

Laudate Dominum

Hilarión Eslava



For Double Choir with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

CPE-553

Laudate Dominum

Psalm 117

Attributed to Hilarión Eslava, 1807-1878

Moderato**

The musical score consists of 18 staves. The top section includes parts for Flute or C-Instrument 1, Flute or C-Instrument 2, Horns in D, 1st Violin, 2nd Violin, and Organ or Other Bass Instrument. The middle section features the 1st Choir (Soprano, Alto, Tenor, Bass) and the 2nd Choir (Soprano, Alto, Tenor, Bass). The bottom staff is a Keyboard Reduction. The music is in common time (indicated by '3') and major (indicated by a sharp sign). Dynamics include *f* (fortissimo), and *f* (fortissimo).

****NOTES:** The source manuscript lacked any indication of solos, tempos, or dynamic notations. All such instructions herein are editorial suggestions, and subject to the conductor's discretion. Consistent with Eslava's style, solo voices may be used in lieu of First Choir during portions of or throughout the performance. Small notes in organ part are Editor's simple interpretation of figured bass notations in score, and may be modified or ignored at performer's discretion.

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6

Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

1C-S.
lau - da - te Do - - mi-num, om-nes gen - tes; lau - da - - te e - - um,

1C-A.
lau - da - te Do - - mi-num, om-nes gen - tes; lau - da - te e - um, om - nes,

1C-T.
Do - - mi - num, om - - nes gen - tes; lau - da - - te, lau - da - - te

1C-B.
lau - da - te Do - - mi-num, om-nes gen - tes; lau - da - - te e - - um,

2C-S.
lau - da - te Do - - mi-num, om-nes gen - tes; lau - da - - te e - - um,

2C-A.
lau - da - te Do - - mi-num, om-nes gen - tes; lau - da - te e - um, om - nes,

2C-T.
lau - da - te Do - - mi-num, om-nes gen - tes; lau - da - - te, lau - da - - te

2C-B.
lau - da - te Do - - mi-num, om-nes gen - tes; lau - da - - te e - - um,

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12

Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

1C-S.
om - - nes po - - - pu - li. dol.
Lau -
dol.

1C-A.
om - nes po - - - pu - li.

1C-T.
e - um om-nes po - - - pu - li. Lau - da - te Dol - mi - num om-nes gen-tes,

1C-B.
om - - nes po - pu - - - li.

2C-S.
om - - nes po - - - pu - li.

2C-A.
om - nes po - - - pu - li.

2C-T.
e - um om-nes po - - - pu - li.

2C-B.
om - - nes po - pu - - - li.

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19

Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

da - te_ e - - um om - - - nes po - pu - - li.
lau-da - te_ e - um,
da - te_ e - - um om - - - nes po - - - pu - li.
lau-da - te_ e - um,
lau-da - te_ e - um,
lau-da - te_ e - um, lau-da - te -
lau-da - te_ e - um, lau-da - te -
lau-da - te_ e - um, lau-da - te -
lau-da - te_ e - um, lau-da - te -

mf

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26

Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

1C-S.
lau-da-te_ e - um, om - nes, om-nes po-pu - li. Quo-ni-am, quo-ni-am
f > ff >

1C-A.
lau-da-te_ e - um, om - - - nes, om - - nes po-pu - li. Quo-ni-am, quo-ni-am
f > ff >

1C-T.
e - um, lau-da-te e - - um om - nes po-pu - li. Quo-ni-am, quo-ni-am
f > ff >

1C-B.
e - um, lau-da-te e - - um om - nes po-pu - - li. Quo-ni-am, quo-ni-am
f > ff >

2C-S.
lau-da-te_ e - um, om - nes, om-nes po-pu - li. Quo-ni-am, quo-ni-am
f > ff >

2C-A.
lau-da-te_ e - um, om - - - nes, om - - nes po-pu - li. Quo-ni-am, quo-ni-am
f > ff >

2C-T.
e - um, lau-da-te e - - um om - nes po-pu - li. Quo-ni-am, quo-ni-am
f > ff >

2C-B.
e - um, lau-da-te e - - um om - nes po-pu - - li. Quo-ni-am, quo-ni-am
f > ff >

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34 **Andante**

a tempo

Fl. 1

Fl. 2

D Hn.

Vln. 1 *p*

Vln. 2 *p*

Org. *p* 6 6 6 6 6# 3 7 6 *mf* *mf*

1C-S. mi - se-ri - *mf*

1C-A. mi - se-ri - *mf*

1C-T. *dol.* con-fir-ma-ta est su - per_ nos, con-fir - ma - ta est su - per_ nos mi - se-ri - *mf* mi - se-ri - *mf*

a piacere

1C-B. mi - se-ri - *mf*

2C-S. mi - se-ri - *mf*

2C-A. mi - se-ri - *mf*

2C-T. mi - se-ri - *mf*

2C-B. mi - se-ri - *mf*

KB *mp* *mf*

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Fl. 1
Fl. 2
D Hn.
Vln. 1
Vln. 2
Org.
1C-S.
1C-A.
1C-T.
1C-B.
2C-S.
2C-A.
2C-T.
2C-B.
KB

cor-di-a e - - - jus, et ve - ri-tas Do - mi-ni ma - net. ma - net in æ-ter - -
cor-di-a e - - - jus, et ve - ri-tas Do - mi-ni ma - - net, ma - - net in æ-ter - -
cor-di-a e - - - jus, et ve - ri-tas Do - mi-ni ma - net, ma - net in æ-ter - -
cor-di-a e - - - jus, et ve - ri-tas Do - mi-ni ma - net, ma - net in æ-ter - -
cor-di-a e - - - jus, et ve - ri-tas Do - mi-ni ma - net, ma - net in æ-ter - -
cor-di-a e - - - jus, et ve - ri-tas Do - mi-ni ma - - net, ma - - net in æ-ter - -
cor-di-a e - - - jus, et ve - ri-tas Do - mi-ni ma - net, ma - net in æ-ter - -
cor-di-a e - - - jus, et ve - ri-tas Do - mi-ni ma - net, ma - net in æ-ter - -

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Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

1C-S.
num, et ve - ri - tas Do - mi - ni ma - net in æ-ter - - num, et ve - ri-tas

1C-A.
num,

1C-T.
num,

1C-B.
num,

2C-S.
num,

2C-A.
num,

2C-T.
num,

2C-B.
num,

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56 *rit.* **Moderato**

Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

1C-S.
Do - mi-ni ma - net in æ ter - - - - num. Glo - ri-a, glo - ri - a
f

1C-A.
ma - - net, ma - net in æ ter - - - - num. Glo - ri-a, glo - ria,
f

1C-T.
ma - - - net, ma - net in æ ter - - - - num. Glo - ri-a, glo - ri - a
f

1C-B.
ma - - net, ma - net in æ ter - - - - num. Glo - ri-a, glo - ria,

2C-S.
ma - net, ma - net in æ ter - - - - num. Glo - ri-a, glo - ria,
f

2C-A.
ma - net, ma - net in æ ter - - - - num. Glo - ri-a, glo - ria,
f

2C-T.
ma - - net, ma - net in ae ter - - - - num. Glo - ri-a, glo - ria,
f

2C-B.
ma - net, ma - net in æ ter - - - - num. Glo - ri-a, glo - ria,

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Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

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

1C-A.
glo - ri - a Pa - tri, et Fi - li-o,

1C-T.
Pa - tri, et Fi - li-o, et Spi - ri - tu - i Sanc - - -

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

2C-S.
glo - ri - a Pa - tri, et Fi - li-o, et Spi -

2C-A.
glo - ri - a Pa - tri, et Fi - li-o,

2C-T.
glo - ri - a Pa - tri, et Fi - li-o, et Spi -

2C-B.
glo - ri - a Pa - tri, et Fi - li-o, et Spi -

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70

Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

1C-S.
ri - tu - i Sanc - - - - to, et Spi - ri - tu - i Sanc - - - - to,

1C-A.
et Spi - ri - tu - i Sanc - - - - to, et Spi - ri - tu - i Sanc - - - - to,

1C-T.
to, et Spi - ri - - - - tu - i Sanc-to, Sanc - - - - to, si-cut

1C-B.
to, et Spi - ri - - - - tu - i Sanc - - - - - - - - to,

2C-S.
ri - tu - i Sanc - - - - to, et Spi - ri - tu - i Sanc - - - - to,

2C-A.
Spi - - - - ri - tu - i Sanc - - - - to, et Spi - ri - tu - i Sanc - - - - to,

2C-T.
ri - - - - tu - i, et Spi - ri - - - - tu - i Sanc-to, Sanc - - - - to,

2C-B.
ri - tu - i, et Spi - ri - - - - tu - i Sanc - - - - - - - - to,

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77

Fl. 1

Fl. 2

D Hn.

Vln. 1 *mp*

Vln. 2 *mp*

Org. *mp*

$\begin{matrix} 6 & 2 & 6\# \\ 6 & 2 & 6\# \end{matrix}$ $\begin{matrix} 3\# \\ 3 \end{matrix}$ $\begin{matrix} 5 & 6 \\ 3 & 4 \end{matrix}$ $\begin{matrix} 3 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 & 3 \\ 4 & 3 \end{matrix}$ *f*

1C-S. *mf*

1C-A. *mf*

1C-T. *f*

1C-B. *f*

2C-S.

2C-A.

2C-T. *f*

2C-B. *f*

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85

Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

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et in sae - cu - la sae - cu - - lo - rum, A - men, A - - - men, A -

et in sae - - - cu - - la sae - cu - - lo - rum, A - men,

sae - cu - la sae - - - cu - - lo - - - rum, sae - cu - - lo - rum, A - men, A -

sae - cu - la sae - cu - - lo - - - rum, sae - - - cu - - lo - rum, A - men,

et in sae - cu - la sae - cu - - lo - rum, A - men, A - - - men,

et in sae - - - cu - - la sae - cu - - lo - rum, A - men,

sae - cu - la sae - - - cu - - lo - - - rum, sae - cu - - lo - rum, A - men,

sae - cu - la sae - cu - - lo - - - rum, sae - - - cu - - lo - rum, A - men,

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98

Maestoso

Fl. 1

Fl. 2

D Hn.

Vln. 1

Vln. 2

Org.

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

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

1C-T.
men, A - men, A - men, A - - - - men.

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

2C-S.
men, sæ - cu - lo - rum, A - men, A - - - - men.

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

2C-T.
men, sæ - cu - lo - rum, A - men, A - - - - men.

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

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Flute 1 (or other C-Instrument)

Laudate Dominum

Psalm 117

Attributed to Hilarión Eslava, 1807-1878

Moderato**

11 [15-22] *mf*

25 *rit.* *f* *ff*

34 **Andante** *a tempo* **6** [34-39] *mf* *f* [50-52]

53 *rit.* **Moderato** *f*

64 *f* [67-68]

76 [77-83] *f* *mf*

93 *rit.* **Maestoso** *mp* *f*

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Flute 2 (or other C-Instrument)

Laudate Dominum

Psalm 117

Attributed to Hilarión Eslava, 1807-1878

Moderato**

2

[1-2] *f*

11

[15-22] *mf*

8

26

rit.

f

ff

34

Andante *a tempo*

6

[34-39] *mf*

f

3

[50-52]

53

rit.

f

Moderato

64

f

[67-68]

2

76

[77-83] *f*

mf

93

rit.

mp

f

Maestoso

This musical score consists of ten staves of music for Flute 2 (or other C-Instrument). The music is attributed to Hilarión Eslava, 1807-1878, and is based on Psalm 117. The score includes dynamics such as *f*, *ff*, *mf*, and *mp*, and various time signatures including common time, 2, 3, 6, and 7. The music is divided into sections by measure numbers and section titles like "Moderato**", "Andante *a tempo*", "rit.", and "Maestoso". The score is presented on a standard five-line staff system.

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Horns in D

Laudate Dominum

Psalm 117

Attributed to Hilarión Eslava, 1807-1878

Moderato**

The musical score consists of eight staves of music for Horns in D. The first staff begins with a dynamic of **f**. The second staff starts at measure 15 with a dynamic of **mf**, followed by **rit.**, **f**, and **ff**. The third staff begins at measure 34 with a dynamic of **mf**, followed by **3** (tempo change), and ends at measure 50-52. The fourth staff begins at measure 53 with a dynamic of **mf**, followed by **rit.**, **f**, and ends with a dynamic of **f**. The fifth staff begins at measure 64 with a dynamic of **f**, followed by **2** (tempo change), and ends at measure 67-68. The sixth staff begins at measure 77 with a dynamic of **f**, followed by **7** (tempo change), and ends at measure 83 with a dynamic of **mf**. The seventh staff begins at measure 95 with a dynamic of **mp**, followed by **rit.**, and ends at measure 99 with a dynamic of **f**. The eighth staff continues from measure 99 with a dynamic of **f**.

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First Violin

Laudate Dominum

Psalm 117

Attributed to Hilarión Eslava, 1807-1878

Moderato**

The sheet music consists of eight staves of musical notation for the first violin. Staff 1 starts at measure 1 with a dynamic of *f*. Staff 2 begins at measure 7. Staff 3 begins at measure 13. Staff 4 begins at measure 20. Staff 5 begins at measure 27. Staff 6 begins at measure 34, with dynamics *p*, *mf*, *a tempo*, and *f*. Staff 7 begins at measure 44 with a dynamic of *mp*. Staff 8 begins at measure 53 with a dynamic of *mf* and a ritardando instruction.

1
f

7

13

20

27

34 Andante *a tempo*

44

53 *mf* *rit.*

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2

Moderato

61

69

75

82

89

98

Maestoso

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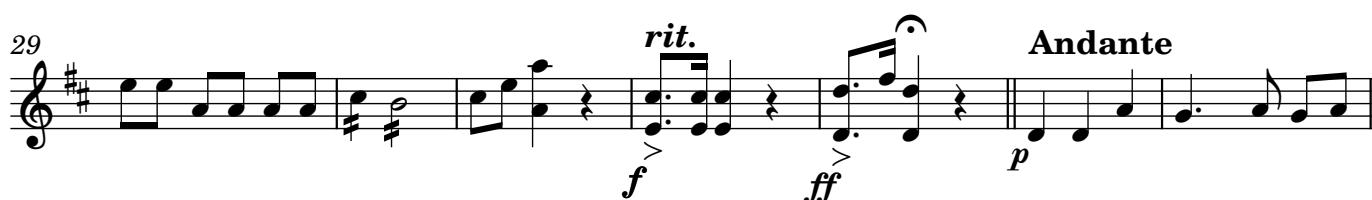
Second Violin

Laudate Dominum

Psalm 117

Attributed to Hilarión Eslava, 1807-1878

Moderato**



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2

Moderato

Organ or other Bass Instrument(s)

Laudate Dominum

Psalm 117

Attributed to Hilarión Eslava, 1807-1878

Moderato**

9

18

27

34

45

NOTE: Small notes in organ part are Editor's simple interpretation of figured bass notations in source, and may be modified or ignored at performer's discretion.

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2

54

rit.

Moderato

mf

$\frac{3}{3}$ 6 3 6 6 3#

$\frac{6}{4}$ 3#

f

63

$\frac{3}{3}$ 3 3 3 6 3# 6 5

72

$\frac{5}{4}$ 3# 3# 3 *mp* 6 2 6# 6 2 6# 3# 5 $\frac{6}{4}$ 3 3

83

6 6 3 *f* 6 5 6 3 6 3 *mf* *mf*

93

rit.

Maestoso

$\frac{6}{4}$ 6 3 *mp* 3 $\frac{6}{4}$ 6 3 *f* 3 $\frac{6}{4}$

Vocal Parts with Keyboard Reduction

Laudate Domínium

Hilarión Eslava



For Double Choir with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

CPE-553

Laudate Dominum

Psalm 117

Attributed to Hilarión Eslava, 1807-1878

Moderato**

f

1st Choir Soprano**

Lau - da - te Do - - - - mi - - - num, om - nes gen - - - - - - - - -

1st Choir Alto**

1st Choir Tenor**

1st Choir Bass**

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

Keyboard Reduction

****NOTES:** The source manuscript lacked any indication of solos, tempos, or dynamic notations. All such instructions herein are editorial suggestions, and subject to the conductor's discretion. Consistent with Eslava's style, solo voices may be used in lieu of First Choir during portions of or throughout the performance.

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1C-S. tes; lau - da - te Do - - mi-num, om-nes gen - tes; lau -

1C-A. gen - tes; lau - da - te Do - - mi-num, om-nes gen - tes; lau - da - te

1C-T. lau - da - te Do - - mi - num, om - - nes gen - tes; lau - - - -

1C-B. gen - tes; lau - da - te Do - - mi-num, om-nes gen - tes; lau -

2C-S. gen - tes; lau - da - te Do - - mi-num, om-nes gen - tes; lau -

2C-A. gen - tes; lau - da - te Do - - mi-num, om-nes gen - tes; lau - da - te

2C-T. gen - tes; lau - da - te Do - - mi-num, om-nes gen - tes; lau - - - -

2C-B. gen - tes; lau - da - te Do - - mi-num, om-nes gen - tes; lau -

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1C-S. da - - te e - - um, om - - nes po - - - pu - li.
1C-A. e - um, om - nes, om - nes po - - - pu - li.
1C-T. te, lau - da - - te e - um om-nes po - - - pu - li. *dol.* Lau - da - - te
1C-B. da - - te e - - um, om - - nes po - pu - - - - li.

2C-S. da - - te e - - um, om - - nes po - - - pu - li.
2C-A. e - um, om - nes, om - nes po - - - pu - li.
2C-T. te, lau - da - - te e - um om-nes po - - - pu - li.
2C-B. da - - te e - - um, om - - nes po - pu - - - - li.

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16

1C-S. Lau - da - - te e - - - um om - - - nes
1C-A. dol. Lau - da - - te e - - - um om - - - nes
1C-T. Lau - da - - te e - - - um om - - - nes
1C-B. Do - - mi - num om-nes gen-tes,
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1C-S. po - pu - - - li. lau-da - te_ e - um, lau-da - te_ e - um,

1C-A. po - - - pu - li. lau-da - te_ e - um, lau-da - te_ e - um, om -

1C-T. lau-da - te_ e - um, lau-da - te_ e - um, lau-da - te

1C-B. lau-da - te_ e - um, lau-da - te_ e - um, lau-da - te

2C-S. lau-da - te_ e - um, lau-da - te_ e - um,

2C-A. lau-da - te_ e - um, lau-da - te_ e - um, om -

2C-T. lau-da - te_ e - um, lau-da - te_ e - um, lau-da - te

2C-B. lau-da - te_ e - um, lau-da - te_ e - um, lau-da - te

KB

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28

rit.

f

1C-S. om - - nes, om - nes po-pu - - li. Quo-ni-am, quo-ni-am

1C-A. - - - nes, om - - - nes po-pu - - li. Quo-ni-am, quo-ni-am

1C-T. e - - - um om - - - nes po-pu - - li. Quo-ni-am, quo-ni-am

1C-B. e - - - um om - - - nes po-pu - - - li. Quo-ni-am, quo-ni-am

f

2C-S. om - - nes, om - nes po-pu - - li. Quo-ni-am, quo-ni-am

2C-A. - - - nes, om - - - nes po-pu - - li. Quo-ni-am, quo-ni-am

2C-T. e - - - um om - - - nes po-pu - - li. Quo-ni-am, quo-ni-am

2C-B. e - - - um om - - - nes po-pu - - - li. Quo-ni-am, quo-ni-am

ff

KB

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Andante
dol.

34

1C-T. con - fir - ma-ta est su - per_ nos, con - fir - ma - - ta est su - per_

KB *mp*

a tempo

40

1C-S. mi - se-ri - cor-di - a e - - - jus, et ve - ri-tas Do - mi-ni ma - net.

1C-A. mi - se-ri - cor-di - a e - - - jus, et ve - ri-tas Do - mi-ni ma - - net,

1C-T. nos mi - se-ri - cor-di - a e - - - jus, et ve - ri-tas Do - mi-ni ma - net,

1C-B. mi - se-ri - - cor-di - a e - - - jus, et ve - ri-tas Do - mi-ni ma - net,

2C-S. mi - se-ri - cor-di - a e - - - jus, et ve - ri-tas Do - mi-ni ma - net.

2C-A. mi - se-ri - cor-di - a e - - - jus, et ve - ri-tas Do - mi-ni ma - - net,

2C-T. mi - se-ri - cor-di - a e - - - jus, et ve - ri-tas Do - mi-ni ma - net,

2C-B. mi - se-ri - - cor-di - a e - - - jus, et ve - ri-tas Do - mi-ni ma - net,

KB *mf*

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47

1C-S. ma - net in æ-ter - num, et ve - ri - tas Do - mi - ni ma - net in æ-ter - - *mf*

1C-A. ma - net in æ-ter - - num, et

1C-T. ma - net in æ-ter - num, et

1C-B. ma - net in æ-ter - - num, et

2C-S. ma - net in æ-ter - num, et

2C-A. ma - net in æ-ter - - num, et

2C-T. ma - net in æ-ter - num, et

2C-B. ma - net in æ-ter - - num, et

KB *mp*

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54

rit.

1C-S. num, et ve - ri-tas Do - mi-ni ma - net in æ ter - - - - num.

1C-A. ve - ri-tas Do - mi-ni ma - net, ma - net in æ ter - - - - num.

1C-T. ve - ri-tas Do - mi-ni ma - - net, ma - net in æ ter - - - - num.

1C-B. ve - ri-tas Do - mi-ni ma - net, ma - net in æ - ter - - - - num.

2C-S. ve - ri-tas Do - mi-ni ma - net, ma - net in æ ter - - - - num.

2C-A. ve - ri-tas Do - mi-ni ma - net, ma - net in æ ter - - - - num.

2C-T. ve - ri-tas Do - mi-ni ma - net, ma - net in ae ter - - - - num.

2C-B. ve - ri-tas Do - mi-ni ma - net, ma - net in æ - ter - - - - num.

KB

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10

Moderato

61

1C-S. Glo - ri - a, glo - ri - a Pa - - - tri, Pa - - - tri, et Fi - li-o,

1C-A. Glo - ri - a, glo - ria, glo - ri - a Pa - tri, et Fi - li-o,

1C-T. Glo - ri - a, glo - ri - a Pa - tri, et Fi - li-o, et Spi -

1C-B. Glo - ri - a, glo - ria, glo - ri - a Pa - tri, et Fi - li-o,

2C-S. Glo - ri - a, glo - ria, glo - ri - a Pa - tri, et Fi - li-o,

2C-A. Glo - ri - a, glo - ria, glo - ri - a Pa - tri, et Fi - li-o,

2C-T. Glo - ri - a, glo - ria, glo - ri - a Pa - tri, et Fi - li-o,

2C-B. Glo - ri - a, glo - ria, glo - ri - a Pa - tri, et Fi - li-o,

KB

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67

1C-S. et Spi - ri - tu - i Sanc - - - - - - - -

1C-A. et Spi - ri - tu - i Sanc - - - - - - - -

1C-T. ri - tu - i Sanc - - - - - - - - to, et Spi - ri - - - - - -

1C-B. et Spi - ri - tu - i Sanc - - - - to, et Spi - ri - - - - - -

2C-S. et Spi - ri - tu - i Sanc - - - - - - - -

2C-A. Spi - - - - - ri - tu - i Sanc - - - -

2C-T. et Spi - ri - - - tu - i, et Spi - ri - - - -

2C-B. et Spi - ri - tu - i, et Spi - ri - - - - - -

KB

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73

1C-S. to, et Spi - ri - tu - i Sanc - - - - to,

1C-A. to, et Spi - ri - tu - i Sanc - - - - to,

1C-T. tu - i Sanc - to, Sanc - - - - - to, si-cut e - - - rat in prin-

1C-B. tu - i Sanc - - - - - - - - - - to,

2C-S. to, et Spi - ri - tu - i Sanc - - - - to,

2C-A. to, et Spi - ri - tu - i Sanc - - - - to,

2C-T. tu - i Sanc - to, Sanc - - - - - to,

2C-B. tu - i Sanc - - - - - - - - - - to,

KB { [Keyboard staff] }

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79

1C-S. et nunc, et sem - per, et nunc, et
1C-A. et nunc, et sem - per, et nunc, et
1C-T. ci - - - pi - - o,
KB

84

1C-S. sem-per, et in sæ - cu - la sæ - cu - - lo - rum, A -
1C-A. sem-per, et in sæ - - - cu - - la sæ - cu -
1C-T. et in sæ - cu - la sæ - - - cu - - lo - - - rum, sæ - cu -
1C-B. et in sæ - cu - la sæ - cu - - lo - - - rum, sæ - - - cu -
2C-S. et in sæ - cu - la sæ - cu - - lo - rum, A -
2C-A. et in sæ - - - cu - - la sæ - cu -
2C-T. et in sæ - cu - la sæ - - - cu - - lo - - - rum, sæ - cu -
2C-B. et in sæ - cu - la sæ - cu - - lo - - - rum, sæ - - - cu -
KB

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89

mf

rit.
mp

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

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

1C-T. lo - rum, A - men, A - men, men, A - men, A - men, A -

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

2C-S. men, A - - men, A - men, sæ - cu - lo - rum, A - men,

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

2C-T. lo - rum, A - men, A - men, sæ - cu - lo - rum, A - men,

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

KB { *mf* *mp*

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96

Maestoso

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

1C-A. *mp* A - men, sæ - cu - lo-rum, A - men, A - - men.

1C-T. men, A-men, A - men, A - - men.

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

2C-S. A - men, sæ - cu - lo-rum, A - men, A - - men.

2C-A. *mp* A - men, sæ - cu - lo-rum, A - men, A - - men.

2C-T. A - men, sæ - cu - lo-rum, A - men, A - - men.

2C-B. *mp* A - men, sæ - cu - lo-rum, A - men, A - - men.

KB *f*

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Keyboard Reduction

Laudate Dominum

Psalm 117

Attributed to Hilarión Eslava, 1807-1878

Moderato**

The musical score consists of five staves of music for keyboard, arranged in two systems. The first system contains measures 1 through 12. The second system begins at measure 13 and continues to measure 25. The music is in common time (indicated by '3/4' in the first measure) and uses a key signature of one sharp (F#). Measure 1 starts with a forte dynamic (f). Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 continue the rhythmic pattern. Measures 6-7 show a more complex harmonic progression. Measures 8-9 return to a steady eighth-note pattern. Measures 10-11 show a continuation of the eighth-note pattern. Measures 12-13 show a return to a steady eighth-note pattern. Measures 14-15 show a continuation of the eighth-note pattern. Measures 16-17 show a return to a steady eighth-note pattern. Measures 18-19 show a continuation of the eighth-note pattern. Measures 20-21 show a return to a steady eighth-note pattern. Measures 22-23 show a continuation of the eighth-note pattern. Measures 24-25 show a final return to a steady eighth-note pattern.

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2

rit.

32 Andante

40 *a tempo.*

49

57 *rit.* Moderato

64

71

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77

84

90

Maestoso

98

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