

Dos Introitos

1. Cibavit eos (for Corpus Christi)
2. Esto mihi in Deum (for Quinquagesima)

Hilarión Eslava



SATBB Choir with Chamber Orchestra
(Keyboard Reduction by Rebecca Rufin)

ART: MS M.653.4, a cutting from a gradual; written and illuminated in Florence, Italy,
in the monastery of Santa Maria degli Angeli, ca. 1395; Pierpont Morgan Library.

Dos Introitos

1. Cibavit eos (for Corpus Christi)
2. *Esto mihi in Deum* (for Quinquagesima)

1. Psalm 81:17&2 (Psalm 81 Vulgate)
 2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834

The musical score is a page from a historical manuscript. It features ten staves of music for a variety of instruments and voices. The instruments listed on the left are Oboes, Horns in F, Violins 1, Violins 2, Violas, Violoncellos, Contrabasses, Soprano, Alto, Tenor, Bass 1, Bass 2, and a Keyboard Reduction. The vocal parts (Soprano, Alto, Tenor, Bass) sing in unison. The music is in common time and key signature of one flat. Dynamics are marked with 'f' (fortissimo). The score includes lyrics for two psalms in Latin, with some words underlined.

Soprano:

- 1. Ci - - - - ba - - vit e - - - os ex
- 2. Es - to mi - hi in De - um pro - tec - to - rem, et in

Alto:

- 1. Ci - - - - ba - - vit e - - - os ex
- 2. Es - to mi - hi in De - um pro - tec - to - rem, et in

Tenor:

- 1. Ci - - - - ba - - vit e - - - os ex
- 2. Es - to mi - hi in De - um pro - tec - to - rem, et in

Bass 1:

- 1. Ci - - - - ba - - vit e - - - os ex
- 2. Es - to mi - hi in De - um pro - tec - to - rem, et in

Bass 2:

- 1. Ci - - - - ba - - vit e - - - os ex
- 2. Es - to mi - hi in De - um pro - tec - to - rem, et in

Keyboard Reduction:

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3

Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Ves.

Cbs.

S.

A.

T.

B. 1

B. 2

KB

a - - - - di - pe - - - fru - - - men - - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - - ci - as, quo - ni - am

a - - - - di - pe - - - fru - - - men - - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - - ci - as, quo - ni - am

a - - - - di - pe - - - fru - - - men - - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - - ci - as, quo - ni - am

a - - - - di - pe - - - fru - - - men - - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - - ci - as, quo - ni - am

a - - - - di - pe - - - fru - - - men - - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - - ci - as, quo - ni - am

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5

Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S.
et de pa - - - tra____ mel - - - le____ sa - - - tu - - -
fir - - ma-men-tum e - um es tu, et prop-ter no - men tu - um

A.
et de pa - - - tra____ mel - - - le____ sa - - - tu - - -
fir - - ma-men-tum e - um es tu, et prop-ter no - men tu - um

T.
et de pa - - - tra____ mel - - - le____ sa - - - tu - - -
fir - - ma-men-tum e - um es tu, et prop-ter no - men tu - um

B. 1
et de pa - - - tra____ mel - - - le____ sa - - - tu - - -
fir - - ma-men-tum e - um es tu, et prop-ter no - men tu - um

B. 2
et de pa - - - tra____ mel - - - le____ sa - - - tu - - -
fir - - ma-men-tum e - um es tu, et prop-ter no - men tu - um

KB

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8

Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S.

ra - - - vit
dux mi-hi e - ris

A.

ra - - - vit
dux mi-hi e - ris

T.

ra - - - vit
dux mi-hi e - ris

B. 1

ra - - - vit
dux mi-hi e - ris

B. 2

ra - - - vit
dux mi-hi e - ris

KB

Fine

The musical score consists of two systems of staves. The top system contains six staves: Oboe (Obs.), Flute (F Hns.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vlas.), and Cello/Bassoon (Cbs.). The bottom system contains five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass 1 (B. 1), and Bass 2 (B. 2). The vocal parts sing Latin text. The score concludes with a 'Fine' at measure 8.

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14

Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S.

A.

T.

B. 1

B. 2

KB

Ju-bi - - la - - - te De - - - o
in jus - ti - ti-a tu-a li - be - rame, et

Ju-bi - - la - - - te De - - - o
in jus - ti - ti-a tu-a li - be - rame, et

Ju-bi - - la - - - te De - - - o
in jus - ti - ti-a tu-a li - be - rame, et

ad - ju - to - ri - - nos - - - - tro,
non con-fun-dar in æ-ter - - nam,

Ju-bi - - la - - - te De - - - o
in jus - ti - ti-a tu-a li - be - rame, et

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19

Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S.

A.

T.

B. 1

B. 2

KB

Ja - - - - cob.
e - - - ri - pe - me.

Ja - - - - cob.
e - - - ri - pe - me.

Ja - - - - cob.
e - - - ri - pe - me.

Glo - - - - ri-a Pa-triet Fi - li-o et Spi - ri - - tu-i

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26

Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S.

A.

T.

B. 1

B. 2

KB

si-cut e - rat in prin - ci - pi-o et nunc_ et sem - per, et in
si-cut e - rat in prin - ci - pi-o et nunc_ et sem - per, et in
si-cut e - rat in prin - ci - pi-o et nunc_ et sem - per, et in
Sanc - to,
si-cut e - rat in prin - ci - pi-o et nunc_ et sem - per, et in

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33

Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

S.

A.

T.

B. 1

B. 2

KB

D.C. al Fine

sæ - cu - la sæ - - - cu - lo - - - rum, A - - - - men.

sæ - cu - la sæ - - - cu - lo - - - rum, A - - - - men.

sæ - cu - la sæ - - - cu - lo - - - rum, A - - - - men.

- - - - -

sæ - cu - la sæ - - - cu - lo - - - rum, A - - - - men.

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Oboes

Dos Introitos

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2. *Esto mihi in Deum* (for Quinquagesima)

1. Psalm 81:17&2 (Psalm 81 Vulgate)
2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834

The musical score consists of four staves of music for oboes. Staff 1 (measures 1-5) starts with a forte dynamic (f) in common time, featuring eighth-note patterns and grace notes. Staff 2 (measures 6-10) shows a transition with a key change, ending with a fermata and the word "Fine". Staff 3 (measures 11-15) continues the melodic line. Staff 4 (measures 16-29) concludes the piece, with a repeat sign and the instruction "D.C. al Fine". The music is written in common time, with various key signatures (C major, G major, D major, A major, E major, B-flat major) indicated by sharps and flats.

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Horns in F

Dos Introitos

1. Cibavit eos (for Corpus Christi)
2. *Esto mihi in Deum* (for Quinquagesima)

1. Psalm 81:17&2 (Psalm 81 Vulgate)
2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834

The musical score consists of four staves of music for horns in F. Staff 1 (measures 1-6) starts with a forte dynamic (f). Staff 2 (measures 7-12) includes a fermata over measure 10 and a repeat sign with endings {12-15}. Staff 3 (measures 18-26) includes a repeat sign with endings {22-26} and a measure number 5 above the staff. Staff 4 (measures 30-34) concludes with a double bar line and the instruction "D.C. al Fine".

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Violin 1

Dos Introitos

1. Cibavit eos (for Corpus Christi)
2. *Esto mihi in Deum* (for Quinquagesima)

1. Psalm 81:17&2 (Psalm 81 Vulgate)
2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834



Musical score for Violin 1, page 1, measures 6-10. Measure 6 begins with a sixteenth-note pattern. Measures 7-10 continue the eighth-note patterns established earlier. The word "Fine" is written above the staff at the end of measure 10.

Musical score for Violin 1, page 2, measures 15-19. This section begins with a sustained note (measure 15) followed by a series of eighth-note patterns. Measures 16-19 show a repeating eighth-note pattern.

Musical score for Violin 1, page 2, measures 28-32. This section begins with a sustained note (measure 28) followed by a series of eighth-note patterns. Measures 29-32 show a repeating eighth-note pattern. The instruction "D.C. al Fine" is written above the staff at the end of measure 32.

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Violin 2

Dos Introitos

1. Cibavit eos (for Corpus Christi)
2. *Esto mihi in Deum* (for Quinquagesima)

1. Psalm 81:17&2 (Psalm 81 Vulgate)
2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834

The musical score consists of four staves of music for Violin 2. Staff 1 (measures 1-5) starts with a forte dynamic (f) in common time, key signature of one flat. Staff 2 (measures 6-10) shows a transition with a key change to one sharp, followed by a repeat sign and a section labeled "Fine". Staff 3 (measures 11-15) continues in common time with a key signature of one sharp. Staff 4 (measures 16-29) concludes with a section labeled "D.C. al Fine". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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Viola

Dos Introitos

1. Cibavit eos (for Corpus Christi)
2. *Esto mihi in Deum* (for Quinquagesima)

1. Psalm 81:17&2 (Psalm 81 Vulgate)
2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834

1. Psalm 81:17&2 (Psalm 81 Vulgate)
2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834

16

30

Fine

D.C. al Fine

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Violoncello

Dos Introitos

1. Cibavit eos (for Corpus Christi)
2. *Esto mihi in Deum* (for Quinquagesima)

1. Psalm 81:17&2 (Psalm 81 Vulgate)
2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834

The musical score consists of four staves of music for Violoncello. The first section begins at measure 1 with a dynamic of *f*. It features a variety of rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure 7 follows, leading to a section marked "Fine". Measure 18 continues the melodic line. The second section begins at measure 31, with the instruction "D.C. al Fine". This section includes a repeat sign and a double bar line, indicating a return to the beginning of the section.

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Contrabass

Dos Introitos

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1. Psalm 81:17&2 (Psalm 81 Vulgate)
2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834

Musical score for piano and strings, page 10, measures 11-12. The score consists of two staves. The top staff is for the piano, showing a bass clef, a key signature of one flat, and a dynamic marking of *f*. The bottom staff is for the strings. Measure 11 begins with a eighth-note bass note followed by a sixteenth-note pattern of B, A, C, B. Measure 12 begins with a eighth-note bass note followed by a sixteenth-note pattern of E, D, F, E.

7

Fine

A musical score for bassoon, page 18. The score consists of two systems of music. The first system starts with a bass clef, a key signature of one flat, and a common time signature. It contains six measures: measure 1 has a single note on the A line; measure 2 has a note on the G line followed by three eighth notes on the A line; measure 3 has a note on the F line followed by three eighth notes on the E line; measure 4 has a note on the D line followed by a quarter note on the C line and a half note on the B line. The second system begins with a repeat sign and contains five measures: measure 1 has a note on the A line; measure 2 has a note on the G line; measure 3 has a note on the F line; measure 4 has a note on the D line followed by a note on the C line; measure 5 has a note on the B line.

A bass clef staff with a key signature of one flat. It contains six notes: two open circles, a solid circle, a dash, a solid circle, a dash, and a solid circle. A repeat sign is positioned between the third and fourth measures.

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Vocal Parts with Keyboard Reduction

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SATBB Choir with Chamber Orchestra

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Hilarión Eslava, 1834

Soprano

Alto

Tenor

Bass 1

Bass 2

Keyboard Reduction

f

1. Ci - - - - ba - - vit____ e - - - os ex
 2. Es-to mi - hi in De - um pro - tec - to - - rem, et in

f

1. Ci - - - - ba - - vit____ e - - - os ex
 2. Es-to mi - hi in De - um pro - tec - to - - rem, et in

f

1. Ci - - - - ba - - vit____ e - - - os ex
 2. Es-to mi - hi in De - um pro - tec - to - - rem, et in

f

1. Ci - - - - ba - - vit____ e - - - os ex
 2. Es-to mi - hi in De - um pro - tec - to - - rem, et in

f

1. Ci - - - - ba - - vit____ e - - - os ex
 2. Es-to mi - hi in De - um pro - tec - to - - rem, et in

f

1. Ci - - - - ba - - vit____ e - - - os ex
 2. Es-to mi - hi in De - um pro - tec - to - - rem, et in

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3

S. a - - - - di - pe - - - fru - - men - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - ci - as, quo-ni-am

A. a - - - - di - pe - - - fru - - men - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - ci - as, quo-ni-am

T. a - - - - di - pe - - - fru - - men - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - ci - as, quo-ni-am

B. 1 a - - - - di - pe - - - fru - - men - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - ci - as, quo-ni-am

B. 2 a - - - - di - pe - - - fru - - men - - - ti,
lo - cum re - fu - gi - i, ut sal - vum me fa - - ci - as, quo-ni-am

KB (piano part)

5

S. et de pa - - tra mel - - - le sa - - - tu - -
fir - ma-men-tum e - um es tu, et prop-ter no - mentu - um

A. et de pa - - tra mel - - - le sa - - - tu - -
fir - ma-men-tum e - um es tu, et prop-ter no - men tu - um

T. et de pa - - tra mel - - - le sa - - - tu - -
fir - ma-men-tum e - um es tu, et prop-ter no - men tu - um

B. 1 et de pa - - tra mel - - - le sa - - - tu - -
fir - ma-men-tum e - um es tu, et prop-ter no - men tu - um

B. 2 et de pa - - tra mel - - - le sa - - - tu - -
fir - ma-men-tum e - um es tu, et prop-ter no - men tu - um

KB (piano part)

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8

Fine

S. ra - - - - vit e - - - - - os.
dux mi-hi e - ris et e - - - nu - tri - es me.

A. ra - - - - vit e - - - - - os.
dux mi-hi e - ris et e - - - nu - tri - es me.

T. ra - - - - vit e - - - - - os.
dux mi-hi e - ris et e - - - nu - tri - es me.

B. 1 ra - - - - vit e - - - - - os. E - - xul -
dux mi-hi e - ris et e - - - nu - tri - es me. In te,

B. 2 ra - - - - vit e - - - - - os.
dux mi-hi e - ris et e - - - nu - tri - es me.

KB

13

S. - - - - - Ju - bi -
in jus -

A. - - - - - Ju - bi -
in jus -

T. - - - - - Ju - bi -
in jus -

B. 1 ta - te De - - o ad - ju - to - ri - - nos - - - - - tro,
Do - mi - ne, spe - ra - vi non con - fun - dar in æ - ter - - nam,

B. 2 - - - - - Ju - bi -
in jus -

KB

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17

S. la - - - te De - - - o Ja - - - - - cob.
ti - ti - a tu - a li - be - rame, et e - - - ri - pe - me.

A. la - - - te De - - - o Ja - - - - - cob.
ti - ti - a tu - a li - be - rame, et e - - - ri - pe - me.

T. la - - - te De - - - o Ja - - - - - cob.
ti - ti - a tu - a li - be - rame, et e - - - ri - pe - me.

B. 1 Glo - -

B. 2 la - - - te De - - - o Ja - - - - - cob.
ti - ti - a tu - a li - be - rame, et e - - - ri - pe - me.

KB

23

S. si-cut

A. si-cut

T. si-cut

B. 1 - - - ri - a Pa - tri et Fi - li - o et Spi - ri - - tu - i Sanc - - to,

B. 2 si-cut

KB

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28

S. e - rat in prin - ci - pi-o et nunc__ et sem - per, et in sæ - cu-la

A. e - rat in prin - ci - pi-o et nunc__ et sem - per, et in sæ - cu-la

T. e - rat in prin - ci - pi-o et nunc__ et sem - per, et in sæ - cu-la

B. 1

B. 2 e - rat in prin - ci - pi-o et nunc__ et sem - per, et in sæ - cu-la

KB

34 D.C. al Fine

S. sæ - - - cu - - lo - - - rum, A - - - - men.

A. sæ - - - cu - - lo - - - rum, A - - - - men.

T. sæ - - - cu - - lo - - - rum, A - - - - men.

B. 1

B. 2 sæ - - - cu - - lo - - - rum, A - - - - men.

KB

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Keyboard Reduction

Dos Introitos

1. Cibavit eos (for Corpus Christi)
2. *Esto mihi in Deum* (for Quinquagesima)

1. Psalm 81:17&2 (Psalm 81 Vulgate)
2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834

The musical score consists of four staves of keyboard reduction, likely for organ or harpsichord. The staves are arranged vertically, each with a treble clef, a bass clef, and a key signature of one flat. The first staff begins with a dynamic *f*. The second staff starts with a forte dynamic. The third staff begins with a forte dynamic. The fourth staff starts with a forte dynamic. Measure numbers 6, 14, 23, and 32 are indicated above the staves. The score concludes with a final cadence labeled "Fine". The music features various chords, including dominant seventh chords and sustained notes, typical of liturgical organ music from the 19th century.

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