

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

De profundis

HerEy 132

Psalm

*S, A, T, B (solo), S, A, T, B (coro), 2 ob, 2 cl (B♭), 2 fag,
2 clno (B♭), 3 trb, timp (B♭-F), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

Full score

Esser
Skala
Edition



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Please report any errors or mistakes to edition@esser-skala.at.

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
cl	clarinet
clno	clarion
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin
vla	viola
vlc	violoncello

Sources

A1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	16591
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1803
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score, 52 pages; bound as last work in one volume with the Requiem and Libera (HerEy 37)
E1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2147/1
	<i>Category</i>	print not used for this edition
	<i>Date</i>	1850
	<i>RISM ID</i>	600243144
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14265982
	<i>Notes</i>	full score, 31 pages; digitized version available at https://data.onb.ac.at/rec/AC14266094

Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	E1 is a shortened version (comprising 199 bars in total): Bars 68 to 186 have been replaced with a short transition comprising three bars, and bars 239 to 249 and 284 to 363 have been deleted. Moreover, the final fugue uses the lyrics “Alleluia”.
–	trb	These parts are indicated by the directive “3 Tromboni in Tutti con le Parti cantanti.”, written on the first page in red ink.
21	–	“con moto” has been added to the tempo indication with pencil.
195	–	Tempo indication has been added with pencil.

Lyrics

De profundis clamavi ad te, Domine,
Domine, exaudi vocem meam.
Fiant aures tuae intendentes
in vocem deprecationis meae.
Si observaveris iniquitates Domine,
Domine, quis sustinebit?
Quia apud te propitiatio est,
et propter legem tuam sustinui te, Domine.
Sustinuit anima mea in verbo eius,
speravit anima mea in Domino.
A custodia matutina usque ad noctem
speret Israel in Domino,
Quia apud Dominum misericordia,
et copiosa redemptio apud eum,
et ipse redimet Israel
ex omnibus iniquitatibus eius.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat nunc et semper
et in saecula saeculorum, amen.
(Psalms 130(129))

Acknowledgements

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these documents.

8

p *fz* *fz* *p* *fz* *p*

fz *fz* *fz* *fz* *fz* *fz*

p Tutti
De pro - fun - dis cla -

p Tutti
De pro -

p Tutti
De pro - fun - dis cla -

p Tutti
De pro - fun - dis cla -

fz
vlne org vlne, org

Andante con moto

16

ma - vi ad te, cla - ma - vi ad te, ad te, Do - mi - ne,

fun - dis cla - ma - vi ad te, ad te, Do - mi - ne, cla - ma -

ma - vi ad te, cla - ma - vi, cla - ma - vi ad te, Do - mi - ne, ad te,

ma - vi, Do - mi - ne, ad te, ad te, Do - mi - ne, cla - ma - - vi ad

f

$\flat 2$ $\flat 6$

23

cla - ma - - vi ad te, ad te, ad

- vi ad te, ad te, Do - mi-ne, ad te, ad te,

Do - mi-ne, cla - ma - - vi ad te, ad te Do - mi - ne, ad te, ad

te, ad te, Do - mine, ad te, ad te,

b7 6 b5 b 6 6 8 4 b2 b4 4 b6 b7 6 b5 b 6 6 - b6 b5 - b6

37

vo - cem me - am, ex - au - di, Do - mine, vo - cem me - am: Fi - ant au-res

vo - cem me - am, ex - au - di, Do - mine, vo - cem me - am: Fi - ant au-res

vo - cem me - am, ex - au - di, Do - mine, vo - cem me - am: Fi - ant,

vo - cem me - am, ex - au - di, Do - mine, vo - cem me - am:

6 7 6 7 6 6 [6 6 6 5] 9 8 3 fz # 8 6 - 6 4 -

44

tu - ae, fi - ant in - ten - den - tes, au - res tu - ae fi - ant in - ten -

tu - ae, fi - ant in - ten - den - tes, fi - ant au - res in - ten -

8 fi - ant au - res tu - ae in - ten - den - tes, fi - ant au - res tu - ae in - ten -

f
Fi - ant au - res tu - ae in - ten - den -

f
9 6 [6] 7 8 6 6 [6] 5 46

50

cl 1
p

fag 1
p

ob 1
p

p

p

p

den - tes

den - tes

den - tes

tes in vo - cem de - pre - ca - ti - o - nis

pp

p senza org

47 8
4 4

56

Flute 1: *p*

Clarinet 1: *p*

Bassoon 1: *p*

ob 1

pp

in vo - cem de - pre - ca - ti - o - nis

me - - - ae.

62

ob 1

cl 1

fag 1

pp

in vo - cem de - pre - ca - ti - o - nis

pp

in vo - cem de - pre - ca - ti - o - nis

8

me - - ae.

68

me - - ae.

me - - ae.

f Si ob-ser - va - veris in - i - qui -

f Si ob-ser - va - veris in - i - qui - ta - tes, in - i - qui - ta - tes Do - mi

f Tutti
col'org

75 a 2

f

Si ob-ser - va - veris in - i - qui - ta - tes,

f

Si ob-ser - va - veris in - i - qui - ta - tes, in - i - qui - ta - tes Do - mi - ne, si ob-ser -

8

ta - tes, in - i - qui - ta - tes Do - mi - ne, si ob-ser - va - ve - ris, Do - mi - ne, in - i - qui -

tr

ne si ob-ser - va - ve - ris, Do - mi - ne, si ob-ser -

tr

8

4 6 b 46 b5 4 3 b 6 5 46 4 3 [5] 4 6 [5]

82

in - i - qui - ta - tes Do - mi - ne, si ob - ser - va - ve - ris in - i - qui - ta - tes,

va - ve - ris, Do - mi - ne, si ob - ser - va - ve - ris, si ob - ser - va - ve - ris

ta - tes Do - mi - ne, si ob - ser - va - ve - ris in - i - qui - ta - tes, si ob - ser -

va - ve - ris in - i - qui - ta - tes, si ob - ser - va - ve - ris in - i - qui - ta - tes, si

[b]6 ♯2 [6] ♯2 [6] [b]6/2 ♯6

89

si ob-ser - va - ve-ris in - i - qui - ta - tes, si

in - i - qui - ta - tes Do - mi - ne, in - i - qui - ta - tes Do - mi - ne,

va - ve-ris in - i - qui - ta - tes, in - i - qui - ta - tes Do - mi - ne,

ob - ser - va - ve - ris, si ob-ser -

b6 b 9 8 b7 8 b10 b7 6 5 b

95

ob-ser - va - ve - ris in - i - qui - ta - tes, in - i - qui - ta - tes,

in - i - qui - ta - tes Do - mi - ne, in - i - qui - ta - tes, in - i - qui -

si ob - ser - va - ve - ris in - i - qui - ta - tes, in - i - qui -

va - ve - ris in - i - qui - ta - tes, in - i - qui - ta - tes, in - i - qui -

6 ♯2 [6] ♭ 6

101

si ob - ser - va - ve - ris in - i - qui - ta - tes Do - mi - ne,

ta - tes, si ob - ser - va - ve - ris in - i - qui - ta - tes,

ta - te si ob-ser-va - ve - ris in - i - qui - ta - tes Do - mi - ne, in - i - qui -

ta - tes, si ob-ser - va - veris, si ob-ser -

$\flat 6$ $\flat 5$ $\flat 4$ $\flat 3$ $\flat 2$ $\flat 1$ $\flat 7$ 6 5

107

quis su-sti - ne-bit?
 in - i - qui - ta-tes Do - mi-ne, si ob-ser - va - veris, quis su-sti - ne-bit?
 ta - tes, si ob-ser-va - ve - ris, quis su-sti - ne-bit?
 va - veris in - i - qui - ta-tes, quis su-sti - ne-bit? Quis?

[6] 2. 4 f f 6 4 6 4

122

pro - pi - ti - a - ti - o, a - pud te est pro - pi - ti - a - ti - o

pi - ti - a - ti - o, a - pud te est pro - pi - ti - a - ti - o

pi - ti - a - ti - o, a - pud te est pro - pi - ti - a - ti - o

pro - pi - ti - a - ti - o, a - pud te est pro - pi - ti - a - ti - o

4 9 7 b5 3
2 6 7 4 b7 f 6 6 b5

128

et pro - pter le - gem, propter le - gem tu - am su - sti - nu-i te, Do - mine, su -

et pro - pter le - gem, propter le - gem tu - am su - sti - nu-i te, Do - mine, su -

et pro - pter le - gem, propter le - gem tu - am su - sti - nu-i te, Do - mine, su -

et pro - pter le - gem, propter le - gem tu - am su - sti - nu-i te,

p $\frac{4}{2}$ $\frac{4}{6}$ - $\frac{6}{5}$ 6 8 2 6 6 7 6

134

p

p

a 2

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p Tutti cresc.

sti - nu - i, — qui - a a-pud te pro - pi - ti - a - ti - o est et

p Tutti cresc.

sti - nu - i, qui - a a-pud te pro - pi - ti - a - ti - o est et

p Tutti cresc.

sti - nu - i, — qui - a a-pud te pro - pi - ti - a - ti - o est et

p Tutti cresc.

Do - mi - ne, qui - a a-pud te pro - pi - ti - a - ti - o est, a-pud te, et propter

p Tutti cresc.

6 6 5 6 7 6 5 6 6 6 6 6 6 6 6 6 6 6

4 4 3 2 3 4 3 4 4 4 4 4 4 4 4 4 4 4

141

f
pro-pter le-gem tu - am te Do - mine su - sti - nu - i.

f
pro-pter le-gem tu - am te Do - mine, te Do - mine su - sti - nu - i.

f
pro-pter le-gem tu - am te Do - mine, te Do - mine su - sti - nu - i.

f
le - gem tu - am te Do - mine, te Do - mine su - sti - nu - i.

f *tr* *tr* Solo

$\frac{4}{7}$ $\frac{8}{3}$ 6 [2] 6 $\flat 7$ $\frac{4}{4}$ - $\frac{5}{3}$ $\frac{6}{5}$

147

153

8

ver - bo e - ius, spe - ra - vit in Do - mino a - ni - ma me - a, in Do - mino spe -

46 5 9 8 3 6 6 - # 4/4 6 46

167

fz fz fz

fz fz fz

fz fz fz

p

p

p

p Solo

A cu - sto - di - a ma - tu - ti - na us -

p

5# 4 6 6 6 5 # 1 1 1

173

ob 1
p

cl 1

fag 1

tr

tr

tr

que ad no - ctem spe - ret Is - ra-el, spe - ret Is - ra-el, spe - ret

vlc

vlne, org

1 1 1 6 4 6 46 6 6 2

180

cl 1
fz fz
fag 1
fz

tr

Is - ra-el in Do - mi - no, in Do - mi - no spe - ret Is - ra - el.

b6 8/6 7/5 b5/3 6/b5 6/b5 6 6/4 - b7

187

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a bass line with a few notes and rests.

Second system of musical notation, featuring vocal staves and piano accompaniment. The piano part continues with rests.

Third system of musical notation, primarily piano accompaniment. It features a complex texture with multiple voices in the piano part, including a bass line. Dynamics include *cresc.* and *f*.

Vocal line with lyrics: *p Tutti* *cresc.* *f*
 Qui - a a - pud Do - minum mi - se - ri - cor - di-a, et co - pi - o - sa re -

Vocal line with lyrics: *p Tutti* *cresc.* *f*
 Qui - a a - pud Do - minum mi - se - ri - cor - di-a, et co - pi - o - sa re -

Vocal line with lyrics: *p Tutti* *cresc.* *f*
 Qui - a a - pud Do - minum mi - se - ri - cor - di-a, et co - pi - o - sa re -

Vocal line with lyrics: *p Tutti* *cresc.* *f*
 Qui - a a - pud Do - minum mi - se - ri - cor - di-a, et co - pi - o - sa re -

Piano accompaniment for the vocal lines, including dynamics and markings like *p Tutti*, *cresc.*, *f Tutti*, and a *6* marking.

Più mosso

193

dem - pti-o a - pud e - um, et i - pse re - di - met Is - ra - el ex

dem - pti-o a - pud e - um, et i - pse re - di - met Is - ra - el ex

dem - pti-o a - pud e - um, et i - pse re - di - met Is - ra - el ex

dem - pti-o a - pud e - um, et i - pse re - di - met Is - ra - el ex

199

The first system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, some of which are beamed together. The middle staff is also in treble clef and contains chords. The bottom staff is in bass clef and contains single notes, some of which are beamed together.

The second system consists of two staves. The top staff is in treble clef and contains a melodic line with some rests. The bottom staff is in bass clef and contains a melodic line. A forte dynamic marking 'f' is present in both staves.

The third system is a grand staff with four staves. The top two staves are in treble clef and contain piano accompaniment with eighth and sixteenth notes. The bottom two staves are in bass clef and contain piano accompaniment with eighth and sixteenth notes.

o - mni-bus in - i - qui - ta - ti - bus e - ius, i - - pse, et

o - mni-bus in - i - qui - ta - ti - bus e - ius, i - - pse, et

o - mni-bus in - i - qui - ta - ti - bus e - ius, i - - pse, et

o - mni-bus in - i - qui - ta - ti - bus e - ius, i - - pse, et

6 6 8 #6 6

205

i - - pse re - - di - met Is - ra - el.

i - - pse re - - di - met Is - ra - el.

8 i - - pse re - - di - met Is - ra - el.

i - - pse re - - di - met Is - ra - el.

211

Qui - a a - pud e - - um re - dem - pti - o co - pi -

Qui - a a - pud e - - um re - dem - pti - o co - pi -

Qui - a a - pud e - - um re - dem - pti - o co - pi -

Qui - a a - pud e - - um re - dem - pti - o co - pi -

217

f **ff** **f** **ff** **f** **ff**

f **f**

f **ff** **f** **ff** **f** **ff**

f **ff** **f** **ff** **f** **ff**

o - - sa. I - - pse, et i - - pse re -

o - - sa. I - - pse, et i - - pse re -

o - - sa. I - - pse, et i - - pse re -

o - - sa. I - - pse, et i - - pse re -

f **ff** **f** **ff**

6
5

6
6

6

223

- di - met Is - ra - el, re - - di - met, re - di - met Is - ra -

- di - met Is - ra - el, re - - di - met, re - di - met Is - ra -

- di - met Is - ra - el, re - - di - met, re - di - met Is - ra -

- di - met Is - ra - el, re - - di - met, re - di - met Is - ra -

6
5

6
5

6
5

6
5

5

6
5

229

el, et i - pse re - di - met Is - ra - el.

el, et i - pse re - di - met Is - ra - el.

el, et i - pse re - di - met Is - ra - el.

el, et i - pse re - di - met Is - ra - el.

6
5

6
5

4 - 3

Solo

Andante maestoso

235

Musical score for the first system, measures 235-240. It features three staves: two treble clefs and one bass clef. The key signature has two flats. The time signature changes from 3/4 to 3/4. Dynamics include 'f' and 'a 2'.

Musical score for the second system, measures 240-245. It features two staves: one treble clef and one bass clef. Dynamics include 'f' and 'tr'.

Musical score for the third system, measures 245-255. It features three staves: two treble clefs and one bass clef. Dynamics include 'fz' and 'f'. There are sixteenth-note passages with '6' markings.

Musical score for the fourth system, measures 255-265. It features four staves: three treble clefs and one bass clef. The lyrics "Glo - ri-a Pa-tri," are written under the staves. Dynamics include 'f'.

Musical score for the fifth system, measures 265-270. It features two staves: one treble clef and one bass clef. Dynamics include 'f'. There are sixteenth-note passages with '6' markings.

241

glo - ri-a Fi-li-o et Spi-ri-tu-i San-cto, si-cut e-rat nunc et

glo - ri-a Fi-li-o et Spi-ri-tu-i San-cto, si-cut e-rat nunc et

glo - ri-a Fi-li-o et Spi-ri-tu-i San-cto, si-cut e-rat nunc et

glo - ri-a Fi-li-o et Spi-ri-tu-i San-cto, si-cut e-rat nunc et

6] 7 4 4 b7 p 6] 7 6 b7]

248

Allegro

semper

semper

semper

semper

et in sae - cu - la sae - cu -

f

255

a 2
f

f
8 et in sae - cu - la sae - cu - lo -

lo - rum, a - - - - -

tr vlc
vlne, org

262

Musical score for page 41, starting at measure 262. The score includes vocal lines and piano accompaniment. The piano part features trills and dynamic markings like "f" and "a 2". The vocal part includes the Latin text: "et in sae - cu - la sae - cu - rum, a - men, a - men, a - men, a - men,".

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The vocal line is written in a single staff with a soprano clef. The lyrics are written below the vocal line.

The piano part features several trills (tr) and dynamic markings (f) and accents (a 2). The vocal part includes the Latin text: "et in sae - cu - la sae - cu - rum, a - men, a - men, a - men, a - men,".

The score ends with a double bar line and the measure numbers 5, 6, and [6] indicated below the bass line.

269 a 2

f

et in sae - cu - la sae - cu - lo -

lo - rum, a - - - - -

- - - - - men, a - men, a -

a - men,

276

- rum, a - - men, a - - - -
 - - - - - men, a - - men,
 - - - - - men,
 et in sae - cu - la sae - cu -

10 10 10 10 10 5 6 - 6 5 6 6 6
 8 3 4 5 6 3 4 6 5 6 6 6

283

6 5 3 4 6 6 5 4 9 3 6 5 4 9 3 6 5 #

290

[6] 8 7 6 5 4 5 6 6 6 3 - 4 6

297

et in sae - cu - la sae - cu -

men,

men, a - - - - -

lo - - rum, a - - men,

6 3 6 6 b5 b6 5 2 [6] b b6 - 5 6

303

lo - rum, et in sae - cu - la sae - cu - a - et in sae - cu - la sae - cu - lo -

8/3 7 b5 b6 b [7] 7 6 [7#]

310

lo - rum, a - men, a - - - -

men, et in sae - cu -

- - - - - men,

rum, a - - - men, a - - - men,

6] 6 6 5 6 5 4 2 [6] 5

317

First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of two flats and a common time signature, and two piano accompaniment staves (treble and bass clefs). The vocal line contains six measures of music, including a whole note rest in the final measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Second system of musical notation, consisting of three empty staves (vocal, piano treble, and piano bass).

Third system of musical notation, consisting of three staves. The piano accompaniment is shown in detail, featuring trills (tr) in the right hand and a bass line in the left hand. The vocal line is present but mostly obscured by the piano notation.

Fourth system of musical notation, consisting of three staves. The vocal line is clearly visible, continuing the melody from the first system. The piano accompaniment is also present.

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

a - - - men, a - - - men, a - - - men, a - -

5 46 6 8 7 45 6 8 47 46 5 42 [6] 9 3

[6] 9 3

323

$\frac{4}{5}$ $\frac{4}{4}$ 6 $\frac{6}{3}$ $\frac{4}{3}$ $\frac{3}{3}$ 5 $\frac{6}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ 6 $\frac{b6}{3}$ $\frac{3}{3}$ $\frac{3}{3}$

330

et in sae - cu - la sae - cu - lo - rum, a -
 men, et
 rum, a - - - - -
 - - - - - men, a - men, a - men,
 6 - 5 6 8 7 5 6

337

in sae - cu - la sae - cu - lo - rum, a -

men,

et in

8 5 8 5 6 5 6
3 3 3 3 3 3 3 3 3 3 3 3 3 3

344

men,

men, a - men, a -

a -

sae - cu - la sae - cu - lo - rum, a -

6 6 7 8 6/4 6/4

351

et in sae - cu - la

- - men, a - - - - men, a - - - -

- - - - -

- - - - - men,

- - - - -

6
4

6
4

6
4

10
7

6

7

8

8
3

10
7

6

7

8

358

The first system consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a melodic line with various note values and rests. The middle staff also has a treble clef and contains a similar melodic line. The bottom staff has a treble clef and contains a bass line with mostly whole and half notes.

The second system consists of two staves. The top staff has a treble clef and contains a melodic line with some rests. The bottom staff has a bass clef and contains a bass line with mostly whole and half notes.

The third system consists of three staves. The top staff has a treble clef and contains a melodic line with several trills marked 'tr'. The middle staff has a treble clef and contains a similar melodic line with trills. The bottom staff has a bass clef and contains a bass line with mostly whole and half notes.

The fourth system features a vocal line with lyrics. The lyrics are: sae - cu - lo - rum, a - - - - men,

The fifth system features a vocal line with lyrics. The lyrics are: - - - - men, et in

The sixth system features a vocal line with lyrics. The lyrics are: men, et in sae - cu - la sae - cu - lo -

The seventh system features a vocal line with lyrics. The lyrics are: et in sae - cu - la sae - cu - lo - rum, a - -

The eighth system features a bass line with figured bass notation. The figures are: 8 6 6 3 4 6 6 6 6 5 3 4 6

366

a - - - men, et in sae - cu-la

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

rum, a - - - - -

- - - - - men, et in sae - cu -

6 6 8 8
4 4 3 3 *tasto solo*

374

sae - cu - lo - rum, a - - -
 la sae - cu - lo - rum, a - - -
 la sae - cu - lo - rum, a - - -

382

- - - - - men, a - men, et in sae -

- - - - - men, a - men, a - men, et in sae - cu -

- - - - - men, a - men, a - - - -

- - - - - men, et in sae - cu -

4 3 5 6 3 6 7 6

390

- cu-la_____ sae - cu - lo - rum, a - men,
 la sae - cu - lo - - rum, a - men,
 - - - - - men, a - men, et in
 la sae - cu - lo - - rum, a - men, et in sae -

clno 1
 ff ff
 ff
 tr ff ff
 ff
 ff
 ff
 ff
 3 6 7 3 7 6 5 4 6 4 3 ff

397

ff et in sae - cu - la sae - cu - lo - rum, **p** a - men.

ff et in sae - - cu - la sae - cu - lo - rum, **p** a - men.

sae - cu - la, et in sae - cu - la sae - cu - lo - rum, **p** a - men.

- cu - la, et in sae - cu - la sae - cu - lo - rum, **p** a - men.

org ^{vlc, vlne}