

Lætatus Sum

Hilarión Eslava



SSB/SATB Choir with Chamber Orchestra and Organ Obligato

(Keyboard Reduction by Rebecca Rufin)

ART: Saint Louis Psalter (Latin), BPL 76 A;
Leiden University Libraries Digital Collections, Netherlands

CPE-180

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto

1st Oboe *p*

2nd Oboe *p*

Horns in C *p*

1st Violin *dol.*

2nd Violin *p*

Violoncello and/or Contrabass *p*

Organ Obligato *dol.*

1st Choir Soprano 1

1st Choir Soprano 2

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction *dol.*

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7

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./
Cb.

Org.
Obl.

1C-S1

dol.

Læ - ta - tus sum in his quæ dic-ta sunt

1C-S2

1C-B

2C-S

2C-A

2C-T

2C-B

KB

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14

Ob.1
Ob.2
C Hn.
Vln.1
Vln.2
Vc./Cb.
Org.
Obl.
1C-S1
mi - hi, læ - ta - tus sum in his quæ dic - ta sunt mi - hi, in do - mum
1C-S2
1C-B
2C-S
2C-A
2C-T
2C-B
KB

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Ob.1
Ob.2
C Hn.
Vln.1
Vln.2
Vc./ Cb.
Org. Obl.
1C-S1
1C-S2
1C-B
2C-S
2C-A
2C-T
2C-B
KB

Do-mi-ni, in do-mum Do-mi-ni i - bi-mus, in do - mum Do-mi-ni i - - bi-

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26 *a tempo*

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
mus, i - - bi - mus, i - - bi - mus. Læ - - ta - tus sum

1C-S2
dol.
Læ -

1C-B

2C-S

2C-A

2C-T

2C-B

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
in his quæ dic-ta sunt mi - hi, læ - ta - tus sum in his, quæ dic - ta sunt

1C-S2
ta - tus læ - - ta - tus sum in his, quæ dic - ta, quæ dic - ta sunt.

1C-B
dol.
Læ - - ta - tus sum in his, quæ dic - ta sunt

2C-S

2C-A

2C-T

2C-B

KB

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
mi-hi, in do - mum — Do-mi-ni in do-mum Do-mi - ni — i - bi-mus,

1C-S2
mi-hi, in do - mum — Do-mi-ni in do-mum Do-mi - ni — i - bi-mus,

1C-B
mi-hi, in do-mum Do - - mi-ni i - - - - bi - mus,

2C-S
in do - mum.

2C-A
in do - mum.

2C-T
in do - mum.

2C-B
in do - mum

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./
Cb.

Org.
Obl.

1C-S1

1C-S2

1C-B

2C-S
Do-mi-ni, in do-mum Do-mi-ni i-bi-mus, in do-mum Do-mi-ni i - - bi -

2C-A
Do-mi-ni, in do-mum Do-mi-ni i-bi-mus, in do-mum Do-mi-ni i - - bi -

2C-T
Do-mi-ni, in do-mum Do-mi-ni i-bi-mus, in do-mum Do-mi-ni i - - bi -

2C-B
Do - - mi-ni i - - - - bi - mus, in do-mum Do-mi-ni i - - bi -

KB

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50

Ob.1 *p*

Ob.2 *p* >

C Hn.

Vln.1 *p* >

Vln.2 *p* >

Vc./Cb. *p*

Org. Obl. *dol.*

1C-S1 *dol.* >
Stan - tes e - rant pe-des nos - - tri, stan - tes e - - rant

1C-S2 *dol.* >
Stan - tes e - - rant pe-des nos - - tri, stan - tes e - rant

1C-B *dol.* >
Stan - tes e - rant pe-des nos - - - tri, stan - tes e - rant

2C-S mus.

2C-A mus.

2C-T mus.

2C-B mus.

KB *p* >

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
pe-des nos - - - tri in a-triis tu - is, Je - ru - - sa - lem, quæ æ -

1C-S2
pe-des nos - - - tri in a-triis tu - is, Je - - ru - - sa - lem, quæ æ -

1C-B
pe-des nos - tri in a-triis tu - is, Je - ru - sa - lem, quæ æ -

2C-S
Je - ru - sa -

2C-A
Je - ru - sa - lem, quæ æ - di - fi -

2C-T
Je - ru - sa -

2C-B
Je - ru - sa -

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
di - fi - ca - tur ut ci - - - vi - tas.

1C-S2
di - fi - ca - tur ut ci - - - vi - tas.

1C-B
di - fi - ca - tur ut ci - - - vi - tas.

2C-S
lem, Je - - ru - sa - - lem, cu - jus par - ti - - - ci - pa - - ti - o

2C-A
ca - - tur ut ci - - - vi - tas. cu - jus par - - ti - - - ci - - pa - ti - o

2C-T
lem, Je - - ru - sa - - lem. cu - jus par - ti - - - ci - - pa - - ti - o

2C-B
lem, Je - - ru - - sa - lem. cu - - - jus par - ti - ci - - pa - ti - o

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1

1C-S2

1C-B

2C-S
e - jus, e - jus, e - jus, e - jus, cu - jus par - ti - - ci - pa - ti-o

2C-A
e - - - - jus, in i - - - - dip - - - - sum,

2C-T
e - jus, e - jus, e - jus, e - jus, cu - jus par - ti - - ci - pa - ti - o

2C-B
e - jus, e - jus, e - jus, e - jus, cu - jus par - ti - ci - - - pa - ti - o

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1

1C-S2

1C-B

2C-S

2C-A

2C-T

2C-B

KB

dol.

p

tr

dol.

tr

dol.

tr

e - - - jus in i - dip-sum, in i - dip - - sum.

in i - dip - - sum.

e - - - jus in i - dip-sum, in i - dip - - sum.

e - jus in i - - - dip-sum, in i - dip - - sum.

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1

1C-S2

1C-B

2C-S

2C-A

2C-T

2C-B

KB

Solo

p

tr

Il - luc e-nim as - cen-de-runt tri - bus, tri-bus Do - - - mi-

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89

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./
Cb.

Org.
Obl.

1C-S1
ni, tes - ti - mo-ni-um Is-ra - el, ad con-fi - ten - dum no-mi-

1C-S2

1C-B

2C-S

2C-A

2C-T

2C-B

KB

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95

Ob.1
dol.

Ob.2

C Hn.

Vln.1
dol.

Vln.2

Vc./Cb.

Org. Obl.
dol.

1C-S1
ni Do - mi - ni,

1C-S2

1C-B

2C-S

2C-A

2C-T

2C-B

KB
dol.

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103

Ob.1 *dol.* *tr*

Ob.2 *p*

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org.
Obl.

1C-S1

1C-S2

1C-B *Solo*
Il - - luc e - nim as - - cen-de-runt tri - bus, tri-bus Do - - - - mi

2C-S

2C-A

2C-T

2C-B

KB

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108

Ob.1
Ob.2
C Hn.
Vln.1
Vln.2
Vc./ Cb.
Org. Obl.
1C-S1
1C-S2
1C-B
2C-S
2C-A
2C-T
2C-B
KB

ni, — tes - - ti - mo-ni-um Is - ra - el, ad con-fi - ten - dum no-mi-

Detailed description: This is a page of a musical score for measures 108 through 113. The score includes parts for two oboes (Ob.1 and Ob.2), a cor Anglais (C Hn.), two violins (Vln.1 and Vln.2), a double bass/viola (Vc./ Cb.), organ/obbligato (Org. Obl.), three strings (1C-S1, 1C-S2, 1C-B), three cellos (2C-S, 2C-A, 2C-T), a double bass (2C-B), and keyboard (KB). The vocal line in measure 109 has the lyrics: "ni, — tes - - ti - mo-ni-um Is - ra - el, ad con-fi - ten - dum no-mi-". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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114

Ob.1 *dol.*

Ob.2

C Hn. *p*

Vln.1 *dol.*

Vln.2

Vc./Cb.

Org. Obl. *p*

1C-S1 *dol.*
Qui - a il - lic se - - de - runt se - - - des in ju - -

1C-S2 *dol.*
Qui - a il - lic se - - de - runt se - - - des in ju - -

1C-B *dol.*
ni Do - mi - ni, Qui - a il - lic se - - de - runt se - - des in ju - -

2C-S *dol.*
Qui - - a il - lic se - - de - - - runt se - des in ju -

2C-A *f*
Qui - a il - lic se - - de - runt se - des in ju - - di - - ci - - -

2C-T *dol.*
Qui - - a il - lic se - - de - - - runt se - des in ju -

2C-B *dol.*
Qui - - a il - lic se - - de - - - runt se - des in ju -

KB *dol.*

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120

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1

1C-S2

1C-B

2C-S

2C-A

2C-T

2C-B

KB

di - - ci - o se - des su - per do - mum su - per do - mum Da - vid, su -

di - - ci - o se - des su - per do - mum su - per do - mum Da - vid, su -

di - - ci - o se - des su - per do - - - - - mum Da - - - - -

o, se - des su - - per do - - - - - mum Da - - - - -

di - - ci - o, se - - des su - per do - - mum Da - vid.

di - - ci - o, se - - des su - per do - - mum Da - vid.

di - - ci - o, se - - des su - per do - - mum Da - vid.

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org.
Obl.

1C-S1
per do - mum, do - mum Da - vid.

1C-S2
per do - - mum, do - - mum Da - vid.

1C-B
per do - mum, do - mum Da - vid.

2C-S
do - mum Da - vid.

2C-A
vid. do - - mum Da - vid.

2C-T
do - mum Da - vid.

2C-B
do - mum Da - vid.

KB

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132

a tempo

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./ Cb.

Org. Obl.

1C-S1

1C-S2

1C-B

2C-S

2C-A

2C-T

2C-B

KB

p

Solo

Ro - ga - - - te, ro - ga - - -

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./
Cb.

Org.
Obl.

1C-S1

1C-S2

1C-B
te quæ ad pa - cem sunt Je - ru - sa - lem, Ro - ga - - - te, ro -

2C-S

2C-A

2C-T

2C-B

KB

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147

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./
Cb.

Org.
Obl.

1C-S1

1C-S2

1C-B
ga - - - te quæ ad pa - cem sunt. Je - ru - sa - lem, Je - ru - - sa -

2C-S

2C-A

2C-T

2C-B

KB

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org.
Obl.

1C-S1

1C-S2

1C-B

2C-S

2C-A

2C-T

2C-B

KB

dol.

p

dol.

dol.

dol.

dol.

p

et a - bun dan-ti-a, et a - - - bun

et a - bun - dan-ti-a,

lem, et a - bun - dan-ti-a,

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161

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
dan-ti-a, di - - li - gen - - ti - bus te, et a - - - bun-

1C-S2
et a - bun-dan-ti-a, di - li - gen-ti - bus te,

1C-B
et a - bun-dan - - ti-a, di - li - gen-ti - bus te,

2C-S

2C-A

2C-T

2C-B

KB

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
dan-ti-a, et a - - - bun-dan-ti-a, di - - li - gen - - - ti - - bus

1C-S2
et a - bun - dan-ti-a, et a - bun-dan - ti-a, di - li - gen-ti - bus

1C-B
et a - bun - dan-ti-a, et a - bun-dan - ti-a, di - li - gen-ti - bus

2C-S

2C-A

2C-T

2C-B

KB

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a tempo

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
te, di-li-gen-ti-bus te.

1C-S2
te, di-li-gen-ti-bus te.

1C-B
te, di-li-gen-ti-bus te.

2C-S
Fi - - at fi - at

2C-A
Fi - - at fi - at

2C-T
Fi - - at fi - at

2C-B
Fi - - at fi - at

KB

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Ob.1

Ob.2

C Hrn.

Vln.1

Vln.2

Vc./
Cb.

Org.
Obl.

1C-S1

1C-S2

1C-B

2C-S
pax, fi - - at fi - at pax, fi - - at

2C-A
pax, fi - - at fi - at pax, fi - - at

2C-T
pax, fi - - at fi - at pax, fi - - at

2C-B
pax, fi - - at fi - at pax, fi - - at

KB

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Ob.1
Ob.2
C Hn.
Vln.1
Vln.2
Vc./Cb.
Org. Obl.
1C-S1
1C-S2
1C-B
2C-S
2C-A
2C-T
2C-B
KB

fi - at_ pax in vir-tu-te tu - - - a, in vir - tu - - - te tu-a
fi - at_ pax in vir - - - tu - - - te tu-a
fi - at_ pax in vir-tu-te tu - - - a, in vir - tu - - - te tu-a, et
fi - at pax in vir - - - - tu - - - te tu-a

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1

1C-S2

1C-B

2C-S
et a - - bun - dan - ti - a, et a - - bun - dan - ti - a in

2C-A
et a - - bun - dan - ti - a, et a - - bun - dan - ti - a in

2C-T
a - bun - dan - ti - - a, in tur - - - - - ri-bus

2C-B
et a-bun - - - dan-ti - - - a, et a-bun - - - dan-ti - - a in

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201 *rf rf rf a tempo*

Ob.1 *rf rf rf*

Ob.2 *rf rf rf*

C Hn.

Vln.1 *rf rf rf*

Vln.2 *rf rf rf p*

Vc./Cb. *rf rf rf p*

Org. Obl.

1C-S1 *dol.*
Prop-ter fra - tres me - os et

1C-S2 *dol.*
Prop-ter fra - tres me - os

1C-B *dol.*
Prop-ter

2C-S *rf rf*
tur-ri - - bus. tu - is

2C-A *rf rf*
tur-ri - - bus. tu - is

2C-T
tu *rf* - - is *rf*

2C-B
tur-ri - - bus. tu - is

KB *rf rf rf p*

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org.
Obl.

1C-S1
pro - xi - mos_ me - os lo - que - bar, lo - que - bar_ pa - - - cem de te, Prop - ter

1C-S2
pro - xi - mos me - os lo - que - bar_ pa - - - cem de te, Prop - ter

1C-B
fra - - tres_ me - os lo - que - bar pa - cem de te,

2C-S

2C-A

2C-T

2C-B

KB

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
do - mum Do-mi-ni De - - - i nos-tri,

1C-S2
do - mum Do-mi-ni De - - - i nos-tri,

1C-B

2C-S
p
Prop - ter do - - mum Do - - - mi - ni, prop-ter do - mum Do-mi-ni

2C-A
p
Prop - ter do - - mum Do - - - mi - ni, prop-ter do - mum Do-mi-ni

2C-T
p
Prop - ter do - - mum Do - - - mi - ni, prop-ter do - mum Do-mi-ni

2C-B
p
Prop - ter do - - mum Do - - - mi - ni, prop-ter do - mum Do - - mi-ni

KB
dol.

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221

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1

1C-S2

1C-B

2C-S

De - - i nos-tri, quæ - si - vi bo-na, bo - na ti - bi.

2C-A

De - - i nos-tri, quæ - si - vi bo-na, bo - na ti - bi.

2C-T

De - - i nos-tri, quæ - si - vi bo-na, bo - na ti - bi.

2C-B

De - - i nos-tri, quæ - si - vi bo-na, bo - na ti - bi.

KB

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228 *a tempo*

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org.
Obl.

1C-S1
si - - vi bo - - na ti - - bi.

1C-S2
si - - - vi bo - - - na ti - - bi.

1C-B
si - - vi bo - - na ti - - bi.

2C-S

2C-A

2C-T

2C-B

KB

dol.

p

tr

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234

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./
Cb.

Org.
Obl.

1C-S1

1C-S2

1C-B

2C-S

2C-A

2C-T

2C-B

KB

Solo

Glo - ri - a Pa - tri, et Fi - li - o, Pa - tri et Fi - li - o,

mp

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240

Ob.1
Ob.2
C Hn.
Vln.1
Vln.2
Vc./ Cb.
Org. Obl.
1C-S1
1C-S2
1C-B
2C-S
2C-A
2C-T
2C-B
KB

Glo - - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - - -

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1
to, Si-cut e-rat in prin-ci-pi-o, et nunc, et sem - - - -

1C-S2
Si-cut e-rat in prin-ci-pi-o, et nunc, et sem - - - -

1C-B
Si-cut e-rat in prin-ci-pi-o, et nunc, et sem - - - -

2C-S
Si - - - cut_ e-rat in prin-ci-pi-o, et nunc, et

2C-A
Si - - - cut e-rat in prin-ci-pi-o, et nunc, et

2C-T
Si - - - cut_ e-rat in prin-ci-pi-o, et nunc, et

2C-B
Si - - - cut e-rat in prin-ci-pi-o, et nunc, et

KB

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251

Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./Cb.

Org. Obl.

1C-S1

per, et in sæ-cu-la sæ - - - cu - - lo - - - rum, A - - - -

1C-S2

per, et in sæ-cu-la sæ - - - cu - - lo - - - rum, A - - - -

1C-B

per, et in sæ-cu-la sæ - - - cu - - lo - - - rum, A - - - -

2C-S

sem - - - - per, et in sæ-cu-la, et in sæ-cu-la sæ-cu - lo-rum, et

2C-A

sem - - - - per, et in sæ-cu-la, et in sæ-cu-la sæ-cu - lo-rum,

2C-T

sem - - - - per, et in sæ-cu-la, et in sæ-cu-la sæ-cu - lo-rum,

2C-B

sem - - - - per, et in sæ-cu-la, et in sæ-cu-la sæ-cu - lo-rum,

KB

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Ob.1

Ob.2

C Hn.

Vln.1

Vln.2

Vc./ Cb.

Org. Obl.

1C-S1

men. et in sæ-cu-la sæ-cu-lo-rum, a -

1C-S2

men. et in sæ-cu-

1C-B

men. et in sæ-cu-

2C-S

in sæ-cu-la sæ-cu-lo-rum, a - men.

2C-A

et in sæ-cu-la

2C-T

et in sæ-cu-la

2C-B

et in sæ-cu-la

KB

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263

Ob.1 *p* *f* *p*

Ob.2 *p>* *p>*

C Hn.

Vln.1 *f* *dol.*

Vln.2 *f* *p>*

Vc./Cb. *f* *p*

Org. Obl. *dol.* *f* *dol.*

1C-S1 men. et in sæ - cu - la sæ - cu - lo - rum, a - men,

1C-S2 la et in sæ - cu - la sæ - cu - lo - rum, a - men,

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

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

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

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

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

KB *mp* *f* *dol.*

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271

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

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

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

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

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

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

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

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276

Musical score for measures 276-280. The score includes parts for:

- Ob.1 (Oboe 1)
- Ob.2 (Oboe 2)
- C Hn. (Cor Anglais)
- Vln.1 (Violin 1)
- Vln.2 (Violin 2)
- Vc./Cb. (Violoncello/Contrabasso)
- Org. Obl. (Organ/Obligato)
- 1C-S1 (1st Clarinet in Soprano)
- 1C-S2 (1st Clarinet in Soprano)
- 1C-B (1st Clarinet in Bass)
- 2C-S (2nd Clarinet in Soprano)
- 2C-A (2nd Clarinet in Alto)
- 2C-T (2nd Clarinet in Tenor)
- 2C-B (2nd Clarinet in Bass)
- KB (Keyboard)

The score is in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The keyboard part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

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1st Oboe

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto

p

11 *7* *dol.* *a tempo* *5* *p* [11-17] [25-29]

32 *3* *f* [35-37]

44 *p*

55 *3* *f* [59-61]

67

75 *15* *dol.* [81-95]

101 *3* *dol.* *tr* [101-103]

113 *dol.* *tr* *tr*

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2
122 *a tempo*

f [129-134] [136-158]

159
dol. *a tempo*

f [163-166]

170

f [171-172] *a tempo*

180


189


198

p [206-213]

216


224

f [227-229] [231-246] *a tempo*

250


259

p *f* *p* *f*

273


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2nd Oboe

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto

The musical score is written for a 2nd Oboe in 3/8 time. It begins with a dynamic of *p* and a tempo marking of **Allegretto**. The score is divided into several systems, each starting with a measure number. The first system (measures 1-10) is followed by a system starting at measure 11, which includes a 7-measure repeat sign [11-17], a *dol.* marking, and another 7-measure repeat sign [31-37]. The third system starts at measure 38 and features a *f* dynamic. The fourth system starts at measure 48 and includes a *p* dynamic, accents, and a 3-measure repeat sign [59-61]. The fifth system starts at measure 62 and begins with a *f* dynamic. The sixth system starts at measure 73 and includes a *dol.* marking and a trill (*tr*). The seventh system starts at measure 83 and features a 18-measure repeat sign [86-103] with a *p* dynamic. The eighth system starts at measure 111. The final system starts at measure 124 and includes a *f* dynamic, a 6-measure repeat sign [129-134], and a 23-measure repeat sign [136-158] with an *a tempo* marking.

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2
159 *dol.* **4** [163-166]

170 **2** [171-172] *a tempo* *f*

180

188 *rf* *rf*

198 *rf* *rf* *rf* *rf* *rf* *rf* **8** [206-213] *p*

216 *f*

224 *a tempo* **3** [227-229] *dol.* *tr*

234 **11** [236-246] *f*

255 **4** [260-263] *p* *p* *p*

271 *f* *fp*

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Horns in C

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto



10



42



50



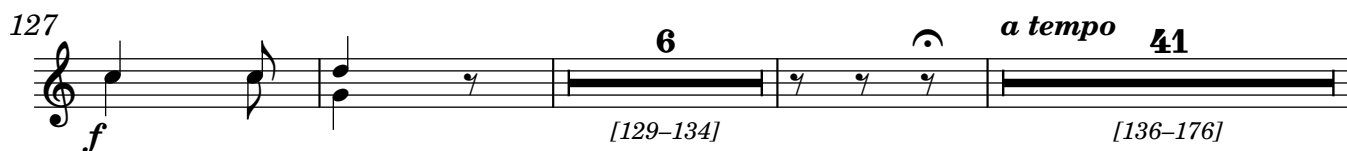
70



79



127



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2 *a tempo*
177 *f* [185-187] 3

188

201 5 8 4 3 [201-205][206-213] [215-218] *f* [227-229]

231 *a tempo* 15 *f* *p* [231-245] [258-264] 7

265 *f* *f*

274 *fp*

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1st Violin

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto

dol.

7

13

21

30 *a tempo*
p

37 *f*

45 *p*

54

60 *f*

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2
66

73

82

90

100

109

119

126

135

145

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153

dol. *p*

163

173

f *a tempo*

182

189

rf *rf*

198

rf *rf* *rf* *rf* *rf* *rf* *a tempo* *p*

208

215

222

f *p*

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4
231 *a tempo* *tr*
dol.

239

248

254 *dol.*

261 *f*

269 *dol.* *f* *fp*

276

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2nd Violin

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto

10

20

28 *a tempo*

38

46

58

68

76

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2
85

93

101

108

116

123

132

a tempo

143

156

168

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178 *a tempo*



185



194



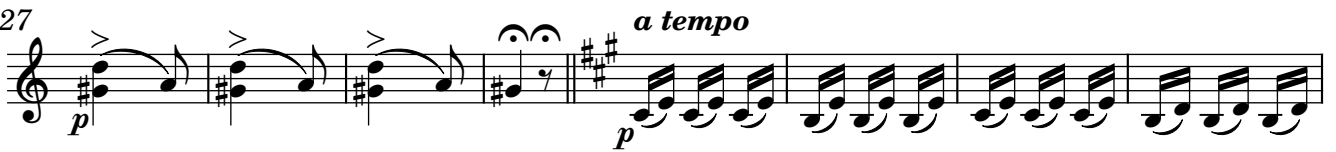
206 *a tempo*



216



227



235



243



251



261



273



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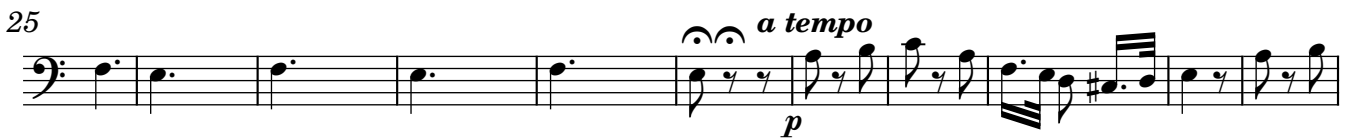
Violoncello and/or Contrabass

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto



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2
98



111



121



131



142



155



168



178 *a tempo*



191



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205 *a tempo*

217

229 *a tempo*

242

255

266

275

Organ Obligato

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto

dol.

7

9

[11-19]

9

[11-19]

22

3

[23-25]

3

a tempo

9

[31-39]

9

[31-39]

41

f

f

49

3

[51-53]

dol.

3

[51-53]

6

[56-61]

f

6

[56-61]

66

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2
74

Musical score for measures 74-99. The system consists of two staves. The upper staff contains a series of chords and some melodic fragments. The lower staff contains a rhythmic accompaniment with eighth and sixteenth notes. Measure 74 is marked with a '2'. Measure 99 is marked with a '19'. A bracketed measure range [81-99] is shown in the right margin, with the number 19 below it. Another bracketed measure range [81-99] is shown at the bottom right of the system.

Musical score for measures 100-107. The system consists of two staves. The upper staff features a melodic line with a trill (tr) in measure 100 and a triplet (3) in measure 105. The lower staff is mostly silent. Measure 100 is marked with 'dol.'. A bracketed measure range [105-107] is shown in the right margin, with the number 3 below it. Another bracketed measure range [105-107] is shown at the bottom of the system.

Musical score for measures 111-115. The system consists of two staves. The upper staff contains a complex melodic line with a quintuplet (5) in measure 111. The lower staff contains a rhythmic accompaniment. Measure 111 is marked with a '5'. A bracketed measure range [111-115] is shown in the right margin, with the number 5 below it. Another bracketed measure range [111-115] is shown at the bottom of the system.

Musical score for measures 122-127. The system consists of two staves. The upper staff features a melodic line with a triplet (3) in measure 125. The lower staff contains a rhythmic accompaniment. Measure 122 is marked with a '3'. A bracketed measure range [125-127] is shown in the right margin, with the number 3 below it. Another bracketed measure range [125-127] is shown at the bottom of the system.

Musical score for measures 131-137. The system consists of two staves. The upper staff features a melodic line with a double bar line in measure 136. The lower staff contains a rhythmic accompaniment. Measure 131 is marked with a '2'. The tempo marking 'a tempo' is placed above measure 136. A bracketed measure range [136-137] is shown in the right margin, with the number 2 below it. Another bracketed measure range [136-137] is shown at the bottom of the system.

Musical score for measures 140-143. The system consists of two staves. The upper staff features a melodic line with a double bar line in measure 142. The lower staff contains a rhythmic accompaniment. Measure 140 is marked with a '2'. A bracketed measure range [142-143] is shown in the right margin, with the number 2 below it. Another bracketed measure range [142-143] is shown at the bottom of the system.

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148

[150-151] 2 [156-158] 3

[150-151] [156-158]

159

dol. [163-164] 2

[163-164]

167

[171-172] 2

[171-172]

176

a tempo [178-179] 2 [183-185] 3 [187-188] 2

[178-179] *f* [183-185] [187-188]

190

197

[206-217] 12

[206-217]

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4
218

Musical score for measures 218-229. The piece is in D major (two sharps). Measure 218 starts with a *dol.* (dolce) marking. The right hand features a complex chordal texture with sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Measure 219 begins with a *f* (forte) dynamic. Measure 220 contains a triplet of eighth notes in both hands, marked with a '3' above the staff. Measures 221-229 continue with similar textures and dynamics, ending with a final triplet in measure 229.

Musical score for measures 230-246. The tempo is marked *a tempo*. Measure 230 starts with a *mp* (mezzo-piano) dynamic. The right hand has a melodic line with eighth-note patterns, while the left hand provides a bass line with eighth notes. Measure 231-238 are marked with an '8' above the staff, indicating an eighth-note pattern. Measure 239-246 are marked with a '5' above the staff, indicating a fifth-note pattern. Measure 242-246 are marked with an *f* dynamic. The piece concludes with a final melodic flourish in measure 246.

Musical score for measures 249-253. The right hand features a melodic line with eighth-note patterns and slurs. The left hand has a steady eighth-note accompaniment. Measure 253 ends with a final melodic flourish marked with an '8' above the staff.

Musical score for measures 254-262. Measure 254 starts with an '8' above the staff. Measure 255-262 are marked with a '7' above the staff. Measure 256-262 are marked with a *dol.* dynamic. Measure 259-262 are marked with an *f* dynamic. The piece concludes with a final melodic flourish in measure 262.

Musical score for measures 268-274. Measure 268 starts with a *dol.* dynamic. The right hand has a melodic line with eighth-note patterns and slurs. The left hand has a steady eighth-note accompaniment. Measure 270-274 are marked with an *f* dynamic. The piece concludes with a final melodic flourish in measure 274.

Musical score for measures 275-281. Measure 275 starts with a *p* (piano) dynamic. The right hand has a melodic line with eighth-note patterns and slurs. The left hand has a steady eighth-note accompaniment. The piece concludes with a final melodic flourish in measure 281.

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Vocal Parts with Keyboard Reduction

Lætatus Sum

Hilarión Eslava



SSB/SATB Choir with Chamber Orchestra and Organ Obligato

(Keyboard Reduction by Rebecca Rufin)

ART: Saint Louis Psalter (Latin), BPL 76 A;
Leiden University Libraries Digital Collections, Netherlands

CPE-180

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto

1st Choir Soprano 1

1st Choir Soprano 2

1st Choir Bass

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

dol.

7

1C-S1

dol.

Læ - ta - tus sum in his quæ

KB

13

1C-S1

dic - ta sunt mi - hi, læ - ta - tus sum in his quæ dic - ta sunt mi - hi, in

KB

dol.

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19

1C-S1

do - mum Do-mi-ni, in do-mum Do - mi-ni i - bi-mus, in do - mum

KB

24

1C-S1

Do-mi-ni i - - - bi - mus, i - - - bi - mus, i - - - bi -

KB

30 *a tempo*

1C-S1

mus. Læ - ta - tus sum in his quæ dic - ta sunt mi - hi, læ - ta - tus sum

1C-S2 *dol.*

Læ - ta - - tus læ - - ta - tus sum in his, quæ

1C-B *dol.*

Læ - - ta - tus sum in his,

KB *p*

36

1C-S1
in his, quæ dic - ta sunt mi - hi, in do - mum Do - mi - ni in

1C-S2
dic - - ta, quæ dic - ta sunt. mi - hi, in do - mum Do - mi - ni in

1C-B
quæ dic - ta sunt mi - hi, in do - mum Do - - - mi - ni

KB

41

1C-S1
do - mum Do - mi - ni i - bi - mus,

1C-S2
do - mum Do - mi - ni i - bi - mus,

1C-B
i - - - - bi - mus,

2C-S
f
in do - mum Do - mi - ni, in do - mum Do - mi - ni

2C-A
f
in do - mum Do - mi - ni, in do - mum Do - mi - ni

2C-T
f
in do - mum Do - mi - ni, in do - mum Do - mi - ni

2C-B
f
in do - mum Do - - mi - ni i - - - - bi -

KB

46

1C-S1 *dol.* Stan - tes e - rant

1C-S2 *dol.* Stan - tes e - - - rant

1C-B *dol.* Stan - tes e - rant

2C-S i - bi - mus, in do - mum Do - mi - ni i - bi - mus.

2C-A i - bi - mus, in do - mum Do - mi - ni i - bi - mus.

2C-T i - bi - mus, in do - mum Do - mi - ni i - bi - mus.

2C-B mus, in do - mum Do - mi - ni i - bi - mus.

KB *p*

53

1C-S1 pe - des nos - - tri, stan - tes e - - rant pe - des nos - - - tri in a - triis

1C-S2 pe - des nos - - tri, stan - tes e - rant pe - des nos - - - tri in a - triis

1C-B pe - des nos - - - tri, stan - tes e - rant pe - des nos - tri in a - triis

KB

59

1C-S1
tu - is, Je - - ru - - sa - lem, quæ æ - di - fi - ca - tur ut ci - - vi -

1C-S2
tu - is, Je - - ru - - sa - lem, quæ æ - di - fi - ca - tur ut ci - - vi -

1C-B
tu - is, Je - - ru - - sa - lem, quæ æ - di - fi - ca - tur ut ci - - vi -

2C-S
Je - ru - sa - - lem, Je - - ru - sa -

2C-A
Je - ru - sa - lem, quæ æ - di - fi - ca - - tur ut ci - - vi -

2C-T
Je - ru - sa - - lem, Je - - ru - sa -

2C-B
Je - ru - sa - - lem, Je - - ru - sa -

KB

65

1C-S1
tas.

1C-S2
tas.

1C-B
tas.

2C-S
lem, cu - jus par - ti - - - ci - pa - ti - o e - jus, e - jus, e - jus,

2C-A
tas. cu - jus par - ti - - - ci - - pa - ti - o e - - - - jus, in

2C-T
lem. cu - jus par - ti - - - ci - - pa - ti - o e - jus, e - jus, e - jus,

2C-B
lem. cu - - jus par - ti - ci - - pa - ti - o e - jus, e - jus, e - jus,

KB

72

2C-S
e - jus, cu - jus par - ti - - - ci - pa - ti - o e - - - jus in i -

2C-A
i - - - - dip - - - - sum,

2C-T
e - jus, cu - jus par - ti - - - ci - pa - ti - o e - - - jus in i -

2C-B
e - jus, cu - jus par - ti - ci - - - pa - ti - o e - jus in i - - -

KB

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78

2C-S
dip-sum, in i - dip - - - sum.

2C-A
in i - dip - - - sum.

2C-T
dip-sum, in i - dip - - - sum.

2C-B
dip-sum, in i - dip - - - sum.

KB
dol. *tr*

84 *Solo*

1C-S1
Il - luc e-nim as - cen-de-runt tri - - bus, tri-bus Do - - - mi-

KB
p *tr*

89

1C-S1
ni, — tes - - - ti - - mo - ni-um Is - ra - el, ad con - fi-

KB
tr

94

1C-S1

ten - dum no - mi - ni Do - mi - ni,

KB

102

Solo

1C-B

Il - luc e - nim as - cen - de - runt tri - bus, tri - bus Do - - - mi -

KB

108

1C-B

ni, — tes - ti - mo - ni - um Is - ra - el, ad con - fi - ten - dum no - mi -

KB

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114

1C-S1 *dol.*
Qui - a il - lic se - - de - runt se - - - des in ju - -

1C-S2 *dol.*
Qui - a il - lic se - - de - runt se - - - des in ju - -

1C-B *dol.*
ni Do - mi - ni, Qui - a il - lic se - - de - runt se - - des in ju - -

2C-S *dol.*
Qui - - a il - lic se - - de - - - runt se - des in ju -

2C-A *f*
Qui - a il - lic se - - de - runt se - des in ju - - di - - ci - - -

2C-T *dol.*
Qui - - a il - lic se - - de - - - runt se - des in ju -

2C-B *dol.*
Qui - - a il - lic se - - de - - - runt se - des in ju -

KB *dol.* *tr.*

120

1C-S1 *p*
 di - - ci - o___ se - dessu-per do - mum su - per do - mum Da - - vid, su -

1C-S2 *p*
 di - - ci - o___ se - dessu-per do - mum su - per do - mum Da - - vid, su -

1C-B *p*
 di - - ci - o___ se - dessu-per do - mum su - per do - mum Da - - vid, su -

2C-S
 di - - ci - o, se - - des su - per do - - mum Da - - vid.

2C-A
 o, se-des su - - per do - - - - - mum Da - - -

2C-T
 di - - ci - o, se - - des su - per do - - mum Da - - vid.

2C-B
 di - - ci - o, se - - des su - per do - - mum Da - - vid.

KB *tr* *p*

125

1C-S1 *f*
per do - mum, do - mum Da - vid.

1C-S2 *f*
per do - mum, do - mum Da - vid.

1C-B
per do - mum, do - mum Da - vid.

2C-S *f*
do - mum Da - vid.

2C-A *f*
vid. do - mum Da - vid.

2C-T *f*
do - mum Da - vid.

2C-B *f*
do - mum Da - vid.

KB *f*

132

1C-B *a tempo*
Solo
Ro - ga - - - te, ro -

KB *p*

139

1C-B

ga - - - te quæ ad pa - cem sunt Je - ru - sa - lem, Ro - ga - - -

KB

146

1C-B

te, ro - ga - - - - te quæ ad pa - cem sunt Je - ru - sa -

KB

152

1C-S1

dol.
et a - bun

1C-B

lem, Je - ru - sa - lem,

KB

p

159

1C-S1
dan - ti-a, et a - - bun dan - ti-a, di - - - li - gen - - - ti - bus

1C-S2
dol.
et a - bun - dan - ti-a, et a - bun - dan - ti-a, di - - li - gen - ti - bus

1C-B
dol.
et a - bun - dan - ti-a, et a - bun - dan - - ti-a, di - - li - gen - ti - bus

KB

165

1C-S1
te, et a - - - bun - dan - ti-a, et a - - - bun - dan - ti-a,

1C-S2
te, et a - bun - dan - ti-a, et a - bun -

1C-B
te, et a - bun - dan - ti-a, et a - bun -

KB

170

1C-S1
di - - li - gen - - ti - - bus te, di - li - gen - ti - bus te.

1C-S2
dan - ti - a, di - - li - gen - ti - bus te, di - li - gen - ti - bus te.

1C-B
dan - ti - a, di - - li - gen - ti - bus te, di - li - gen - ti - bus te.

KB

176 *fa tempo*

2C-S
Fi - at_ fi - at_ pax, fi - - at_ fi - at_

2C-A
f
Fi - at_ fi - at_ pax, fi - - at_ fi - at_

2C-T
f
Fi - at_ fi - at_ pax, fi - - at_ fi - at_

2C-B
f
Fi - at_ fi - at_ pax, fi - - at_ fi - at_

KB

184

2C-S
pax, fi - - - at_ fi - - at_ pax in vir-tu-te tu - - - a,

2C-A
pax, fi - - - at_ fi - - at_ pax in

2C-T
pax, fi - - - at_ fi - - at_ pax in vir-tu-te tu - - - a,

2C-B
pax, fi - - - at_ fi - - at_ pax in

KB

190

2C-S
in vir - - - tu - - - te tu-a et a - - bun - dan - ti - a,

2C-A
vir - - - tu - - - te tu-a et a - - bun - dan - ti - a,

2C-T
in vir - - - tu - - - te tu-a, et a - bun - dan - ti - - a, in

2C-B
vir - - - tu - - - te tu-a et a - bun - - - dan - ti - - a,

KB

197

2C-S *rf* et a - - bun - dan - ti - a in tur-ri - bus_ tu - is

2C-A *rf* et a - - bun - dan - ti - a in tur-ri - bus_ tu - is

2C-T tur - - - - - ri-bus tu - - - is

2C-B *rf* et a-bun - - dan-ti - - a in tur-ri - bus_ tu - is

KB *rf*

206 *a tempo*

1C-S1 *dol.* Prop-ter fra - - - tres me - os et pro - xi - mos_ me - - os lo -

1C-S2 *dol.* Prop-ter fra - tres me - os pro - xi - mos me - - os

1C-B *dol.* Prop-ter fra - - - tres_ me - - os

KB *p*

211

1C-S1
que-bar, lo - que - bar_ pa - - - cem de te, Prop-ter do - mum. Do-mi-ni___

1C-S2
lo - que - bar_ pa - - - cem de te, Prop-ter do - mum. Do-mi-ni___

1C-B
lo - que-bar pa-cem de te,

2C-S
p
Prop - ter do - mum

2C-A
p
Prop - ter do - mum

2C-T
p
Prop - ter do - mum

2C-B
p
Prop - ter do - mum

KB

217

1C-S1
De - - - i - nos-tri,

1C-S2
De - - - i - nos-tri,

2C-S
Do - - - mi - ni, prop-ter do - mum Do-mi-ni De - - i - nos-tri, quæ - *f*

2C-A
Do - - - mi - ni, prop-ter do - mum Do-mi-ni De - - i - nos-tri, quæ - *f*

2C-T
Do - - - mi - ni, prop-ter do - mum Do-mi-ni De - - i - nos-tri, quæ - *f*

2C-B
Do - - - mi - ni, prop-ter do - mum Do - mi-ni De - - i - nos-tri, quæ - *f*

KB
dol. *f*

223

1C-S1 *dol.*
Quæ - - - si - - vi bo - na

1C-S2 *dol.*
Quæ - - - si - - vi bo - - na

1C-B *dol.*
Quæ - - - si - - vi bo - na

2C-S
si - vi bo-na, bo - na ti - bi.

2C-A
si - vi bo-na, bo - na ti - bi.

2C-T
si - vi bo-na, bo - na ti - bi.

2C-B
si - vi bo-na, bo - na ti - bi.

KB *p*

230 *a tempo* *Solo*

1C-S1
ti - bi. Glo - ri - a

1C-S2
ti - bi.

1C-B
ti - bi.

KB *dol.* *tr.*

236

1C-S1
Pa-tri, et Fi-li-o, Pa - tri_ et Fi-li-o, Glo - ri - a

KB

242

1C-S1
Pa-tri, et Fi-li-o, et Spi-ri-tu-i Sanc - - - to, Si-cut e-rat in prin-

1C-S2
Si-cut e-rat in prin-

1C-B
Si-cut e-rat in prin-

2C-S
Si - - - cut_

2C-A
Si - - - cut

2C-T
Si - - - cut_

2C-B
Si - - - cut

KB

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1C-S1
ci - pi - o, et nunc, et sem - - - - - per, et in sæ - cu - la

1C-S2
ci - pi - o, et nunc, et sem - - - - - per, et in sæ - cu - la

1C-B
ci - pi - o, et nunc, et sem - - - - - per, et in sæ - cu - la

2C-S
e - rat in prin - ci - pi - o, et nunc, et sem - - - - - per, et in

2C-A
e - rat in prin - ci - pi - o, et nunc, et sem - - - - - per, et in

2C-T
e - rat in prin - ci - pi - o, et nunc, et sem - - - - - per, et in

2C-B
e - rat in prin - ci - pi - o, et nunc, et sem - - - - - per, et in

KB

253

1C-S1
sæ - - - cu - - lo - - - rum, A - - - - men.

1C-S2
sæ - - - cu - - lo - - - rum, A - - - - men.

1C-B
sæ - - - cu - - lo - - - rum, A - - - - men.

2C-S
sæ-cu-la, et in sæ-cu-la sæ-cu - lo-rum, et in sæ-cu - la sæ-cu-
dol. >

2C-A
sæ-cu-la, et in sæ-cu-la sæ-cu - lo-rum, et in
p >

2C-T
sæ-cu-la, et in sæ-cu-la sæ-cu - lo-rum, et in
p >

2C-B
sæ-cu-la, et in sæ-cu-la sæ-cu - lo-rum, et in
p >

KB
dol. >
p >

258

1C-S1 *dol.*
et in sæ-cu - la sæ-cu - lo-rum, a - men.

1C-S2 *p*
et in sæ - cu - la

1C-B *p*
et in sæ - cu - la

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

2C-A
sæ - cu - la

2C-T
sæ - cu - la

2C-B
sæ - cu - la

KB *mp*

265

1C-S1 *f* *>*
et in sæ - cu - la sæ - cu - lo - rum, a - men,

1C-S2 *f* *>*
et in sæ - - cu - la sæ - cu - lo - rum, a - men,

1C-B *f* *>*
et in sæ - - cu - la sæ - cu - lo - rum, a - men,

2C-S *f* *>*
et in sæ - - cu - la sæ - cu - lo - rum, a - men.,

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

2C-T *f* *>*
et in sæ - - cu - la sæ - cu - lo - rum, a - men,

2C-B *f* *>*
et in sæ - - cu - la sæ - cu - lo - rum, a - men.

KB *f* *>* *dol.*

271

1C-S1
et in sæ - cu - la sæ - cu - lo - rum, a - men.

1C-S2
et in sæ - cu - la sæ - cu - lo - rum, a - men.

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

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

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

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

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

KB
f *fp*

277

KB

Keyboard Reduction

Lætatus Sum (I Rejoiced)

Psalm 122 (Psalm 121 Vulgate)

Hilarión Eslava, ca. 1833

Allegretto

Measures 1-5 of the keyboard reduction. The piece is in 3/8 time and D major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. A *dol.* marking is present in the first measure of the right hand.

Measures 6-11 of the keyboard reduction. The right hand continues with its melodic line, and the left hand maintains the accompaniment. The texture remains consistent with the previous system.

Measures 12-18 of the keyboard reduction. The right hand's melodic line concludes with a *dol.* marking in the final measure. The left hand's accompaniment continues throughout.

Measures 19-24 of the keyboard reduction. The right hand features a more complex texture with chords and slurs, while the left hand continues with a rhythmic accompaniment.

Measures 25-28 of the keyboard reduction. The right hand has a melodic line with grace notes, and the left hand has a simple accompaniment. The piece concludes with a *a tempo* marking in the final measure of the right hand.

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2
31

p

This system contains measures 31 through 36. The music is written for piano in a two-staff format. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes with various rests. The bass clef accompaniment consists of quarter and eighth notes, often with rests. A dynamic marking of *p* (piano) is present at the beginning of the system.

37

This system contains measures 37 through 42. The treble clef part continues with eighth and sixteenth notes, including some beamed sixteenth notes. The bass clef part features a steady eighth-note accompaniment. The music concludes with a fermata over the final notes of both staves.

43

f *p*

This system contains measures 43 through 51. The treble clef part is characterized by dense, block-like chords, some of which are beamed together. The bass clef part continues with eighth-note accompaniment. A dynamic marking of *f* (forte) appears at the start, and *p* (piano) appears later in the system. The system ends with a fermata.

52

This system contains measures 52 through 57. The treble clef part features a series of beamed sixteenth notes and chords, with some notes marked with accents (>). The bass clef part has a simple eighth-note accompaniment. The system concludes with a fermata.

58

f

This system contains measures 58 through 64. The treble clef part continues with beamed sixteenth notes and chords, some with accents. The bass clef part features eighth-note accompaniment. A dynamic marking of *f* (forte) is present. The system ends with a fermata.

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66

Musical score for measures 66-72. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex melodic line with frequent sixteenth-note runs and rests, while the bass staff provides a steady accompaniment of eighth notes. The key signature changes from one flat to two flats, and then to one sharp.

73

Musical score for measures 73-79. The system consists of two staves. The treble staff continues with intricate sixteenth-note patterns and rests, while the bass staff maintains a consistent eighth-note accompaniment. The key signature remains one sharp.

80

Musical score for measures 80-85. The system consists of two staves. The treble staff includes a trill (*tr*) in measure 82 and a dynamic marking of *p* (piano) in measure 85. The bass staff continues with eighth-note accompaniment. The key signature changes to two flats.

86

Musical score for measures 86-91. The system consists of two staves. The treble staff features a trill (*tr*) in measure 86 and several accents (>) over notes in measures 87, 88, and 89. The bass staff continues with eighth-note accompaniment. The key signature remains two flats.

92

Musical score for measures 92-98. The system consists of two staves. The treble staff includes a trill (*tr*) in measure 92 and continues with sixteenth-note runs. The bass staff continues with eighth-note accompaniment. The key signature changes to one flat.

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4
97

b. *dol.* *tr*

This system contains measures 97 through 103. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *b.* (breve) is placed above the first note. The melody continues with quarter notes D5, E5, and F5, followed by a trill on G5 marked with *tr*. The piece then moves to a new key signature of one flat (B-flat major) with a *dol.* (dolce) marking. The bass clef staff provides accompaniment with eighth and sixteenth notes, including a trill on B-flat4 marked with *tr*.

104

tr

This system contains measures 104 through 110. The treble clef staff features a trill on G5 marked with *tr*, followed by quarter notes A5, B5, and C6. The bass clef staff continues with a steady eighth-note accompaniment in the new key signature.

110

This system contains measures 111 through 115. The treble clef staff has quarter notes D6, E6, and F6, followed by a half note G6. The bass clef staff continues with eighth-note accompaniment.

116

dol. *tr*

This system contains measures 116 through 121. The treble clef staff features a trill on G6 marked with *tr*, followed by quarter notes A6, B6, and C7. A *dol.* (dolce) marking is placed at the beginning of the system. The bass clef staff continues with eighth-note accompaniment.

122

p *f*

This system contains measures 122 through 128. The treble clef staff has quarter notes D7, E7, and F7, followed by a half note G7. The bass clef staff features a dynamic shift from *p* (piano) to *f* (forte) in the final measure. The piece concludes with a final chord in the treble clef.

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127

134

a tempo

140

146

152

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6
158

Musical score for measures 158-163. The piece is in a minor key, indicated by a single flat (B-flat) in the key signature. The music is written for piano in a 3/4 time signature. Measure 158 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a fermata over the final chord.

164

Musical score for measures 164-169. The music continues with similar rhythmic patterns. The right hand has a more active melodic line with some grace notes. The left hand maintains a consistent eighth-note accompaniment. The piece ends with a fermata.

170

Musical score for measures 170-176. This section features more complex rhythmic figures, including sixteenth-note runs in the right hand. The left hand continues with eighth-note accompaniment. The piece concludes with a fermata.

177 *a tempo*

Musical score for measures 177-183. The tempo is marked *a tempo*. The right hand begins with a forte (*f*) dynamic and features a melodic line with eighth notes and some grace notes. The left hand has a steady eighth-note accompaniment. The piece ends with a fermata.

184

Musical score for measures 184-189. The right hand has a melodic line with eighth notes and some grace notes. The left hand continues with eighth-note accompaniment. The piece concludes with a fermata.

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189 *rf*

195 *rf*

204 *a tempo*

211

217 *dol.* *f*

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8
223

p

231 *a tempo* *tr*

dol.

236

242

247 *f*

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251

dol.

This system contains measures 251 to 255. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A *dol.* (dolce) marking is present at the end of the system.

256

p

This system contains measures 256 to 262. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. A *p* (piano) marking is placed at the beginning of the system.

263

mp *f* *dol.*

This system contains measures 263 to 269. The right hand has a melodic line with some slurs. The left hand has a steady accompaniment. Dynamic markings include *mp* (mezzo-piano) at the start, *f* (forte) in the middle, and *dol.* (dolce) at the end.

270

f *fp*

This system contains measures 270 to 275. The right hand features a melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *f* (forte) and *fp* (fortissimo-piano).

276

This system contains measures 276 to 281. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

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