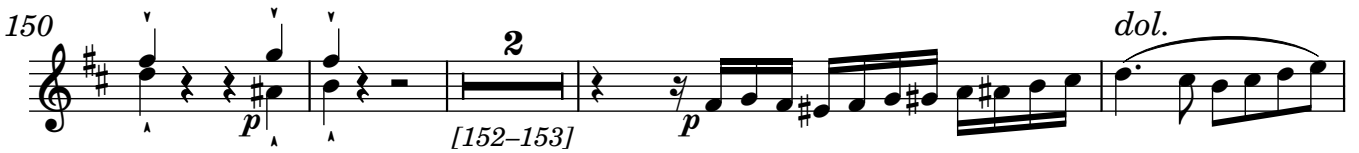
120 *a tempo*
3 **3**
f [122-124] [127-129]

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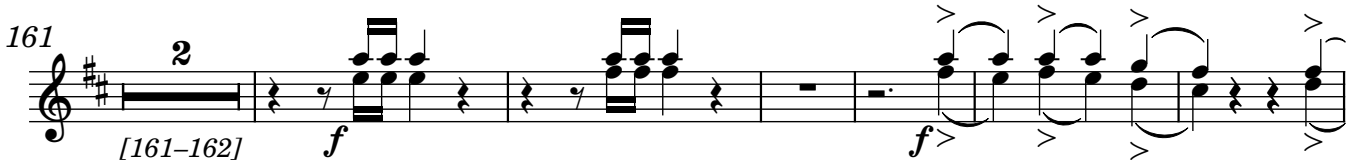
130 

135 

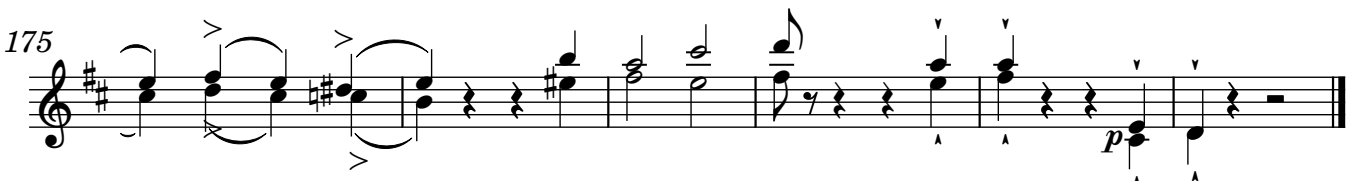
141 

150 

156 

161 

169 

175 

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Bassoons

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

1st

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2 *1st, marcato*

100 *mf* *f* *mf*

108 *f* *mf*

117 *ff* *a tempo* **11** [122-132]

133 *ff*

139 *1st*

147 *f* *p* *p*

153 *4* [155-158] *f* *2* [161-162] *f*

164 *f* *f*

174 *p*

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D Trumpets

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

9
[9-16] *f* 8 [19-20] *f* 2 [23-28] *f* 6

30

38 *a tempo*
[43-46] 4 [47-51] 5 [52-57] 6

58 *p* 2 [61-62] 3 [65-67]

69 9 [70-78] *ff*

86 7 [91-97]

100 3 *1st* 3 [100-102] *f* [105-107] *f* *mf*

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2
112

ff

118

a tempo
9
[122-130] *f*

132

137

7
[142-148] *f*

151

8
[151-158] *f*
2
[161-162] *f*
3
[165-167]

168

177

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Horns in D

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

Musical staff 1: Treble clef, common time signature. Starts with a forte (*f*) dynamic. The melody features eighth and sixteenth notes with various accents and slurs.

Musical staff 2: Treble clef, common time signature. Starts with a mezzo-forte (*mf*) dynamic. The melody continues with eighth and sixteenth notes, including a forte (*f*) dynamic section.

Musical staff 3: Treble clef, common time signature. Starts with a piano (*p*) dynamic, followed by a forte (*f*) section, and ends with a piano (*p*) dynamic and a 3-measure rest. [25-27]

Musical staff 4: Treble clef, common time signature. Starts with a piano (*p*) dynamic, followed by a crescendo (*cres.*) leading to a forte (*f*) section.

Musical staff 5: Treble clef, common time signature. Starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a diminuendo (*dim.*) section.

Musical staff 6: Treble clef, common time signature. Starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) dynamic and a 4-measure rest. *a tempo* 4 4 [48-51] [52-55]

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2
56

p *p* *2* [61-62]

65

3 *9* [65-67] [70-78] *ff*

85

mf

94

2nd, marcato *mf*

102

f *mf*

108

f *mf*

113

ff

118

mf

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a tempo
marcato

122

mf *f* *mf*

128

mf *f*

133

mf

138

mf *f* *p*

151

mf *f* *f* *f*

168

mf

177

mf *p*

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Ophicleide (or other bass brass instrument)

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

8
[9-16] *f* [19-20] *f*

23
[23-28] *f*

37
mf [43-46]

47
a tempo
[47-51] [52-78] *ff*

87
[91-99]

100
See note, marcato*
mf *f* *mf*

* Eslava included cryptic notes implying the ophicleide should play with the 1st bassoon at this point, and that the 2nd bassoons should play if no ophicleide is available. It was unclear whether the ophicleide should continue all the way through Measure 117 as shown herein.

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2
106

f *mf*

114

ff

120

a tempo
11

[122-132] *ff*

136

[142-148] *f* [151-158]

159

[161-162] *f* *f*

168

f

176

p

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Violin 1

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

7

13

18

21

24

27

29

f

dol.

f

dol.

cres.

f

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2

34

39

40

41

42 *dim.*
mf

44 *a tempo*
p

49

57

14
[59-72] *p* < *p* < *p* < *p*

* There was at least one missing page in the source manuscript. The editor therefore added the measures in dark red font as needed to complete the piece.

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78 *ff*

87 *f*

93

98 *pizz.*

106

114 *arco*
8 *ff*

122 *a tempo*
pizz.

130 *arco*
ff

136

144

f

151

dol.

155

f *dol.*

161

f

164

dol. *f*

168

f

177

pizz. *p*

Violin 2

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

8

13

18

22

25

28

33

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2
39

41

mf *dim.*

43

45

p *a tempo*

49

53

57

14
[59-72] *p* *p* *p* *p*

78

ff

87

mf

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92

96

102

110

119

125

133

138

144

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148

Musical staff 148: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes, followed by a measure with a forte (*f*) dynamic and a fermata over a chord, and another measure with a piano (*p*) dynamic and a fermata over a chord. The piece concludes with a series of eighth notes.

153

Musical staff 153: Treble clef, key signature of two sharps. The staff contains a continuous sequence of eighth notes.

157

Musical staff 157: Treble clef, key signature of two sharps. The staff contains eighth notes, followed by a measure with a fermata and a forte (*f*) dynamic, and another measure with a fermata and a *dol.* (dolente) marking.

161

Musical staff 161: Treble clef, key signature of two sharps. The staff contains eighth notes, followed by a measure with a fermata and a forte (*f*) dynamic, and another measure with a fermata and a *dol.* marking.

165

Musical staff 165: Treble clef, key signature of two sharps. The staff contains eighth notes, followed by a measure with a forte (*f*) dynamic and a fermata, and another measure with a fermata and a *dol.* marking.

170

Musical staff 170: Treble clef, key signature of two sharps. The staff contains eighth notes, followed by a measure with a forte (*f*) dynamic and a fermata, and another measure with a fermata and a *dol.* marking.

177

Musical staff 177: Treble clef, key signature of two sharps. The staff contains eighth notes, followed by a measure with a forte (*f*) dynamic and a fermata, and another measure with a fermata and a *dol.* marking. The piece concludes with a measure marked *pizz.* (pizzicato) and a piano (*p*) dynamic.

Viola

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

Musical notation for measures 1-7. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are accents (>) and slurs over some notes.

Musical notation for measures 8-12. The music continues with a mezzo-forte (*mf*) dynamic. The notation features a mix of eighth and sixteenth notes, with some slurs and accents.

Musical notation for measures 13-17. The music features a pattern of eighth notes. It concludes with a forte (*f*) dynamic and a final chord.

Musical notation for measures 18-21. The music features a pattern of eighth notes. It begins with a *dol.* (dolce) marking and ends with a forte (*f*) dynamic.

Musical notation for measures 22-24. The music features a pattern of eighth notes. It begins with a *dol.* (dolce) marking.

Musical notation for measures 25-27. The music features a pattern of eighth notes.

Musical notation for measures 28-32. The music features a pattern of eighth notes. It begins with a *cres.* (crescendo) marking and ends with a fortissimo (*ff*) dynamic.

Musical notation for measures 33-36. The music features a pattern of eighth notes. It includes various chordal structures and dynamics.

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2
40

dim.
mf

Musical staff 40-44: Bass clef, key signature of one sharp (F#). Measures 40-44. Measure 40 has a whole note chord. Measures 41-42 have quarter notes. Measure 43 has a quarter note. Measure 44 has a whole rest. Dynamics: *mf* and *dim.*

45

a tempo
p

Musical staff 45-50: Bass clef, key signature of one sharp (F#). Measure 45 has a whole rest. Measure 46 has a half note chord with a fermata. Measures 47-50 have eighth notes. Dynamics: *p* and *a tempo*.

51

Musical staff 51-55: Bass clef, key signature of one sharp (F#). Measures 51-55. Measures 52-55 are in dark red font. Dynamics: *p*.

56

14
[59-72] *p* < *p* < *p* <

Musical staff 56-61: Bass clef, key signature of one sharp (F#). Measure 56 has a whole rest. Measure 57 has a half note chord. Measures 58-61 have quarter notes. Measure 59 has a whole rest. Measure 60 has a whole note chord. Measure 61 has a whole note chord. Dynamics: *p*. A bracket labeled **14** spans measures 59-72. A bracket labeled [59-72] spans measures 59-61.

76

p *ff*

Musical staff 76-85: Bass clef, key signature of one sharp (F#). Measure 76 has a whole rest. Measure 77 has a half note chord. Measure 78 has a half note chord. Measure 79 has a half note chord. Measure 80 has a half note chord. Measure 81 has a half note chord. Measure 82 has a half note chord. Measure 83 has a half note chord. Measure 84 has a half note chord. Measure 85 has a half note chord. Dynamics: *p* and *ff*.

86

mf

Musical staff 86-92: Bass clef, key signature of one sharp (F#). Measure 86 has a whole rest. Measure 87 has a half note chord. Measure 88 has a half note chord. Measure 89 has a half note chord. Measure 90 has a half note chord. Measure 91 has a half note chord. Measure 92 has a half note chord. Dynamics: *mf*.

93

Musical staff 93-96: Bass clef, key signature of one sharp (F#). Measures 93-96. Dynamics: *mf*.

97

pizz.

Musical staff 97-102: Bass clef, key signature of one sharp (F#). Measure 97 has a whole rest. Measure 98 has a half note chord. Measure 99 has a half note chord. Measure 100 has a half note chord. Measure 101 has a half note chord. Measure 102 has a half note chord. Dynamics: *pizz.*

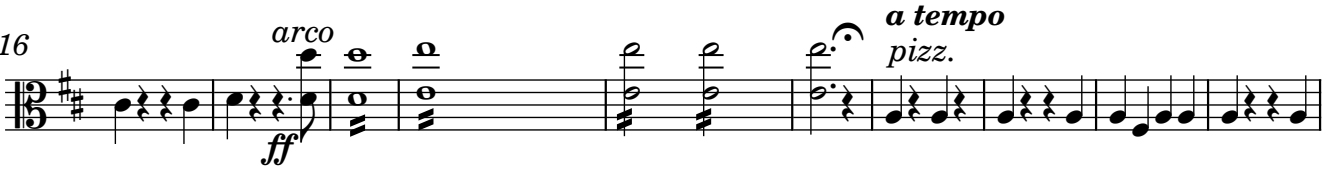
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105



116



126



135



143



149



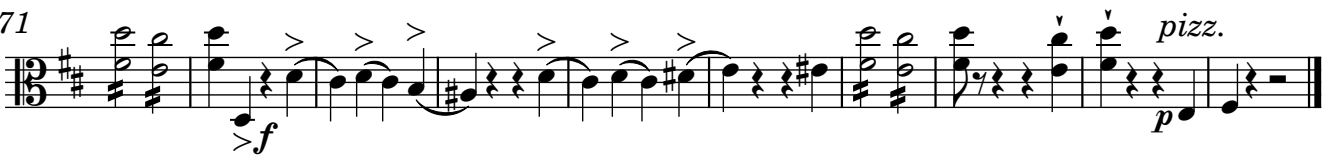
156



163



171



Violoncello

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

Violoncello score for Dixit Dominus, measures 1-37. The score is written in bass clef with a key signature of two sharps (D major). The tempo is marked **Allegro Moderato**. The score includes dynamic markings such as *f*, *p*, *cres.*, *ff*, *mf*, and *dim.*. Measure numbers 9, 15, 20, 25, 28, 33, and 37 are indicated at the start of their respective lines. The score features various musical notations including slurs, accents, and articulation marks.

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2
43

a tempo
p

49

14
[59-72]

73

p < < < < *ff*

84

mf

94

pizz.

103

112

arco
ff

120

a tempo
pizz.

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129

Measure 129: Bass clef, key signature of two sharps (F# and C#). The notation includes a rest for the first two measures, followed by a series of eighth and sixteenth notes. The word *arco* is written above the staff, and *ff* (fortissimo) is written below the staff.

136

Measure 136: Bass clef, key signature of two sharps. The notation features a sequence of eighth notes and quarter notes, ending with a half note. A *v* (accents) symbol is placed below the final note.

145

Measure 145: Bass clef, key signature of two sharps. The notation includes a half note, followed by quarter notes, and a melodic phrase with a slur and a *dol.* (dolce) marking. Dynamic markings *f* and *p* are present below the staff.

153

Measure 153: Bass clef, key signature of two sharps. The notation starts with a sixteenth-note triplet, followed by quarter notes and eighth notes. Dynamic markings *p* and *f* are indicated below the staff.

160

Measure 160: Bass clef, key signature of two sharps. The notation consists of eighth notes and quarter notes. Dynamic markings *p* and *f* are shown below the staff.

165

Measure 165: Bass clef, key signature of two sharps. The notation features eighth notes with accents (*>*) and a melodic phrase. Dynamic markings *p* and *f* are present below the staff.

172

Measure 172: Bass clef, key signature of two sharps. The notation includes eighth notes with accents (*>*) and a melodic phrase. Dynamic markings *f* and *pizz.* (pizzicato) are shown below the staff.

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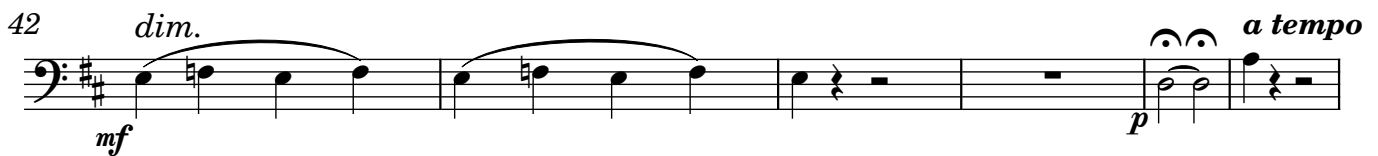
Contrabass

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato



* There was at least one missing page in the source manuscript. The editor therefore added the measures in dark red font as needed to complete the piece.

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2
59

20

[59-78] *ff*

87

mf

97

pizz.

pizz.

106

106

115

arco

arco

ff

122

a tempo
pizz.

a tempo
pizz.

131

arco

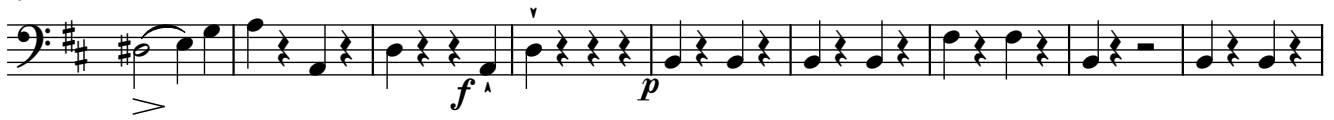
arco

ff

138

138

147



156



163



169



176



Organ

Dixit Dominus For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

46

Musical notation for measures 1-46. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The notation consists of a single horizontal line with a bar line at the end, indicating a rest for the entire duration.

[1-46]

47

a tempo

5

6

Organ, contra & temblor

Musical notation for measures 47-57. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measures 47-51 and 52-57 are indicated by brackets below the staff. The notation shows a series of notes with a *p* dynamic marking and a slur over the notes.

[47-51] [52-57]

72

46

a tempo 59

Musical notation for measures 72-180. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measures 72-121 and 122-180 are indicated by brackets below the staff. The notation shows a series of notes with a slur over the notes.

[76-121]

[122-180]

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Vocal Parts with Keyboard Reduction

Dixit Dominus

Hilarión Eslava



Double Choir with Chamber Orchestra and Organ Obligato
(Keyboard Reduction by Rebecca Rufin)

ART: *Sacrifices of Abel and Melchizedek*, Basilique San Vitale, Ravenna, Emilia-Romagna, Italia;
Photo by Roger Culos, CC BY-SA 3.0 DEED

CPE-663

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

1° Choir Soprano

1° Choir Alto

1° Choir Tenor

1° Choir Bass

2° Choir Soprano

2° Choir Alto

2° Choir Tenor

2° Choir Bass

Keyboard Reduction

Di - xit_ Do - mi-nus Do-mi-no

Di - xit_ Do - mi-nus Do-mi-no

7

1C-B.

2C-B.

KB

me - - - - - o: Se - - de a dex - tris me - - - - -

me - - - - - o: Se - - de a dex - tris me - - - - -

12

1C-B.

2C-B.

KB

is, se - - de, se - de a dex - tris me - - - - -

is, se - - de, se - de a dex - tris me - - - - -

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16

1C-S. *f* do - nec po - nam i - - ni - mi - cos

1C-A. *f* do - nec po - nam i - - ni - mi - cos, *p* i - - ni -

1C-T. *f* do - nec po - nam i - - ni - mi - cos, *p* i - - ni -

1C-B. is, *f* do - nec po - nam i - - ni - mi - cos

2C-S. *f* do - nec po - nam i - - ni - mi - cos

2C-A. *f* do - nec po - nam i - - ni - mi - cos

2C-T. *f* do - nec po - nam i - - ni - mi - cos

2C-B. is, *f* do - nec po - nam i - - ni - mi - cos

KB *f* *dol.*

19

1C-S. *p* tu - - - - - os *f* do - nec po - nam

1C-A. *p* mi - cos tu - - - - - os *f* do - nec po - nam i - ni -

1C-T. *p* mi - cos tu - - - - - os *f* do - nec po - nam i - ni -

1C-B. *p* tu - - - - - os *f* do - nec po - nam

2C-S. *p* tu - - - - - os *f* do - nec po - nam

2C-A. *p* tu - - - - - os *f* do - nec po - nam

2C-T. *p* tu - - - - - os *f* do - nec po - nam

2C-B. *p* tu - - - - - os *f* do - nec po - nam

KB

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22

1C-S. *p* i - ni-mi - còs *p* tu - - - - - os sca -

1C-A. *p* mi - cos, i - ni - mi - - - - - còs sca -

1C-T. *p* mi - cos, i - ni - mi - - - - - cos tu - - - - - os sca -

1C-B. *p* i - ni-mi - cos tu - - - - - os sca -

2C-S. *p* i - ni-mi - cos tu - - - - - os

2C-A. *p* i - ni-mi - cos tu - - - - - os

2C-T. *p* i - ni-mi - cos tu - - - - - os

2C-B. *p* i - ni-mi - cos tu - - - - - os

KB *dol.*

25

1C-S. bel - - - - lum, sca - bel - - - - lum, sca - bel - lum pe - dum tu -

1C-A. bel - - - - lum, sca - bel - - - - lum, sca - bel - lum pe - dum tu -

1C-T. bel - - - - lum, sca - bel - - - - lum, sca - bel - lum pe - dum tu -

1C-B. bel - - - - lum, sca - bel - - - - lum, sca - bel - lum pe - dum tu -

KB

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28

1C-S. *ff*
o - - - - rum. Vir-gam vir-tu - tis tu - æ e -

1C-A. *ff*
o - - - - rum. Vir-gam vir-tu - tis tu - æ e -

1C-T. *ff*
o - - - - rum. Vir-gam vir-tu - tis tu - æ e -

1C-B. *ff*
o - - - - rum. Vir-gam vir - tu - - - tis tu - æ e -

2C-S. *ff*
Vir-gam vir-tu - tis tu - æ e -

2C-A. *ff*
Vir-gam vir-tu - tis tu - æ e -

2C-T. *ff*
Vir-gam vir-tu - tis tu - æ e -

2C-B. *ff*
Vir-gam vir - tu - - - tis tu - æ e -

KB
p *cres.* *f* *ff*

32

1C-S. mit - tet Do - mi - nus ex Si-on: do - mi - na - - - re in

1C-A. mit - tet Do - mi - nus ex Si-on: do - mi - na - - - re in

1C-T. mit - tet Do - mi - nus ex Si-on: do - mi - na - re in

1C-B. mit - tet Do - mi - nus ex Si-on: do - mi - na - re in

2C-S. mit - tet Do - mi - nus ex Si-on: do - mi - na - - - re in

2C-A. mit - tet Do - mi - nus ex Si-on: do - mi - na - - - re in

2C-T. mit - tet Do - mi - nus ex Si-on: do - mi - na - re in

2C-B. mit - tet Do - mi - nus ex Si-on: do - mi - na - re in

KB

35

1C-S. me - di-o, do-mi - na - - - re in me-di-o i - ni - - - - mi - - - -

1C-A. me - di-o, do-mi - na - - - re in me-di-o i - ni - - - - mi - - - -

1C-T. me - di-o, do - mi - na - re in me-di-o, i - ni - - - - mi - - - -

1C-B. me - di-o, do - mi - na - re in me-di-o, i - ni - - - - mi - - - -

2C-S. me - di-o, do-mi - na - - - re in me-di-o i - ni - - - - mi - - - -

2C-A. me - di-o, do-mi - na - - - re in me-di-o i - ni - - - - mi - - - -

2C-T. me - di-o, do - mi - na - re in me-di-o, i - ni - - - - mi - - - -

2C-B. me - di-o, do - mi - na - re in me-di-o, i - ni - - - - mi - - - -

KB

39

1C-S. co - - - - rum tu - o - - - - - rum, tu - o - - - -

1C-A. co - - - - rum tu - o - - - - - rum, tu - o - - - -

1C-T. co - - - - rum tu - o - - - - - rum, tu - o - - - -

1C-B. co - - - - rum tu - o - - - - - rum, tu - o - - - -

2C-S. co - - - - rum tu - o - - - - - rum, tu - o - - - -

2C-A. co - - - - rum tu - o - - - - - rum, tu - o - - - -

2C-T. co - - - - rum tu - o - - - - - rum, tu - o - - - -

2C-B. co - - - - rum tu - o - - - - - rum, tu - o - - - -

KB

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42

1C-S. rum.

1C-A. rum.

1C-T. rum.

1C-B. rum.

2C-S. rum.

2C-A. rum.

2C-T. rum.

2C-B. rum.

KB *mf*
dim.

44

1C-S. *a tempo*
Te - - - cum prin-

KB *p*

48

1C-S. ci - pi - um in di - e vir - - tu - tis tu - æ

KB

51

1C-S. in splen-do - - ri-bus sanc - to - - rum. ex u - te-

KB

54

1C-S. *p* ro, an - - te lu - ci - - fe-rum, ge - - - - nu - - - i

1C-A. *p* an - - te lu - ci - - fe-rum ge - nu - i

1C-T. *p* an - - te lu - ci - - fe-rum ge - - - - nu - i

1C-B. *p* an - - te lu - ci - - fe-rum ge - - - - nu - i

KB

** There was at least one missing page in the source manuscript. The editor therefore added the measures in dark red font as needed to complete the piece.*

58

1C-S. te. Ju - ra - vit Do - - - mi - nus,

1C-A. te. Ju - ra - vit Do - - - mi - nus,

1C-T. te. Ju - ra - - - - vit Do - - - mi - nus,

1C-B. te. Ju - ra - vit Do - - - mi - nus,

2C-S. Ju -

2C-A. Ju -

2C-T. Ju -

2C-B. Ju -

KB

p

64

1C-S. Ju - ra - vit Do - - mi - nus,

1C-A. Ju - ra - vit Do - - mi - nus,

1C-T. Ju - ra - - - vit Do - - - mi - nus, Ju -

1C-B. Ju - ra - vit Do - - mi - nus,

2C-S. ra - vit Do - mi - nus, Ju - ra - vit Do - mi -

2C-A. ra - vit Do - mi - nus, Ju - ra - vit Do - mi -

2C-T. ra - vit Do - mi - nus, Ju - ra - vit Do - mi -

2C-B. ra - vit Do - mi - nus, Ju - ra - vit Do - mi -

KB

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70

1C-S. Ju - ra - vit Do - - - mi - nus, et non pœ-ni - te-bit, et

1C-A. Ju - ra - vit Do - - - mi - nus, et non pœ-ni - te-bit, et

1C-T. ra - - - - vit Do - - - mi - nus, et non pœ-ni - te-bit, et

1C-B. Ju - ra - vit Do - - - mi - nus, et non pœ-ni - te-bit, et

2C-S. nus,

2C-A. nus,

2C-T. nus,

2C-B. nus,

KB

76

1C-S. non pœ-ni-te-bit e - - - um: *ff* Tu es sa - cer - dos in æ - ter - num

1C-A. non pœ-ni-te-bit e - - - um *ff* Tu es sa - cer - dos se - cun - dum

1C-T. non pœ-ni-te-bit e - - - um *ff* Tu es sa - cer - dos

1C-B. non pœ-ni-te-bit e - - - um *ff* Tu es sa - cer - dos

2C-S. *ff* Tu es sa - cer - dos in æ - ter - num

2C-A. *ff* Tu es sa - cer - dos se - cun - dum

2C-T. *ff* Tu es sa - cer - dos

2C-B. *ff* Tu es sa - cer - dos

KB *ff*

82

1C-S. se - cun-dum or - di-nem Mel - chi - se - dech.

1C-A. or - - di-nem Mel - - - - - chi - se - dech. Do - -

1C-T. se - cun-dum or - di-nem Mel - chi - se - dech. Do - -

1C-B. se - cun-dum or - di-nem Mel - chi - se - dech.

2C-S. se - cun-dum or - di-nem Mel - chi - se - dech.

2C-A. or - - di-nem Mel - - - - - chi - se - dech.

2C-T. se - cun-dum or - di-nem Mel - chi - se - dech.

2C-B. se - cun-dum or - di-nem Mel - chi - se - dech.

KB

88

1C-A. mi - - nus a dex-tris tu - - - - - is con - fre - git in di - e

1C-T. mi - - nus a dex-tris tu - - - - - is con - fre - git in di - e

KB

mf

92

1C-A. i - ræ su - æ re - - - - ges, in di - - - e

1C-T. i - ræ su - æ re - - - - ges, in di - - - e

KB

96

1C-A. i - ræ su - æ re - - - - ges.

1C-T. i - ræ su - æ re - - - - ges.

1C-B. Ju - di - - ca - bit in

KB *marcato*

mf

102

1C-B. na - ti - o - ni - bus, im - - - - ple - bit, im - ple - bit ru -

KB *f* *mf*

108

1C-B. i - - - nas, ju - di - ca - - - - bit in na - ti - o - - ni -

KB *f* *mf*

113

1C-S. *ff* im -

1C-A. *ff* im -

1C-T. *ff* im -

1C-B. bus, ju-di - ca - - - bit in na-ti - o - ni - bus, im-ple - - - *ff*

2C-S. *ff* im -

2C-A. *ff* im -

2C-T. *ff* im -

2C-B. *ff* im-ple - - -

KB *ff*

118

1C-S. ple - - - bit, im - ple - - - - bit ru - i - - - - - nas,

1C-A. ple - - - bit, im - ple - - - - bit ru - i - - - - - nas,

1C-T. ple - - - bit, im - ple - - - - bit ru - i - - - - - nas,

1C-B. bit, im-ple - - - - bit, im-ple - - - - bit ru-i - - - - - nas,

2C-S. ple - - - bit, im - ple - - - - bit ru - i - - - - - nas,

2C-A. ple - - - bit, im - ple - - - - bit ru - i - - - - - nas,

2C-T. ple - - - bit, im - ple - - - - bit ru - i - - - - - nas,

2C-B. bit, im-ple - - - - bit, im-ple - - - - bit ru-i - - - - - nas,

KB

122

a tempo

1C-A. Ju - - di - - ca - bit in na - ti - o - ni-bus, im - ple - bit, im -

1C-T. Ju - - di - - ca - bit in na - ti - o - ni-bus, im - ple - bit, im -

KB *mf* *marcato* *f* *mf*

128

1C-S. *f* con-quas - sa-bit ca - pi-

1C-A. ple - bit, im - ple - bit ru - i - - nas, *f* con-quas - sa-bit ca - pi-

1C-T. ple - bit, im - ple - bit ru - i - - nas, *f* con-quas - sa-bit ca - pi-

1C-B. *f* con-quas - sa-bit ca - pi-

2C-S. *f* con-quas - sa-bit ca - pi-

2C-A. *f* con-quas - sa-bit ca - pi-

2C-T. *f* con-quas - sa-bit ca - pi-

2C-B. *f* con-quas - sa-bit ca - pi-

KB *f*

133

1C-S. ta in ter-ra mul-to - - - rum, in ter - - ra mul -

1C-A. ta in ter-ra mul-to - - - rum, in ter - - ra mul -

1C-T. ta in ter-ra mul-to - - - rum, in ter - - ra mul -

1C-B. ta in ter-ra mul-to - - - rum, in ter - ra mul - to - - rum,mul -

2C-S. ta in ter-ra mul-to - - - rum, in ter - - ra mul -

2C-A. ta in ter-ra mul-to - - - rum, in ter - - ra mul -

2C-T. ta in ter-ra mul-to - - - rum, in ter - - ra mul -

2C-B. ta in ter-ra mul-to - - - rum, in ter - ra mul - to - - rum,mul -

KB

137

1C-S. to - - - - - rum, in ter - - ra mul - to - - - - - rum, mul - to - - - - - rum,

1C-A. to - - - - - rum, in ter - - ra mul - to - - - - - rum, mul - to - - - - - rum,

1C-T. to - - - - - rum, in ter - - ra mul - to - - - - - rum, mul - to - - - - - rum,

1C-B. to - - - - - rum, in ter - - ra mul - to - - rum, mul - to - - - - - rum,

2C-S. to - - - - - rum, in ter - - ra mul - to - - - - - rum, mul - to - - - - - rum,

2C-A. to - - - - - rum, in ter - - ra mul - to - - - - - rum, mul - to - - - - - rum,

2C-T. to - - - - - rum, in ter - - ra mul - to - - - - - rum, mul - to - - - - - rum,

2C-B. to - - - - - rum, in ter - - ra mul - to - - rum, mul - to - - - - - rum,

KB

142

1C-A. De - - - - - tor - ren - te, de tor - ren - te in vi - a

KB *dol.*

145

1C-A. bi - bet prop - - - - - ter - - - - - e - a ex - al -

KB

148

1C-S. *p* Glo - - ri - a

1C-A. *p* ta - - - bit ca - - - - - put. Glo - - ri - a

1C-T. *p* Glo - - ri - a

1C-B. *p* Glo - - ri - a

KB *f* *p* *dol.*

152

1C-S. Pa - tri et Fi - - li - - - - - o et Spi - -

1C-A. Pa - tri et Fi - - - li - - - - - o et Spi - -

1C-T. Pa - tri et Fi - - - li - - - - - o et Spi - -

1C-B. Pa - tri et Fi - - - li - - - - - o et Spi - -

KB

156

1C-S. ri - - - tu - i Sanc - - - - - to, *f* si-cut e - - - rat in prin-

1C-A. ri - - - tu - i Sanc - - - - - to, *f* si - cut e - rat

1C-T. ri - - - tu - i Sanc - - - - - to, *f* si - cut e - rat

1C-B. ri - - - tu - i Sanc - - - - - to, *f* si-cut e - - - rat in prin-

2C-S. *f* si - cut e - rat

2C-A. *f* si - cut e - rat

2C-T. *f* si - cut e - rat

2C-B. *f* si - cut e - rat

KB

160

1C-S. *p* *f*
ci - pi - o, et nunc et sem - - - per, si-cut

1C-A. *p* *f*
in prin-ci-pi-o et nunc et sem - - - per, si-cut

1C-T. *p*
in prin-ci-pi-o et nunc et sem - - - per,

1C-B. *p*
ci - pi - o, et nunc et sem - - - per,

2C-S.
in prin-ci-pi-o

2C-A.
in prin-ci-pi-o

2C-T.
in prin-ci-pi-o

2C-B.
in prin-ci-pi-o

KB *dol.*

163

1C-S. e - - - rat in prin - ci - - pi - o, et nunc et

1C-A. e - - - rat in prin - ci - - pi - o, et nunc et

1C-T. *f* si - cut e - rat in prin-ci - pi-o *p* et nunc et

1C-B. *f* si - cut e - rat in prin-ci - pi-o *p* et nunc et

2C-S. *f* si - cut e - rat in prin-ci - pi-o

2C-A. *f* si - cut e - rat in prin-ci - pi-o

2C-T. *f* si - cut e - rat in prin-ci - pi-o

2C-B. *f* si - cut e - rat in prin-ci - pi-o

KB. *f* *dol.*

166

1C-S. *f* > sem - - - per, et in sæ - cu - la sæ - - cu - lo - - - rum, A -

1C-A. *f* > sem - - - per, et in sæ - cu - la sæ - - cu - lo - - - rum, A -

1C-T. *f* > sem - - - per, et in sæ - cu - la sæ - - cu - lo - - - rum A -

1C-B. *f* > sem - - - per, et in sæ - cu - la sæ - - cu - lo - - - rum A -

2C-S. *f* > et in sæ - cu - la sæ - - cu - lo - - - rum A -

2C-A. *f* > et in sæ - cu - la sæ - - cu - lo - - - rum A -

2C-T. *f* > et in sæ - cu - la sæ - - cu - lo - - - rum A -

2C-B. *f* > et in sæ - cu - la sæ - - cu - lo - - - rum A -

KB *f* >

171

1C-S. men, a - - - men, et in sæ - cu - la sæ - - cu - lo - - rum, A -

1C-A. men, a - - - men, et in sæ - cu - la sæ - - cu - lo - - rum, A -

1C-T. men, a - - - men, et in sæ - cu - la sæ - - cu - lo - - rum A -

1C-B. men, a - - - men, et in sæ - cu - la sæ - - cu - lo - - rum A -

2C-S. men, a - - - men. et in sæ - cu - la sæ - - cu - lo - - rum A -

2C-A. men, a - - - men, et in sæ - cu - la sæ - - cu - lo - - rum A -

2C-T. men, a - - - men, et in sæ - cu - la sæ - - cu - lo - - rum A -

2C-B. men, a - - - men, et in sæ - cu - la sæ - - cu - lo - - rum A -

KB

177

1C-S. men, a - - - - men, a - men, a - men.

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

1C-T. men, a - - - - men, a - men, a - men.

1C-B. men, a - - - - men, a - men, a - men.

2C-S. men, a - - - - men, a - men, a - men.

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

2C-T. men, a - - - - men, a - men, a - men.

2C-B. men, a - - - - men, a - men, a - men.

KB

Keyboard Reduction

Dixit Dominus

For Double Choir with Orchestra

Hilarión Eslava, 1807-1878

Allegro Moderato

Musical score for measures 1-6. The piece is in G major (one sharp) and common time (C). The tempo is Allegro Moderato. The score is written for a grand piano with treble and bass staves. The first measure starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Musical score for measures 7-10. The music continues with a mix of eighth and sixteenth notes, including some chords and rests. The dynamics are mostly *f* and *mf*.

Musical score for measures 11-14. The music continues with a mix of eighth and sixteenth notes, including some chords and rests. The dynamics are mostly *f* and *mf*.

Musical score for measures 15-18. The music continues with a mix of eighth and sixteenth notes, including some chords and rests. The dynamics are mostly *f* and *dol.* (dolce).

Musical score for measures 19-22. The music continues with a mix of eighth and sixteenth notes, including some chords and rests. The dynamics are mostly *f* and *mf*.

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2
22

dol.

25

28

p
cres. *f* *ff*

32

36

39

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41

mf
dim.

43

45

p
a tempo

49

52

* *There was at least one missing page in the source manuscript. The editor therefore added the measures in dark red font as needed to complete the piece.*

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4
55

58

66

75

83

89

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93 5

96 *marcato*

101 *f* *mf*

106 *f* *mf*

111

117 *ff*

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*a tempo
marcato*

120

125

130

135

139

144

147

f

150

p *dol.*

154

157

f *dol.*

161

f

164

Musical score for measures 164-166. The piece is in G major (one sharp) and 3/4 time. Measure 164 features a piano introduction with a *dol.* (dolce) marking. The right hand plays a series of chords and a melodic line, while the left hand provides a bass accompaniment. Measure 165 continues the melodic and harmonic development. Measure 166 concludes with a forte (*f*) dynamic and an accent (>) on the final note.

167

Musical score for measures 167-172. The right hand features a melodic line with slurs and accents (>) over the notes. The left hand provides a bass accompaniment with slurs and accents. Measure 172 ends with a forte (*f*) dynamic and an accent (>).

173

Musical score for measures 173-177. The right hand continues the melodic line with slurs and accents. The left hand provides a bass accompaniment with slurs and accents. Measure 177 ends with a forte (*f*) dynamic and an accent (>).

178

Musical score for measures 178-183. The right hand features a melodic line with slurs and accents (>). The left hand provides a bass accompaniment with slurs and accents. Measure 183 ends with a piano (*p*) dynamic and an accent (>).