

Laudate Dominum, Omnes Gentes

Hilarión Eslava

domini in medio tui iherusalem. *ps.*

Laudate dominum omnes gentes. laudate eum omnes populi. *Quoniam*

confirmata est super nos misericordia eius. et ueritas domini

Manet in seculum. *ps.*

Confitemini domino quoniam bonus. quoniam in seculum misericordia eius.

Dicat nunc israel quoniam bonus. quoniam in seculum misericordia eius. **D**icat

nunc domus aaron. quoniam in seculum misericordia eius.

Dicant nunc qui timent



Double Choir with Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: France (Valenciennes), circa 1480. From a Book of Hours showing parts of Psalms 115, 116 and 117. It is thought that the border is the work of the illuminator Simon Marmion.

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

Flute

Oboes

C Clarinets

Bassoon

F Trumpets

Horns in F

Ophicleide
Or Tuba

1° Violin

2° Violin

Viola

Violoncello

Contrabass

1° Choir
Soprano

1° Choir
Alto

1° Choir
Tenor

1° Choir
Bass

2° Choir
Soprano

2° Choir
Alto

2° Choir
Tenor

2° Choir
Bass

Keyboard
Reduction

mf

p

pizz.

Lau-da-te Do-mi-num, om-nes gen-tes; lau-da-te

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10

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

Oph./T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

mf

1°

arco

p

mf

f

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

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

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

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

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16

Fl. *f* *tr*

Ob. *f* *tr*

C Cl. *f* *tr*

Bsn. *marcato*

F Tpt. *f*

F Hn. *f*

Oph./T. *marcato* *f*

Vln. 1 *f* *tr*

Vln. 2 *f*

Vla. *f*

Vc. *marcato* *f*

Cb. *marcato* *f*

1C-S. *f* *f* *f*

te, lau-da - te Do - - - mi-num, om - - - nes gen - tes, lau - da - te

1C-A. *f* *f* *f*

te, lau-da - te Do - - - mi-num, om - - - nes gen - tes, lau - da - te

1C-T. *f* *f* *f*

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

1C-B. *f* *f* *f*

da - - - te Do - - - mi-num, om - - - nes gen - tes, lau - da - te

2C-S. *f* *f* *f*

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

2C-A. *f* *f* *f*

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

2C-T. *f* *f* *f*

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

2C-B. *f* *f* *f*

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

KB *marcato* *f*

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29

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

Oph./T

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

et ve-ri-tas Do-mi-ni ma-net

et ve-ri-tas Do-mi-ni ma-net

et ve-ri-tas Do-mi-ni ma-net in

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

et ve-ri-tas Do-mi-ni ma-net

et ve-ri-tas Do-mi-ni ma-net in

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

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39

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

Oph./T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

in æ - ter - - num.

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

mf

dol.

p

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49

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

Oph./T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

o, et Spi - - - ri - tu - i Sanc - - - - -

o, et Spi - - - ri - tu - i Sanc - - - - -

o, et Spi - - - ri - tu - i Sanc - - - - -

o, et Spi - - - ri - tu - i Sanc - - - - -

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57

Fl.

Ob.

C Cl.

Bsn.

F Tpt.

F Hn.

Oph./T.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB.

to, si - cut e - - - rat in prin - ci - pi-o, et

to, si - cut e - - - rat in prin - ci - pi-o, et nunc, et

to, si - cut e - - - rat in prin - ci - pi-o, et

to, si - cut e - - - rat in prin - ci - - - pi - - - o, et

si - cut e - - - rat in prin - ci - pi-o, et

si - cut e - - - rat in prin - ci - pi-o, et nunc, et

si - cut e - - - rat in prin - ci - pi-o, et

si - cut e - - - rat in prin - ci - - - pi - - - o, et

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64

Fl. *tr.* *marcato*

Ob. *tr.* *marcato*

C Cl. *tr.* *marcato*

Bsn.

F Tpt.

F Hn.

Oph./T

Vln. 1 *tr.*

Vln. 2

Vla.

Vc.

Cb.

1C-S. nunc, et sem - - - per, et in sæ - cu-la sæ - - cu - lo - rum, a -

1C-A. sem-per, et sem - - - per et in sæ - cu-la sæ - - - cu - lo - rum,

1C-T. nunc, et sem - - - per, et in sæ - cu-la sæ - - - cu - lo - rum,

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

2C-S. nunc, et sem - - - per, et in sæ - cu-la sæ - - cu - lo - rum, a -

2C-A. sem-per, et sem - - - per et in sæ - cu-la sæ - - - cu - lo - rum,

2C-T. nunc, et sem - - - per, et in sæ - cu-la sæ - - - cu - lo - rum,

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

KB

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71 *meno mosso*

Fl. *mf* *p*

Ob. *mf* *p*

C Cl. *mf* *p*

Bsn. *mf* *p*

F Tpt. *mf* *p*

F Hn. *mf* *p*

Oph./T. *mf* *p*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

1C-S. *mf* *p*
men, a - - - men, a - - - men.

1C-A. *mf* *p*
a - - - men, a - - - men, a - - - men.

1C-T. *mf* *p*
a - - - men, a - - - men, a - - - men.

1C-B. *mf* *p*
a - - - men, a - - - men.

2C-S. *mf* *p*
men, a - - - men, a - - - men.

2C-A. *mf* *p*
a - - - men, a - - - men, a - - - men.

2C-T. *mf* *p*
a - - - men, a - - - men, a - - - men.

2C-B. *mf* *p*
a - - - men, a - - - men.

KB *mf* *p*

Flute

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilari3n Eslava, 1807-1878

Moderato

11

[1-11]

mf

f

tr

20

tr

10

[24-33]

34

f

17

[42-58]

59

f

tr

67

marcato

73

meno mosso

mf

p

The musical score is written for a flute in 3/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score is divided into six systems, each starting with a measure number. The first system starts at measure 11 and includes a bracketed section [1-11] with a mezzo-forte (mf) dynamic. The second system starts at measure 20 and includes a trill (tr) and a bracketed section [24-33] with a forte (f) dynamic. The third system starts at measure 34 and includes a forte (f) dynamic and a bracketed section [42-58]. The fourth system starts at measure 59 and includes a forte (f) dynamic and several trills (tr). The fifth system starts at measure 67 and is marked 'marcato'. The sixth system starts at measure 73 and is marked 'meno mosso', featuring a mezzo-forte (mf) dynamic and a piano (p) dynamic. The score concludes with a double bar line.

Oboes

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

11 [1-11] *mf* *1°* *f* *tr*

20 *tr* 11 [24-34]

35 *f* 17 [42-58]

59 *f* *tr*

66 *marcato*

72 *meno mosso* *mf* *p*

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C Clarinets

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

The musical score is written for C Clarinets in 3/4 time. It consists of seven staves of music. The first staff begins with a *mf* dynamic and a *p* dynamic. The second staff includes a *mf* dynamic and a *f* dynamic. The third staff includes a *mf* dynamic. The fourth staff includes a *f* dynamic. The fifth staff includes a *f* dynamic. The sixth staff includes a *marcato* articulation. The seventh staff includes a *meno mosso* tempo change and a *p* dynamic. The score includes various musical notations such as notes, rests, beams, and articulations like trills and accents.

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Bassoon

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

mf *p* [7-8] [11-15]

16 *marcato* *f*

22 *mf*

36 14 [43-56]

57 *f*

63

72 *mf* *p* *meno mosso*

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F Trumpets

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilari3n Eslava, 1807-1878

Moderato

11 [5-15] f

18 [24-32] 9

33 f

41 14 [43-56] f

60

69 meno mosso mf p

Detailed description: The musical score is for the F Trumpet part of 'Laudate Dominum, Omnes Gentes'. It consists of six staves of music. The first staff (measures 1-17) begins with a 'Moderato' tempo marking and a piano (p) dynamic. It includes a repeat sign for measures 5-15 and a forte (f) dynamic starting at measure 16. The second staff (measures 18-32) features a repeat sign for measures 24-32. The third staff (measures 33-40) starts with a forte (f) dynamic. The fourth staff (measures 41-55) includes a repeat sign for measures 43-56 and a forte (f) dynamic. The fifth staff (measures 60-68) continues the melody. The sixth staff (measures 69-70) begins with a 'meno mosso' tempo change and a mezzo-forte (mf) dynamic, ending with a piano (p) dynamic and a fermata.

Horns in F

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

The musical score for Horns in F is presented in six staves. The first staff begins with a **Moderato** tempo marking. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *f* (forte), and *meno mosso* (less motion). Articulations such as accents (>) and slurs are used throughout. Rehearsal marks are indicated by bracketed numbers: [7-8], [11-13], [43-56], and [14]. The score concludes with a double bar line.

Ophicleide or Tuba

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

11 marcato

14

meno mosso

mf

[5-15]

f

18

25

mf

40

[43-56]

f

60

66

mf

p

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Violin 1

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

6 *pizz.* [1-6] 2 [9-10] *arco* *p* *mf* *f*

18 *tr.* *f*

25 *mf* *f*

40 *mf* *dol.*

49

56 *f* *tr.*

63 *tr.*

70 *meno mosso* *mf* *p*

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Violin 2

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

The musical score for Violin 2 is written in 3/4 time. It begins with a 6/4 time signature and a *pizz.* section. The first staff contains measures 1-6 and 9-10, with dynamics *p*, *mf*, and *f*. The second staff (measures 18-25) features a *mf* dynamic and accents. The third staff (measures 32-39) includes a *f* dynamic and a *mf* dynamic with a crescendo. The fourth staff (measures 43-50) is marked *dol.*. The fifth staff (measures 54-60) features a *f* dynamic and accents. The sixth staff (measures 61-68) continues with a *f* dynamic. The seventh staff (measures 70-77) is marked *meno mosso* and includes a *mf* dynamic and a *p* dynamic.

6 *pizz.* *arco* *p* *mf* *f* *mf* *f* *mf* *p* *meno mosso*

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Viola

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

6 *pizz.* 2 *arco*

[1-6] [9-10] *p*

15 *mf* *f*

24 *mf* *f*

40 *p*

50 *f* *f*

61

70 *meno mosso* *mf* *p*

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Violoncello

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

6 *pizz.* 2 *arco*

[1-6] [9-10] *p* *mf*

16 *marcato* *f*

22 *mf*

34 *f* *p*

46 *b.e.*

57 *f*

63

71 *meno mosso* *mf* *p*

The musical score is written for a single cello. It begins with a 6-measure rest marked 'pizz.' and a 2-measure rest marked 'arco'. The first staff contains measures 1-15, with dynamics [1-6] and [9-10], and a crescendo from p to mf. The second staff (measures 16-21) is marked 'marcato' and 'f'. The third staff (measures 22-33) starts with 'mf' and ends with 'p'. The fourth staff (measures 34-45) starts with 'f' and ends with 'p'. The fifth staff (measures 46-56) includes a 'b.e.' (breve) marking. The sixth staff (measures 57-62) starts with 'f'. The seventh staff (measures 63-70) continues the melody. The final staff (measures 71-71) is marked 'meno mosso' and ends with a fermata. Dynamics include mf and p.

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Contrabass

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

6 *pizz.* [1-6] 2 [9-10] *arco* *p* *mf*

16 *marcato* *f*

22 *mf*

34 *f* *p*

46 *f*

58

64

72 *meno mosso* *mf* *p*

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Vocal Parts with Keyboard Reduction

Laudate Dominum, Omnes Gentes

Hilarión Eslava

domini in medio tui iherusalem. *ps.*

Laudate dominum omnes gentes. laudate eum omnes populi. **Q**uoniam

confirmata est super nos misericordia eius. et veritas domini

manet in seculum. *ps.*

Confitemini domino quoniam bonus. quoniam in seculum misericordia eius.

Dicat nunc israel quoniam bonus. quoniam in seculum misericordia eius. **D**icat

nunc domus aaron. quoniam in seculum misericordia eius.

Dicant nunc qui timent



Double Choir with Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: France (Valenciennes), circa 1480. From a Book of Hours showing parts of Psalms 115, 116 and 117. It is thought that the border is the work of the illuminator Simon Marmion.

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

mf > > > >

1° Choir Soprano
1° Choir Alto
1° Choir Tenor
1° Choir Bass

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

Keyboard Reduction
mf *p*

9

1C-S.
1C-A.
1C-T.
1C-B.

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

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

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

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

KB

mf

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15

1C-S. *f* > > > > *tr*
lau-da - - - te, lau-da - te Do - - mi-num, om - - nes gen-tes,

1C-A. *f* > > > > *tr*
da - - - - - te, lau-da - te Do - - mi-num, om - - nes gen-tes,

1C-T. *f* > > > > *tr*
lau-da - - te, lau-da - te Do - - mi-num, om - - nes gen-tes,

1C-B. *f* > > > > *tr*
lau - da - - - te Do - - mi-num, om - - nes gen-tes,

2C-S. *f* > > > > *tr*
Lau - da - te Do - - mi-num, om - - nes gen-tes,

2C-A. *f* > > > > *tr*
Lau - da - te Do - - mi-num, om - - nes gen-tes,

2C-T. *f* > > > > *tr*
Lau - da - te Do - - mi-num, om - - nes gen-tes

2C-B. *f* > > > > *tr*
Lau - da - te Do - - mi-num, om - - nes gen-tes,

KB *f* > > > > *tr*
marcato

20

1C-S. *lau - da - te e - - - um, om - - nes po-pu-li.*

1C-A. *lau - da - te e - - - um, om - - - nes po-pu-li.*

1C-T. *Lau - da - te e - - - um, om - - nes po-pu-li.*

1C-B. *lau - da - te e - - - um, om - - nes po-pu-li. Quo-ni - am con - fir -*

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

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

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

2C-B. *lau - da - te e - - - um, om - - nes po-pu-li. Quo-ni - am con - fir -*

KB *mf*

26

1C-S. *f* et ve - ri-tas

1C-A. *f* et

1C-T. *f* et ve - ri-tas

1C-B. ma - ta est su-per nos mi - se-ri - cor-di-a e - - jus, *f* et

2C-S. *f* et ve - ri-tas

2C-A. *f* et

2C-T. *f* et ve - ri-tas

2C-B. ma - ta est su-per nos mi - se-ri - cor-di-a e - - jus, *f* et

KB

35

1C-S. Do - - - - - mi - ni ma - net in æ - ter - - num.

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

1C-T. Do - - - - - mi - ni ma-net in æ - - ter - - num.

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

2C-S. Do - - - - - mi - ni ma - net in æ - ter - - num.

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

2C-T. Do - - - - - mi - ni ma-net in æ - - ter - - num.

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

KB

mf

43

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

1C-A. *p* Glo-ri-a Pa - - - tri, et Fi - li - o, et Fi - li - o, et

1C-T. *p* Glo-ri-a Pa - - - tri, et Fi - li - o, et Fi - li - o, et

1C-B. *p* Glo-ri-a Pa - - - tri, et Fi - li - o, et Fi - li - o, et

KB

dol.

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52

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

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

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

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

KB

58

1C-S. *f* > si - - cut e - - - rat in prin - ci - pi-o,

1C-A. *f* > si - - cut e - - - rat in prin - ci - pi-o, et

1C-T. *f* > si - - cut e - - - rat in prin - ci - pi-o,

1C-B. *f* > si - - cut e - - - rat in prin - ci - - - pi - - -

2C-S. *f* > si - - cut e - - - rat in prin - ci - pi-o,

2C-A. *f* > si - - cut e - - - rat in prin - ci - pi-o, et

2C-T. *f* > si - - cut e - - - rat in prin - ci - pi-o,

2C-B. *f* > si - - cut e - - - rat in prin - ci - - - pi - - -

KB

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63

1C-S. et nunc, et sem - - - per, et in sæ - cu-la

1C-A. nunc, et sem-per, et sem - - - per et in sæ - cu-la

1C-T. et nunc, et sem - - - per, et in sæ - cu-la

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

2C-S. et nunc, et sem - - - per, et in sæ - cu-la

2C-A. nunc, et sem-per, et sem - - - per et in sæ - cu-la

2C-T. et nunc, et sem - - - per, et in sæ - cu-la

2C-B. o, et nunc, et sem - - - per, et in sæ - - cu - la sæ - cu -

KB

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69

1C-S. *sæ - cu - lo-rum, a - - - - men, a - men, a - - - - men.* *mf p meno mosso*

1C-A. *sæ - - cu - lo-rum, a - - - - men, a - men, a - - - - men.* *mf p*

1C-T. *sæ - - cu - lo-rum, a - - - - men, a - men, a - - - - men.* *mf p*

1C-B. *lo-rum, a - men, a - men, a - - - - men.* *mf p*

2C-S. *sæ - cu - lo-rum, a - - - - men, a - men, a - - - - men.* *mf p*

2C-A. *sæ - - cu - lo-rum, a - - - - men, a - men, a - - - - men.* *mf p*

2C-T. *sæ - - cu - lo-rum, a - - - - men, a - men, a - - - - men.* *mf p*

2C-B. *lo-rum, a - men, a - men, a - - - - men.* *mf p*

KB *mf p*

Keyboard Reduction

Laudate Dominum, Omnes Gentes

Psalm 117 (Vulgate Psalm 116)

Hilarión Eslava, 1807-1878

Moderato

The musical score is a keyboard reduction of the hymn 'Laudate Dominum, Omnes Gentes' by Hilarión Eslava. It is written in 3/4 time and marked 'Moderato'. The score is in G major (one sharp) and consists of 30 measures. The first system (measures 1-9) begins with a treble staff containing chords and a bass staff with a steady eighth-note accompaniment. Dynamics include *mf* and *p*. The second system (measures 10-15) continues the accompaniment with some melodic movement in the treble. The third system (measures 16-20) features a *marcato* section with a more active bass line and a trill in the treble. The fourth system (measures 21-29) returns to a more chordal texture with a trill in the treble. The final system (measures 30-31) concludes with sustained chords. Measure numbers 10, 16, 21, and 30 are indicated at the start of their respective systems.

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39

47

54

59

64

70

meno mosso