

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.

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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

Oboes
Horns in F
Violins 1
Violins 2
Violas
Violoncellos
Contrabasses
Soprano
Alto
Tenor
Bass 1
Bass 2
Keyboard Reduction

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

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

1. Ci - - - - - ba - - - vit___ e - - - - - os ex___
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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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Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Obs.

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

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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 Fine

Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

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 - ta - te De - - o_
dux mi-hi e - ris et e - - nu - tri-es me. In te, Do - mi-ne, spe-ra-vi

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

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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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Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

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

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

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

B. 1
Glo - - - - ri-a Pa-triet Fi-li-o etSpi-ri- - tu-i

B. 2
Ja - - - - - cob.
e - - - ri - pe - me.

KB

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26

Obs.

F Hns.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Obs.

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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The musical score for page 33 includes the following parts:

- Obs.:** Oboe part with sustained chords and a melodic line in the final measure.
- F Hns.:** Flute part with a melodic line.
- Vlns. 1 & 2:** Violin parts, with Vln. 1 playing a rhythmic pattern and Vln. 2 playing sustained chords.
- Vlas.:** Viola part with sustained chords.
- Vcs.:** Violoncello part with sustained chords.
- Cbs.:** Contrabass part with sustained chords.
- S. (Soprano):** *sæ - cu - la sæ - - - cu - lo - - - rum, A - - - - men.*
- A. (Alto):** *sæ - cu - la sæ - - - cu - lo - - - rum, A - - - - men.*
- T. (Tenor):** *sæ - cu - la sæ - - - cu - lo - - - rum, A - - - - men.*
- B. 1 (Bass 1):** Part with rests.
- B. 2 (Bass 2):** *sæ - cu - la sæ - - - cu - lo - - - rum, A - - - - men.*
- KB (Keyboard):** Piano accompaniment with sustained chords and a melodic line.

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Oboes

Dos Introitos

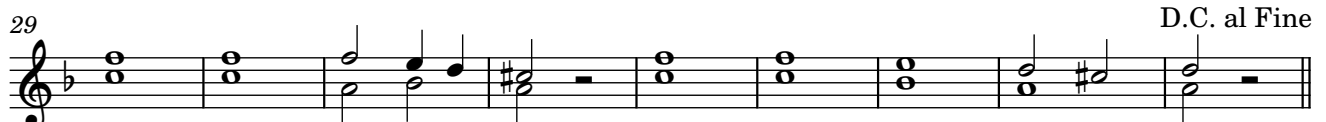
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2. *Esto mihi in Deum* (for Quinquagesima)

1. Psalm 81:17&2 (Psalm 81 Vulgate)

2. Psalm 31:2-4 (Psalm 30 Vulgate)

Hilarión Eslava, 1834



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Horns in F

Dos Introitos

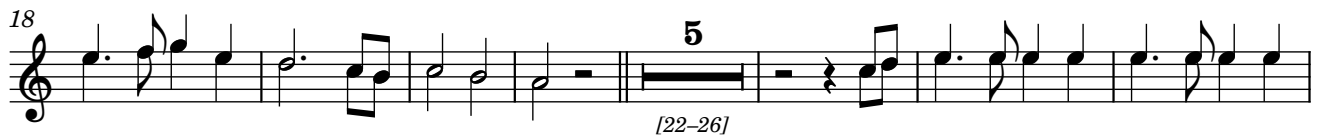
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Violin 1

Dos Introitos

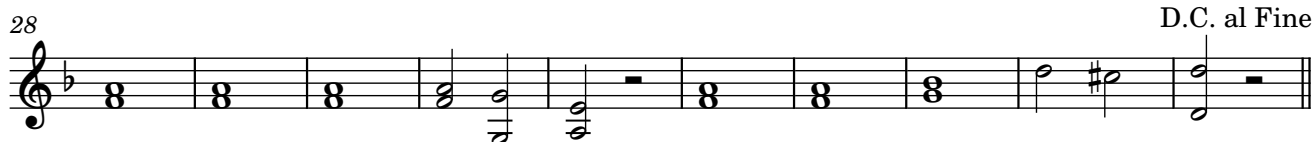
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Violin 2

Dos Introitos

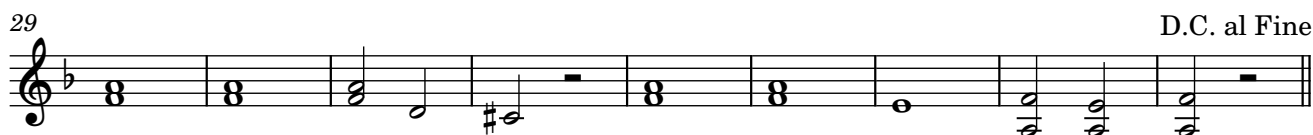
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Viola

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Violoncello

Dos Introitos

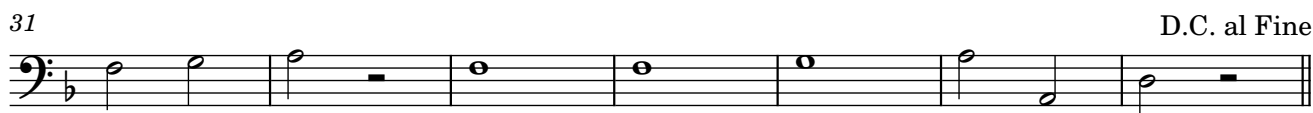
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Contrabass

Dos Introitos

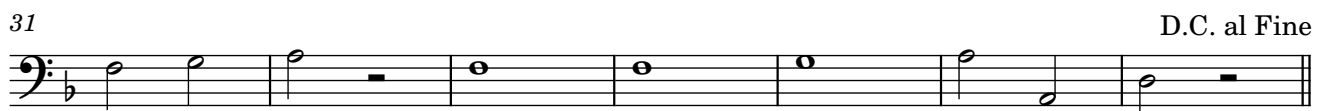
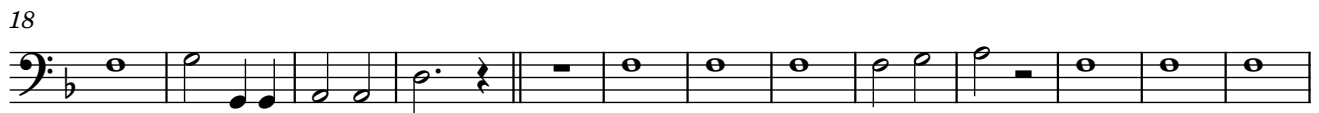
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Vocal Parts with Keyboard Reduction

Dos Introitos

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Hilarión Eslava



SATBB Choir with Chamber Orchestra
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Hilarión Eslava, 1834

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*

Tenore

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

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

5

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 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

17

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

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

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

B. 1

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

KB

Glo - -

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

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

Keyboard Reduction

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Hilarión Eslava, 1834

The first system of the keyboard reduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte (f) dynamic marking. The key signature has one flat (B-flat) and the time signature is common time (C). The first measure features a complex chordal texture with multiple accidentals. The melody in the upper staff is characterized by a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment of quarter notes.

The second system of the keyboard reduction starts at measure 6. It continues the musical texture from the first system. The upper staff features a melodic line with various intervals and accidentals, while the bass line maintains a consistent accompaniment. The system concludes with a 'Fine' marking, indicating the end of the piece.

The third system of the keyboard reduction starts at measure 14. The musical texture remains consistent with the previous systems, featuring a melodic line in the upper staff and an accompaniment in the lower staff. The notation includes various intervals and accidentals, maintaining the overall mood and style of the piece.

The fourth system of the keyboard reduction starts at measure 23. The musical texture continues, with the upper staff providing a melodic line and the lower staff providing an accompaniment. The notation includes various intervals and accidentals, maintaining the overall mood and style of the piece.

The fifth system of the keyboard reduction starts at measure 32. It concludes the piece with a 'D.C. al Fine' marking. The musical texture remains consistent with the previous systems, featuring a melodic line in the upper staff and an accompaniment in the lower staff. The notation includes various intervals and accidentals, maintaining the overall mood and style of the piece.

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