

Editor's Notes for *Dixit Dominus* (1834)

"*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 fourth one that I have transcribed, with at least one more setting awaiting transcription. Yet each of these settings is remarkably unique from the others.

This setting, written in 1834 when Eslava was around 27 and only two years into his tenure as Master of the Chapel of Music of the Cathedral of Sevilla, has similar instrumentation and a musical pattern reminiscent of the 1835 setting I recently transcribed (CPE-177), beginning and ending with a stirring, almost martial theme (MuseScore reference <https://musescore.com/user/29381772/scores/15143107>), it is still quite different.

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 minor 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 both the conductor's score and *particellas* included a contrabass section. There was also a *particella* entitled "*Acompta*" that appeared to be a duplicate of the contrabass part. Although not specified, I suspect this was for a violoncello, as Eslava often had both violoncello and contrabass instruments playing the same part.
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, en los dulces corneta, en los pianos pífano*",

loosely translated as “reeds in the loud sections, cornet in the dolce sections, piccolo in soft sections”. I indicated in my transcription where I felt such transitions were probably intended.

5. There were sparse as well as conflicting dynamic and articulation instructions between the *particella* set and the full score, especially for staccato articulations. In general, I added or excluded staccatos based on the pattern found for the majority of the instruments at a given measure. The vocal parts were also 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 piece (Psalm 110 followed by the Gloria Patri) 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.