

Editor's Notes for *Dixit Dominus (Palencia Version, CPE-678)*

"*Dixit Dominus*" ("The Lord said unto my lord") is from Psalm 110 in the Old Testament (Psalm 109 in the Orthodox and Vulgate Bibles). It is considered both a royal psalm and a messianic psalm, and a cornerstone in Christian theology, cited as proof of the plurality of the Godhead and Jesus' supremacy as king, priest, and Messiah. For this reason, Psalm 110 is frequently quoted or referenced in the New Testament.

Psalm 110 is a regular part of Jewish, Catholic, and Protestant liturgies. Because this psalm is prominent in the Office of Vespers, its Latin text has particular significance in music, and there are settings of it composed by the likes of Mozart, Handel, and Vivaldi. Eslava composed at least three different musical settings that I have encountered so far, and as demonstrated by this piece, multiple versions of some of those settings.

This piece came to us courtesy of the Cathedral of Palencia, Spain. We are especially grateful to the Dean of the Cabildo Catedral, D. Dionisio Antolín Castrillo, and to his dedicated team of volunteers at the music archive for availing the manuscript images to us.

Our analysis of the manuscript score shows that this *Dixit Dominus* is an alternative version of a setting written in 1835 when Eslava was around 28 and only a few years into his tenure as Master of the Chapel of Music of the Cathedral of Sevilla –see CPE-177 on our [hilarioneslava.org](https://hilarioneslava.org/music/) music webpage <https://hilarioneslava.org/music/>, or at <https://musescore.com/user/29381772/scores/15143107>. The Palencia score is written for a single SSATB choir and a small orchestra with organ *obbligato*, whereas the 1835 Sevilla version was written for a double choir and a somewhat different set of accompanying instruments. The date of the Palencia score is unknown.

Because it is so similar to the already-transcribed 1835 Sevilla version, I almost decided against transcribing the Palencia score. Indeed, it is so close that one could mix and match the various accompanying instruments of the separate versions in the same performance. However, the use of the smaller choir renders this piece more accessible for smaller productions, and with its stirring themes, especially at the beginning and end, it is guaranteed to be a crowd-pleaser.

The digital scan of the source manuscript consisted of a partial conductor's score (vocals & organ) as well as a full set of voice and instrumental *particellas*. There were a few musical errors, as well as sometimes significant inconsistencies between the *particellas* and the main score, which I tried to reconcile by ear. Other observations on the source manuscript include:

1. Besides the preliminary "*Allegro no mucho*" descriptor and a vague term "*menor*" at measure 96, there were no tempo indications whatsoever. Any other variances in tempo throughout the piece were added by me, simply because I felt they were needed, and are not actually notated.
2. The organ *obbligato* part was almost identical to the 1835 version, but did identify where the organ registry should be *lengüetería* or *corneta*, (reeds or cornet), which correlated well with my assumptions made when transcribing the 1835 Sevilla version. As with the 1835 setting, the organ part has several sections consisting only of a left-hand bass line with figured bass notations.
3. There were sparse as well as conflicting dynamic and articulation instructions between the various *particellas*. In a few cases I did add suggested dynamics that do not appear in the source. I did my best to discern Eslava's true intent, but it would be wise to consult the original version if in doubt.

4. While it was generally clear where solo voices started in the piece, it was ambiguous as to when the full choral voices returned. I included the notations that were provided, but had to assume when the full chorus actually returned. This can be easily heard in my synthesized rendering, but anyone actually performing this piece should exercise their own discretion.
5. In Measures 81-84 of the tenor part, there were two notes for each syllable separated by an octave. The lower octave was in the bass range. My interpretation assumes that there were solo voices on each vocal part at this point (although as mentioned above, I am not certain in that regard). Perhaps Eslava intended the tenor to sing whichever range was more comfortable for him, or perhaps he wanted a separate bass voice to join the mix. I have assumed the latter in my transcription and synthetic rendering, but did provide an explanatory note in the score.

The text of the piece (Psalm 110 followed by the *Gloria Patri*) follows, for general reference:

1 Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.	1 The LORD says to my lord, "Sit at my right hand until I make your enemies your footstool."
2 Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.	2 The LORD sends out from Zion your mighty scepter. Rule in the midst of your foes.
3 Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero, ante luciferum, genui te.	3 Your people will offer themselves willingly on the day you lead your forces on the holy mountains. From the womb of the morning, like dew, your youth will come to you.
4 Juravit Dominus, et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.	4 The LORD has sworn and will not change his mind, "You are a priest forever according to the order of Melchizedek."
5 Dominus a dextris tuis; confregit in die irae suae reges.	5 The Lord is at your right hand; he will shatter kings on the day of his wrath.
6 Judicabit in nationibus, implebit ruinas; conquassabit capita in terra multorum.	6 He will execute judgment among the nations, filling them with corpses; he will shatter heads over the wide earth.
7 De torrente in via bibet; propterea exaltabit caput.	7 He will drink from the stream by the path; therefore he will lift up his head.
Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	Glory to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, and now, and forever, and forever and ever. Amen.