

# Dixit Dominus

(Palencia Version)

Hilarión Eslava



**SSATB Choir with Chamber Orchestra and Organ Obligato**  
*(Keyboard Reduction by Rebecca Rufin)*

ART: *View of organ at Catedral de San Antolín de Palencia*

CPE-678

# Dixit Dominus

(Palencia Version)

Psalm 110 (Psalm 109 Vulgate)

Hilarión Eslava, 1835

**Allegro no mucho**

The score is for a full orchestra and choir. It begins with a tempo marking of 'Allegro no mucho'. The woodwinds (Flutes, Clarinets, Horns) and strings (Violins, Contrabasses) play a rhythmic pattern of eighth notes with triplets. The Organ Obbligato has a more complex melodic line with triplets. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a fermata. The score is in common time (C) and the key signature has one flat (B-flat).

**Flute 1**  
**Flute 2**  
**Bb Clarinet 1**  
**Bb Clarinet 2**  
**Horns in F**  
**Organ Obbligato**  
**1° Soprano**  
**2° Soprano**  
**Alto**  
**Tenor**  
**Bass**  
**Violins 1**  
**Violins 2**  
**Contrabasses**  
**Keyboard Reduction**

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4

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Org.

1<sup>o</sup>S

A

T.

Vlns. 1

Vlns. 2

Cbs.

KB

*ff*  
Di - - xit

*ff*  
Di - - xit

*ff*  
Di - - xit

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8

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Org.

1°S  
Do - - mi-nus Do - - - mi - no me - - - - - o;

A  
Do - - mi-nus Do - - - mi - no me - - - - - o;

T.  
Do - - mi-nus Do - - - mi - no me - - - - - o:

Vlns. 1

Vlns. 2

Cbs.

KB

Detailed description: This page of a musical score contains staves for woodwinds (Flutes 1 & 2, Bb Clarinets 1 & 2, F Horn), Organ, vocal soloists (Soprano, Alto, Tenor), Violins 1 & 2, Cello, and Keyboard. The woodwinds and strings play a rhythmic pattern of eighth notes with triplets. The organ and keyboard provide harmonic support with chords and moving lines. The vocal soloists sing the Latin text 'Do - - mi-nus Do - - - mi - no me - - - - - o;'. The score is in a key with one flat and a common time signature.

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12

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Org.

1°S  
Se - - - de a dex - - - tris me - - - - -

A  
Se - - - de a dex - - - tris me - - - - -

T.  
Se - - - de a dex - - - tris me - - - - -

Vlns. 1

Vlns. 2

Cbs.

KB

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15

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

F Hn.

Org.

1<sup>o</sup>S

2<sup>o</sup>S

A

T.

B

Vlins. 1

Vlins. 2

Cbs.

KB

is, do-nec po-nam i-ni-mi-cos, i-ni-

do-nec po-nam i-ni-mi-cos, i-ni-

is, do-nec po-nam i-ni-mi-cos, i-ni-

is, do-nec po-nam i-ni-mi-cos, i-ni-

*f*  
Do - nec po-nam i - ni - - mi-cos, i - ni - mi-cos, i - ni - -

19

Fl. 1

Fl. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

F Hn.

Org.

1 $^{\circ}$ S  
mi-cos tu - - os sca - bel - - - lum, sca - bel - - -

2 $^{\circ}$ S  
mi-cos tu - - os sca - bel - - - lum, sca - bel - - -

A  
mi-cos tu - - os sca - bel - - - lum, sca - bel - - -

T.  
mi-cos tu - - os sca - bel - - - lum, sca - bel - - -

B  
mi-cos tu - - os sca - bel - - - lum,

Vlns. 1

Vlns. 2

Cbs.

KB

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33

Vlns. 1  
Vlns. 2  
Cbs.  
KB



37

*Solo*  
Vir - - - - gam - vir - - -

T.  
Vlns. 1  
Vlns. 2  
Cbs.  
KB



42

tu - - tis tu - - - - - æ e - - - mit - - - - tet

T.  
Vlns. 1  
Vlns. 2  
Cbs.  
KB

45

Org.

Contra

*p*

T.

Do - mi-nus, Do-mi-nus ex Si - on, do-mi - na - re, do - mi - na - re,

Vlns. 1

*f*

Vlns. 2

*f*

Cbs.

*f*

KB

*f*

*p*



52

T.

do - mi - na - - - re, do - mi - na - - - re in me - di - o i - ni - mi -

*f*

Vlns. 1

*p*

*f*

Vlns. 2

*p*

*f*

Cbs.

*p*

*cresc.*

*f*

KB

*p*

*f*

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60

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

F Hn.

Org. *Corneta*

1<sup>o</sup>S *dol.*  
Te - cum prin - -

2<sup>o</sup>S *dol.*  
Te - cum prin - -

T. *dol.*  
co - rum tu - o - - - - rum. Te - cum prin -

Vlns. 1

Vlns. 2

Cbs.

KB

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66

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

F Hn.

Org.

1<sup>o</sup>S  
ci - pi - um in di - e vir - tu - - - tis, in

2<sup>o</sup>S  
ci - pi - um in di - e vir - tu - - - tis, in

T.  
ci - pi - um in di - - - e, in

Vlns. 1

Vlns. 2

Cbs.

KB

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71

Fl. 1

Fl. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Org.

1 $^{\circ}$ S

2 $^{\circ}$ S

T.

Vlns. 1

Vlns. 2

Cbs.

KB

di - - - e, in di - - - e, in di - - - e vir - tu - - - tis, vir -

di - - - e, in di - - - e, in di - - - e vir - tu - - - tis, vir -

di - - - e, in di - - - e, in di - - - e vir - tu - - - tis, vir -

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75

Fl. 1

Fl. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Org.

1 $^{\circ}$ S  
tu - - - tis, vir - tu - - - tis vir - tu - - - - tis tu-æ,

2 $^{\circ}$ S  
tu - - - tis, vir - tu - - - tis, vir - tu - - - - tis tu-æ,

T.  
tu - - - - tis, vir - tu - - - - tis, vir - tu - - - - - tis tu-æ,

Vlns. 1

Vlns. 2

Cbs.

KB

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79

Fl. 1

Fl. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Org.

1 $^{\circ}$ S

in splen - - do - ri - bus, in splen - - do - - ri - bus sanc - to - - rum,

2 $^{\circ}$ S

in splen - - do - ri - bus, in splen - - do - - ri - bus sanc - to - - rum,

T.

in splen - do - ri - bus, in splen - do - - ri - bus sanc - to - - rum,

(doubled part, separated by octave in original)

(as written, but originally shown in tenor line)

B

in splen - do - - ri - bus sanc - to - - rum,

Vlns. 1

Vlns. 2

Cbs.

KB

*p*

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85

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Org.

1<sup>o</sup>S

2<sup>o</sup>S

T.

Vlns. 1

Vlns. 2

Cbs.

KB

ex u - te-ro, ex u - te-ro, ex u - te-ro, ex u - te-ro,

ex u - te-ro, ex u - te-ro, ex u - te-ro, ex u - te-ro,

ex u - te-ro, ex u - te-ro,

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96 *menor*

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Rd. Org.

1<sup>o</sup>S

2<sup>o</sup>S

A

T.

B

Vlms. 1

Vlms. 2

Cbs.

KB

ra - - vit, ju - ra - - vit, ju - ra - - - vit Do - mi-nus, et non pœ-ni -

ra - - vit, ju - ra - - vit, ju - ra - - - vit Do - mi-nus, et non pœ-ni -

ra - - vit, ju - ra - - vit, ju - ra - - - vit Do - mi-nus, et

ra - - vit, ju - ra - - vit, ju - ra - - - vit Do - mi-nus, et

ra - - vit, ju - ra - - vit, ju - ra - - - vit Do - mi-nus, et

ra - - vit, ju - ra - - vit, ju - ra - - - vit Do - mi-nus, et

ra - - vit, ju - ra - - vit, ju - ra - - - vit Do - mi-nus, et

ra - - vit, ju - ra - - vit, ju - ra - - - vit Do - mi-nus, et

101

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Rd. Org.

1<sup>o</sup>S

2<sup>o</sup>S

A

T.

B

Vlms. 1

Vlms. 2

Cbs.

KB

te - - bit, pœ-ni - te-bit e - um: Tu es sa - cer-dos in æ -

te - - bit, pœ-ni - te-bit e - um: Tu es sa - cer-dos in æ -

non, et non, Tu es sa - cer-dos in æ - ter - - -

non, et non, Tu es sa - cer-dos in æ -

non, et non, Tu es sa -

5 7

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113

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

Rd. Org.

1°S

2°S

A

T.

B

Vlns. 1

Vlns. 2

Cbs.

KB

7 46 43

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

chi - se - dech.

chi - se - dech.

chi - se - dech.

chi - se - dech.

chi - se - dech.

chi - se - dech.

*Solo*

Do - - - mi -

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119

A  
nus a dex - - - tris tu - is; con -

Vlns. 1

Vlns. 2

Cbs.

KB

124

A  
fre - - git in di - - - e, con -

Vlns. 1

Vlns. 2

Cbs.

KB

128

A  
fre - git in di - - - e i - - - ræ su - æ, in di - e i - ræ su - - - - æ

Vlns. 1

Vlns. 2

Cbs.

KB

133

Cornetin

Rd. Org. *Cornetin p*

1°S *p*  
con - fre - git in di - e, in

2°S *p*  
con - fre - git in di - e, in

A *tr p*  
re - - - ges, con - fre - git in di - e, in

T. *p*  
con - fre - git in di - e, in

Vlns. 1 *p*

Vlns. 2 *p*

Cbs. *p*

KB *p*

137

Org. *p*

1°S  
di - - e i - - ræ su - æ, con - fre - - git in

2°S  
di - - e i - - ræ su - æ, con - fre - - git in

A  
di - - e i - - ræ su - æ, con - fre - - git in

T.  
di - - e i - - ræ su - æ, con - fre - - git in

Vlns. 1 *p*

Vlns. 2 *p*

Cbs.

KB *p*

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140

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

F Hn.

Org. *Lengüeteria (reeds)*

1<sup>o</sup>S  
di - e, i - - ræ su - æ re-ges.

2<sup>o</sup>S  
di - e, i - - ræ su - æ re-ges.

A  
di - e, i - - ræ su - æ re-ges.

T.  
di - e, i - - ræ su - æ re-ges.

B  
*ff*  
Ju - di -

Vlins. 1

Vlins. 2

Cbs.

KB

Fl. 1 *f*

Fl. 2 *f*

Bb Cl. 1 *f*

Bb Cl. 2 *f*

F Hn.

Rd. Org. *f*

3 3 3 3 3

1<sup>o</sup>S *f*  
Ju - di - ca - bit in na - ti - o - ni - bus, im - ple - - - bit ru -

2<sup>o</sup>S *f*  
Ju - di - ca - bit in na - ti - o - ni - bus, im - - ple - - bit ru -

A *f*  
Ju - di - ca - bit in na - ti - o - ni - bus, im - - ple - - bit ru -

T. *f*  
Ju - di - ca - bit in na - ti - o - ni - bus, im - ple - - - bit ru -

B *f*  
ca - bit in na - ti - - - o - ni - bus, im - - ple - - - bit ru - i - nas,

Vlms. 1 *f*

Vlms. 2 *f*

Cbs. *f*

KB *f*

148

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Rd. Org.

1<sup>o</sup>S

2<sup>o</sup>S

A

T.

B

Vlms. 1

Vlms. 2

Cbs.

KB

i - nas, con - quas - sa - bit, con - quas - sa - bit ca - - pi -

i - nas, con - quas - sa - bit, con - quas - sa - bit ca - - pi -

i - nas, con - quas - sa - bit, con - quas - sa - bit ca - - pi -

i - nas, con - quas - sa - bit, con - quas - sa - bit ca - - pi -

con - quas - sa - bit, con - quas - sa - bit ca - - pi - ta in

3 3 #3 3 3 3 3

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151

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Rd. Org.

1°S

2°S

A

T.

B.

Vlns. 1

Vlns. 2

Cbs.

KB

ta in ter - ra mul - to - rum. De to - - - rren - te,

ta in ter - ra mul - to - rum. De to - - - rren - te,

ta in ter - ra mul - to - rum. De to - - - rren - te,

ta in ter - ra mul - to - rum. De to - rren - - - - - te, de to -

ter - - - ra mul - - - to - rum. De to - rren - te,

*ff*

*ff*

b7 3 3 3 5

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156

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

F Hn.

Rd. Org.

1<sup>o</sup>S

2<sup>o</sup>S

A

T.

B.

Vlns. 1

Vlns. 2

Cbs.

KB

de to - - - rren-te in vi-a bi - - bet prop - te - re - a, prop-te - re -

de to - - - rren-te in vi-a bi - - bet prop - te - re - a, prop-te - re -

de to - - - rren-te in vi-a bi - - bet prop - te - re - a, prop-te - re -

rren - - - - te, in vi-a bi - - bet prop - te - re - a, prop-te - re -

de to - rren-te in vi-a bi - bet prop-te - re - a,

#3 #3 3 b7 3 #3 #3 3 6

162

Rd. Org.

6  
4/4  
b3

6 3 6 #6 6  
3 5 4

1°S  
a, prop-te - re - a, ex - - al - - - ta - bit

2°S  
a, prop-te - re - a ex - - al - - - ta - bit

A  
a, prop-te - re - a ex - - al - - - ta - bit

T.  
a, prop-te - re - a, ex - - al - - - ta - bit

B  
prop-te - re - a, prop - te - re-a, prop - te - re-a, prop - te - re-a, ex-al-

Vlms. 1

Vlms. 2

Cbs.

KB



173

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Rd. Org.

1°S  
ri - - - a Pa - - - tri et Fi - - - - - li - o,

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

T.  
ri - - - a Pa - - - tri et Fi - - - - - li - o,

Vlns. 1

Vlns. 2

Cbs.

KB

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177

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Rd. Org.

1<sup>o</sup>S  
et Spi - ri - tu - i Sanc

A  
et Spi - ri - tu - i Sanc

T.  
et Spi - ri - tu - i Sanc

Vlns. 1

Vlns. 2

Cbs.

KB

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180

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Rd. Org.

1<sup>o</sup>S

2<sup>o</sup>S

A

T.

B

Vlms. 1

Vlms. 2

Cbs.

KB

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

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

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

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

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

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196

Fl. 1

Fl. 2

Bb Cl. 1

Bb Cl. 2

F Hn.

Rd. Org.

1°S  
men.

2°S  
men.

A  
men.

T.  
men.

B  
men.

Vlns. 1

Vlns. 2

Cbs.

KB

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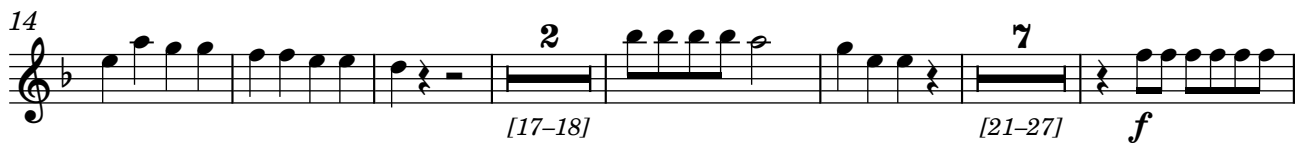
# Flute 1

## Dixit Dominus

Psalm 110 (Psalm 109 Vulgate) *(Palencia Version)*

Hilarión Eslava, 1835

**Allegro no mucho**



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2  
95 *menor*  
*f*

103 **10** **24**  
[104-113] *f* *mf* *p* [118-141]

142 *1° tempo*  
*mp* *f*

147

155 **14**  
[158-171] *f* 3 3

175

179 **2** **7**  
[182-183] [186-192]

193 *f*

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# Flute 2

## Dixit Dominus (Palencia Version)

Psalm 110 (Psalm 109 Vulgate)

Hilarión Eslava, 1835

**Allegro no mucho**



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2  
95 *menor*  
*f*

103 **10** **24**  
[104-113] *f* *mf* *p* [118-141]

142 *mp* *f* *1° tempo*

147

156 **14**  
[158-171] *f* 3 3 3 3 3

176 3 3 3

182 **2** **7** *f*  
[182-183] [186-192]

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# B $\flat$ Clarinet 1

## Dixit Dominus

(Palencia Version)

Psalm 110 (Psalm 109 Vulgate)

Hilarión Eslava, 1835

**Allegro no mucho**

5

10

15

32

69

84

*f*

*p*

[17-18]

[21-27]

[32-62]

[65-66]

[69-71]

[79-83]

[87-94]

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2  
95 *menor*  
*f*

103 **10** **24**  
[104-113] *f* *mf* *p* [118-141]

142 *1° tempo*  
*mp* *f*

148

158 **14**  
[158-171] *f* 3 3 3 3 3

176 3 2  
[182-183]

184 7 *f*  
[186-192]

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# B $\flat$ Clarinet 2

## Dixit Dominus (Palencia Version)

Psalm 110 (Psalm 109 Vulgate)

Hilarión Eslava, 1835

**Allegro no mucho**



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2  
95 *menor*



*f*

102 **10** **24**



[104-113] *f* *mf* *p* [118-141]

142 *1° tempo*



*mp* *f*

148



158 **14**



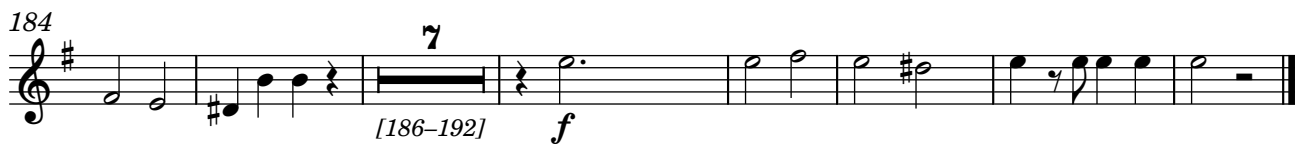
[158-171] *f* 3 3 3 3 3

177 **2**



3 3 3 3 3 [182-183]

184 **7**



[186-192] *f*

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# Horns in F

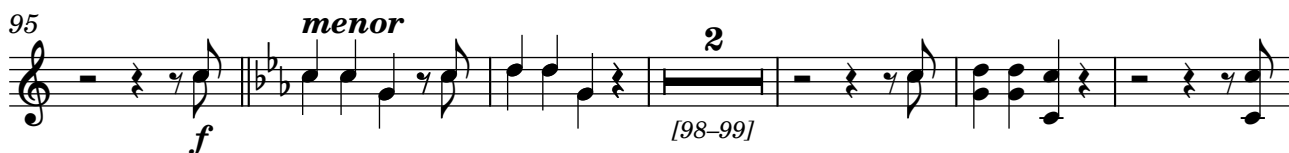
## Dixit Dominus

(Palencia Version)

Psalm 110 (Psalm 109 Vulgate)

Hilarión Eslava, 1835

**Allegro no mucho**



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2  
168

*f* *f*

176

182

7  
[186-192]

193

*f*

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2  
63 *Corneta*

*p*

69

74

79

5 8

[79-83] [87-94]

5 8

[79-83] [87-94]

95 *menor*  
*Lengüeteria (Reeds)*

*f*

101

5 7 3 b7 6 5

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109

3 4 3 7 6 5 4 3 4 6 6 3 6 7 4 6 4 3

*mf*

116

**16** *Cornetin*

*p* [118-133] *p*

[118-133]

136

*p*

139

*p*

141

*Lengüeteria (reeds)*

*mp*

144 **1° tempo**

*f*

3 3 3 3 3 3 3 #3 3 3 3 3

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4

151

b7 3 3 3 5 #3 #3 3 b7 3 #3 7

159

#3 3 6 6 6 3 6 3 #6 6 4 #3 7

168

#3 6 5 3 #3 3 3

174

3 3 3 3 3 3 3 3

180

3 #3 3 3 3 3 #3 7 3 #3 [186-192] 7 [186-192]

193

3 3 6 6 4 #3

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# Violin 1

## Dixit Dominus

(Palencia Version)

Psalm 110 (Psalm 109 Vulgate)

Hilarión Eslava, 1835

**Allegro no mucho**

The musical score is written for a single violin in G minor (one flat) and 3/4 time. It begins with a forte (*f*) dynamic and a tempo marking of **Allegro no mucho**. The piece is characterized by frequent triplet patterns. The first staff (measures 1-3) starts with a triplet of eighth notes. The second staff (measures 4-6) continues with triplet patterns. The third staff (measures 7-9) features a triplet of eighth notes followed by a triplet of sixteenth notes. The fourth staff (measures 10-12) contains several triplet patterns. The fifth staff (measures 13-14) shows a triplet of eighth notes. The sixth staff (measures 15-19) is a rhythmic exercise consisting of eighth-note triplets, with dynamics alternating between *p* and *f*. The seventh staff (measures 20-26) includes a *dol.* (dolce) marking and a *p* dynamic. The eighth staff (measures 27-34) concludes with a final triplet pattern.

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2  
40 *p*

46 *f* **3** [49-51] *p*

57 *f* *p*

65

71

75

81

88

95 *f* *menor* *tr* *tr*

99

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105

114

120

126

130

136

140

144 *1° tempo*

149

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4  
156



Musical staff 156-163: Treble clef, key signature of one flat. Measures 156-163. The staff contains a sequence of eighth and sixteenth notes, some beamed together. Measure 163 ends with a double bar line.

164



Musical staff 164-172: Treble clef, key signature of one flat. Measures 164-172. Measure 164 starts with a treble clef. Measures 165-171 contain eighth and sixteenth notes. Measure 172 begins with a forte (*f*) dynamic and contains a triplet of eighth notes.

173



Musical staff 173-176: Treble clef, key signature of one flat. Measures 173-176. Measures 173-175 feature triplets of eighth notes. Measure 176 ends with a double bar line.

177



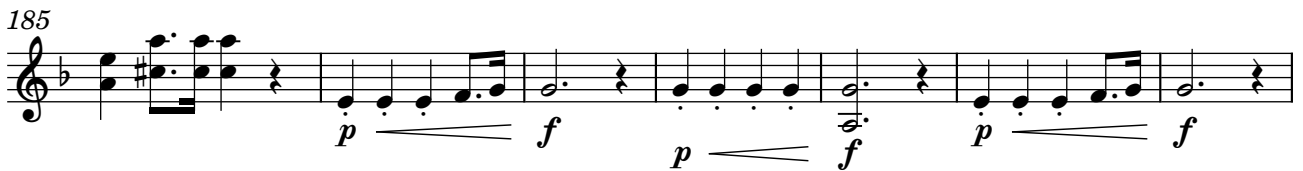
Musical staff 177-179: Treble clef, key signature of one flat. Measures 177-179. Measures 177-179 feature triplets of eighth notes.

180



Musical staff 180-184: Treble clef, key signature of one flat. Measures 180-184. Measures 180-181 feature triplets of eighth notes. Measures 182-184 contain eighth and sixteenth notes.

185



Musical staff 185-191: Treble clef, key signature of one flat. Measures 185-191. Measures 185-186 feature triplets of eighth notes. Measures 187-191 contain eighth and sixteenth notes with dynamic markings: *p* (piano) and *f* (forte) with hairpins.

192



Musical staff 192-195: Treble clef, key signature of one flat. Measures 192-195. Measures 192-193 feature eighth notes with dynamic markings: *p* (piano) and *f* (forte) with a hairpin. Measures 194-195 contain eighth and sixteenth notes.

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# Violin 2

## Dixit Dominus

Psalm 110 (Psalm 109 Vulgate) (Palencia Version)

Hilarión Eslava, 1835

**Allegro no mucho**

The musical score for Violin 2 consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked "Allegro no mucho" and the first measure is marked with a forte dynamic (*f*). The music features several triplet markings (indicated by a '3' above the notes). The second staff starts at measure 4. The third staff starts at measure 8. The fourth staff starts at measure 12. The fifth staff starts at measure 15. The sixth staff starts at measure 21 and includes dynamic markings of piano (*p*) and forte (*f*) with hairpins. The seventh staff starts at measure 29 and includes a piano (*p*) dynamic marking. The eighth staff starts at measure 35.

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2  
40

*p*

45

*f* **3** [*49-51*] *p*

54

*f*

63

*p*

70

75

81

88

95

*f* *menor* *mf* *mf*

100

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105

115

*mf* *p*

120

126

130

*p*

137

*p*

142

*mp* *f* *1° tempo*

148

157

166

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4  
172

*f*

175

*f*

179

*f*

184

*p* *f* *p* *f* *p* *f*

192

*p* *f*

# Contrabass

## Dixit Dominus (Palencia Version)

Psalm 110 (Psalm 109 Vulgate)

Hilarión Eslava, 1835

**Allegro no mucho**

6

11

16

24

34

44

55

*f* *p* *f* *f* *p* *f* *p* *f*

*cresc.*

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2  
63



72



80



89



97



104



114



121



130



138



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144 *1° tempo*

## 153



## 160



## 168



## 174



## 179



## 183



## 192



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Vocal Parts with Keyboard Reduction

# Dixit Dominus

(Palencia Version)

Hilarión Eslava



**SSATB Choir with Chamber Orchestra and Organ Obligato**  
*(Keyboard Reduction by Rebecca Rufin)*

ART: *View of organ at Catedral de San Antolín de Palencia*

CPE-678

# Dixit Dominus

Psalm 110 (Psalm 109 Vulgate) (Palencia Version)

Hilarión Eslava, 1835

**Allegro no mucho**

1° Soprano

2° Soprano

Alto

Tenor

Bass

Keyboard Reduction



4

1°S

A

T.

KB

*ff* Di - - - xit

*ff* Di - - - xit

*ff* Di - - - xit

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8

1°S  
Do - - mi-nus Do - - - mi - no me - - - - - o;

A  
Do - - mi-nus Do - - - mi - no me - - - - - o;

T.  
Do - - mi-nus Do - - - mi - no me - - - - - o;

KB



12

1°S  
Se - - - de a dex - - - - tris me - - - - -

A  
Se - - - de a dex - - - - tris me - - - - -

T.  
Se - - - de a dex - - - - tris me - - - - -

KB

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15

1°S  
is, do-nec po-nam i - ni - - mi-cos, i - ni -

2°S  
do-nec po-nam i - ni - - mi-cos, i - ni -

A  
is, do-nec po-nam i - ni - - mi-cos, i - ni -

T.  
is, do-nec po-nam i - ni - - mi-cos, i - ni -

B  
*f*  
Do - nec po-nam i - ni - - mi-cos, i - ni - mi-cos, i - ni -

KB  
3 3



19

1°S  
*p* mi-cos tu - - - os *f* sca - bel - - - lum, *p* sca -

2°S  
*p* mi-cos tu - - - os *f* sca - bel - - - lum, *p* sca -

A  
*p* mi-cos tu - - - os *f* sca - bel - - - lum, *p* sca -

T.  
*p* mi-cos tu - - - os *f* sca - bel - - - lum, *p* sca -

B  
*p* mi-cos tu - - - os *f* sca - bel - - - lum,

KB  
*p* *f* *p* *f*

25

1°S *f* bel - - - lum, *f* sca-bel-lum pe - dum tu - o - -

2°S *f* bel - - - lum, *f* sca-bel-lum pe - dum tu - o - -

A *f* bel - - - lum, *f* sca-bel-lum pe - dum tu - o - -

T. *f* bel - - - lum, *f* sca-bel-lum pe - dum tu - o - -

B *mp* sca - bel - - - lum, *f* pe - dum tu - o - -

KB *p* *f* *mp* *f*

31

1°S rum.

2°S rum.

A rum.

T. rum.

B rum.

KB *p*

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6

36 *Solo*  
 T. Vir - - - -  
 KB *p*



41  
 T. gam - vir - - - tu - tis tu - - - - æ e - - mit - - - tet  
 KB



45  
 T. Do - mi-nus, Do - mi-nus ex Si - on, do - mi - na - re, do - mi -  
 KB *f* *p*



51 *f*  
 T. na - re, do - mi - na - - - re, do - mi - na - - - re in me - di - o i -  
 KB *p* *f*

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59

T. ni - mi - - co - rum tu - o - - - - - rum.

KB

65 *Duo*

1<sup>o</sup>S *dol.* Te - cum prin - - - ci - pi - um in di - e vir -

2<sup>o</sup>S *dol.* Te - cum prin - - - ci - pi - um in di - e vir -

T. *dol.* Te - cum prin - ci - pi - um in

KB

70

1<sup>o</sup>S tu - tis, in di - - - e, in di - - - e, in di - - e vir -

2<sup>o</sup>S tu - tis, in di - - - e, in di - - - e, in di - - e vir -

T. di - e, in di - - - - e, in di - - - - e, in di - - e vir -

KB

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8

74

1°S  
tu - - - tis, vir - tu - - - - tis, vir - tu - - - - tis vir -

2°S  
tu - - - tis, vir - tu - - - - tis, vir - tu - - - - tis, vir -

T.  
tu - tis, vir - tu - - - - tis, vir - tu - - - - tis, vir -

KB



77

1°S  
tu - - - - - tis tu - æ, in splen - - - - do - - ri-bus,

2°S  
tu - - - - - tis tu - æ, in splen - - - - do - - ri-bus,

T.  
tu - - - - - tis tu - æ, in splen - do - - ri-bus,

KB

*p*

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81

1°S in splen - - - do - - ri-bus sanc - to - - - rum,

2°S in splen - - - do - - ri-bus sanc - to - - - rum,

*(doubled part, separated by octave in original)*

T. in splen - do - - ri-bus sanc - to - - - rum,

*(as written, but originally shown in tenor line)*

B in splen - do - - ri-bus sanc - to - - - rum,

KB



86

1°S ex u - te-ro, ex u - te-ro, ex u - te-ro, ex u - te-ro,

2°S ex u - te-ro, ex u - te-ro, ex u - te-ro, ex u - te-ro,

T. ex u - te-ro, ex u - te-ro,

KB

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91

1°S an - - te lu - ci - - fer-rum, lu - ci - fe - rum, — ge - nu-i te. *f* Ju -

2°S an - - te lu - ci - - fer-rum, lu - ci - fe-rum, ge - nu-i te. *f* Ju -

A — — — — — *f* Ju -

T. an - te lu - ci - - fe-rum, lu - ci - fe - rum — ge - nu-i - te. *f* Ju -

B — — — — — *f* Ju -

KB *ff*



96 *menor*

1°S ra - vit, ju - ra - vit, ju - ra - - - vit Do - mi-nus, et non pœ-ni -

2°S ra - vit, ju - ra - vit, ju - ra - - - vit Do - mi-nus, et non pœ-ni -

A ra - vit, ju - ra - vit, ju - ra - - - vit Do - mi-nus, et

T. ra - vit, ju - ra - vit, ju - ra - - - vit Do - mi-nus, et

B ra - vit, ju - ra - vit, ju - ra - - - vit Do - mi-nus, et

KB *mf*

101

1°S  
te - - bit, pœ-ni - te - bit e - um: Tu es sa -

2°S  
te - - bit, pœ-ni - te - bit e - um: Tu es sa -

A  
non, et non, Tu es sa - cer - dos in æ -

T.  
non, et non, Tu es sa -

B  
non, et non,

KB

106

1°S  
cer-dos in æ - ter - num, æ - ter - num, in æ - ter - - num se - cun-dum

2°S  
cer-dos in æ - ter - num, æ - ter - num, in æ - ter - - num se - cun-dum

A  
ter - - - - num, in æ - ter - num, in æ - ter - num se - cun-dum

T.  
cer-dos in æ - ter - num, æ - ter - num, in æ - ter - - num se - cun-dum

B  
Tu es sa - cer-dos in æ - ter - num, in æ - ter - - num se - cun-dum

KB

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112

1°S  
or - di-nem Mel - chi - se - dech.

2°S  
or - di-nem Mel - chi - se - dech.

A  
or - di-nem Mel - chi - se - dech.

T.  
or - di-nem Mel - chi - se - dech.

B  
or - di-nem Mel - chi - se - dech.

KB

*mf* *p*

118 *Solo*

A  
Do - - - mi - nus a dex - - - tris tu - is;

KB

122

A  
con - fre - - - git in di - - - e,

KB

126

A  
con - fre - - - git in

KB

129

A

di - - e i - - - ræ su - æ, in di - e i - ræ. su - - - æ re - -

KB

134

1°S

con - fre - git in di - e, in

2°S

con - fre - git in di - e, in

A

ges, con - fre - git in di - e, in

T.

con - fre - git in di - e, in

KB

137

1°S

di - - e i - - - ræ su - æ, con - fre - git in

2°S

di - - e i - - - ræ su - æ, con - fre - git in

A

di - - e i - - - ræ su - æ, con - fre - git in

T.

di - - e i - - - ræ su - æ, con - fre - git in

KB

140

1°S di - e, i - ræ su - - æ re-ges.

2°S di - e, i - ræ su - - æ re-ges.

A di - e, i - ræ su - - æ re-ges.

T. di - e, i - ræ su - - æ re-ges.

B *ff* Ju-di-

KB *mp*



144 *1° tempo f*

1°S Ju - di - ca - bit in na - ti - - o-ni-bus, im - ple - - bit ru -

2°S *f* Ju - di - ca - bit in na - ti - - o-ni-bus, im - ple - - bit ru -

A *f* Ju - di - ca - bit in na - ti - - o-ni-bus, im - ple - - bit ru -

T. *f* Ju - di - ca - bit in na - ti - - o-ni-bus, im - ple - - bit ru -

B ca-bit in na - ti - - - o-ni-bus, im - ple - - - bit ru - i-nas,

KB *f*

148

1<sup>o</sup>S i - nas, con - quas - sa - bit, con - quas - sa - bit ca - - pi -

2<sup>o</sup>S i - nas, con - quas - sa - bit, con - quas - sa - bit ca - - pi -

A i - nas, con - quas - sa - bit, con - quas - sa - bit ca - - pi -

T. i - nas, con - quas - sa - bit, con - quas - sa - bit ca - - pi -

B con - quas - sa - bit, con - quas - sa - bit ca - - pi - ta in

KB



151

1<sup>o</sup>S ta in ter - ra mul - to - rum. De to - - - rren - te,

2<sup>o</sup>S ta in ter - ra mul - to - rum. De to - - - rren - te,

A ta in ter - ra mul - to - rum. De to - - - rren - te,

T. ta in ter - ra mul - to - rum. *ff* De to - rren - - - - te, de to -

B ter - - ra mul - - - to - rum. *ff* De to - rren - te,

KB

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156

1°S de to - - - rren-te in vi-a bi - - bet prop - te - re - a,

2°S de to - - - rren-te in vi-a bi - - bet prop - te - re - a,

A de to - - - rren-te in vi-a bi - - bet prop - te - re - a,

T. *f* rren - - - - - te, in vi-a bi - - bet prop - te - re - a,

B de - - - to - rren-te in vi-a bi - bet prop-te - re -

KB



161

1°S prop-te - re - a, prop-te - re - a, ex - - al - - -

2°S prop-te - re - a, prop-te - re - a ex - - al - - -

A prop-te - re - a, prop-te - re - a ex - - al - - -

T. prop-te - re - a, prop-te - re - a, ex - - al - - -

B a, prop-te - re - a, prop - te - re-a, prop - te - re-a, prop -

KB

166

1°S ta - bit ca - - - - put, ex - al - ta - bit ca - put.

2°S ta - bit ca - - - - put, ex - al - ta - bit ca - put.

A ta - bit ca - - - - put, ex - al - ta - bit ca - put.

T. ta - bit ca - - - - put, ex - al - ta - - - bit ca - put.

B te - re - a, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

KB



172 *ff*

1°S Glo - - - - - ri - - - a Pa - - tri et Fi - - - - - li -

A *ff* Glo - - - - - ri - - - a Pa - - tri et Fi - - - - - li -

T. *ff* Glo - - - - - ri - - - a Pa - - tri et Fi - - - - - li - -

KB

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176

1°S o, et Spi - ri - - - tu - - - - i Sanc - - - - -

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

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

KB



180

1°S - - - - - to, si-cut e - rat in prin - - ci-pi-o et

2°S - - - - - to, si-cut e - rat in prin - - ci-pi-o et

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

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

B *ff* si - cut e - rat in prin - - ci - pi-o, si-cut e - rat in prin -

KB

184

1°S nunc, et sem-per, et in sæ-cu - la, *p* *f*

2°S nunc, et sem-per, et in sæ-cu - - la, *p* *f*

A nunc, et sem-per, et in sæ-cu - la, *p* *f*

T. nunc, et sem-per, et in sæ-cu - - la, *p* *f*

B ci-pi-o et nunc, et sem-per, et in sæ-cu - la, *p* *f*

KB

190

1°S et in sæ - cu - - la, *p* *f* et in sæ - cu-la *f*

2°S et in sæ - cu - - - la, *p* *f* et in sæ - cu-la *f*

A et in sæ - cu - - la, *p* *f* et in sæ - cu-la *f*

T. et in sæ - cu - - - la, *f* et in sæ - cu-la *f*

B et in sæ - cu - la, *p* *f* sæ - cu - -

KB

1<sup>o</sup>S  
sæ - - - cu - - - - lo - - - rum, a - - men.

2<sup>o</sup>S  
sæ - - - cu - - - - lo - - - rum, a - - men.

A  
sæ - - - cu - - - - lo - - - rum, a - - men.

T.  
sæ - - - cu - - - - lo - - - rum, a - - men.

B  
lo - - - - - rum, a - - - - men.

KB

The musical score consists of six staves. The top five staves are for vocal parts: Soprano 1 (1<sup>o</sup>S), Soprano 2 (2<sup>o</sup>S), Alto (A), Tenor (T.), and Bass (B). Each vocal staff contains a melodic line with lyrics underneath. The lyrics are: 'sæ - - - cu - - - - lo - - - rum, a - - men.' for the first four parts, and 'lo - - - - - rum, a - - - - men.' for the Bass part. The sixth staff is for the Keyboard (KB), showing a reduction of the vocal parts with chords and single notes in both hands. The key signature has one flat (B-flat), and the time signature is common time (C).

# Keyboard Reduction

## Dixit Dominus

(Palencia Version)

Psalm 110 (Psalm 109 Vulgate)

Hilarión Eslava, 1835

**Allegro no mucho**

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro no mucho'. The score is divided into five systems, each with a measure number at the beginning: 1, 4, 8, 12, and 15. The first system starts with a forte dynamic marking 'f'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent triplet markings (indicated by a '3' above or below the notes). The texture is primarily homophonic, with the right hand often playing chords and moving lines, while the left hand provides a steady accompaniment. The piece concludes with a final cadence in the fifth system.

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2

21

Musical score for measures 21-28. The piece is in a minor key. The right hand features a sequence of chords with dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, *mp*, and *f*. The left hand provides a steady accompaniment of eighth notes.

29

Musical score for measures 29-34. The right hand continues with chords, including a *p* marking. The left hand features a more active eighth-note accompaniment.

35

Musical score for measures 35-38. The right hand has a melodic line with eighth notes and chords. The left hand continues with eighth-note accompaniment.

39

Musical score for measures 39-43. The right hand features chords and a melodic line, with a *p* marking. The left hand continues with eighth-note accompaniment.

44

Musical score for measures 44-47. The right hand has chords and a melodic line, with a *f* marking. The left hand continues with eighth-note accompaniment.

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49

Measures 49-57. Treble clef, key signature of one flat. Measure 49 has a piano (*p*) dynamic. Measures 50-51 have a piano (*p*) dynamic. Measures 52-53 have a *v* (accents) marking. Measures 54-55 have a *v* (accents) marking. The bass line consists of sustained chords in measures 49-51 and moving eighth notes in measures 52-57.

58

Measures 58-64. Treble clef, key signature of one flat. Measure 58 has a forte (*f*) dynamic. Measure 62 has a piano (*p*) dynamic. The bass line consists of sustained chords in measures 58-61 and moving eighth notes in measures 62-64.

65

Measures 65-70. Treble clef, key signature of one flat. The bass line consists of sustained chords in measures 65-70.

71

Measures 71-73. Treble clef, key signature of one flat. The bass line consists of sustained chords in measures 71-73.

74

Measures 74-76. Treble clef, key signature of one flat. The bass line consists of sustained chords in measures 74-76.

77

Measures 77-82. Treble clef, key signature of one flat. Measure 78 has a piano (*p*) dynamic. The bass line consists of sustained chords in measures 77-82.

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4  
84

90

96 *menor* *mw* *mw*

101

107

113

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117

*p*

121

126

130

*p*

136

*p*

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6

139

142

*1° tempo*

*mp* *f*

147

153

159

165

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172

Musical score for measures 172-174. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 172 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 173 continues with similar triplet patterns. Measure 174 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

175

Musical score for measures 175-178. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 175 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 176 continues with similar triplet patterns. Measure 177 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 178 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

179

Musical score for measures 179-182. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 179 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 180 continues with similar triplet patterns. Measure 181 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 182 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

183

Musical score for measures 183-189. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 183 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 184 continues with similar triplet patterns. Measure 185 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 186 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 187 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 188 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 189 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

190

Musical score for measures 190-196. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 190 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 191 continues with similar triplet patterns. Measure 192 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 193 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 194 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 195 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 196 concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

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