

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Si consistant · Unam petii
HerEy 86/43

Offertorium (De Tempore)

*2 T, 2 B (solo), S, A, T, B (coro), 2 ob, 2 fag, 2 cor (C),
2 clno (C), timp (C-G), 2 vl, vla, vlc, b, harm, org*

edited by Wolfgang Esser-Skala

Full score

Esser
Skala
Edition



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Edited by Wolfgang Esser-Skala ·  0000-0002-7350-4045.

Music engraving by LilyPond 2.24.4 (<https://www.lilypond.org>) and EES Tools v2026.01.0.

Front matter typeset with Source Sans and Fredericka the Great.

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Archival Resource Key: **ark:68748/e1jle86**

 [edition-esser-skala/eybler-sacred-music](https://doi.org/10.21203/rs.3.rs-5265d62/eeed13efb4dae8333d)

v2026.02.0, 2026-02-28 (98058be7b6cd5ed5265d62eeed13efb4dae8333d)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cor	horn
fag	bassoon
harm	Harmonium
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola
vlc	violoncello

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	571
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1805
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 17 pages
A2	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	569/3
	<i>Category</i>	autograph manuscript
	<i>Date</i>	no later than 1827
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 5 pages
C1	<i>Library</i>	A-Wn

	<i>Shelfmark</i>	HK.2145
	<i>Category</i>	print
	<i>Date</i>	1827
	<i>RISM ID</i>	991018075
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328856
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 5013
C2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	F4.Baden.81
	<i>Category</i>	print
	<i>Date</i>	1827
	<i>RISM ID</i>	654000116
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14266098
	<i>Notes</i>	20 parts (S, A, T 1, T 2, B 1, B 2, ob 1, ob 2, fag 1, fag 2, cor 1, cor 2, clno 1, clno 2, timp, vl 1, vl 2, vla, vlc/b, org); Tobias Haslinger, Wien, plate number 5016

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>
–	–	The 1805 version of this work (A1 , HerEy 86) comprises the first section (“Si consistant”, 45 bars), a middle section (“Unam petii”, 69 bars) for harmonium (denoted “Baritono”) and male choir (TTBB), and the final section (“Si consistant”, 43 bars). By contrast, the 1827 versions (A2 and prints) replace the harmonium in the middle section by 2 ob, 2 fag, and 2 cor. Version 1827a, represented by A2 (HerEy 43), is similar to A1 : It lacks bars 71–75 and is therefore five bars shorter (i.e., 64 bars in total). Moreover, in bar 70, there are slight changes to the choir. By contrast, version 1827b, represented by C1 and C2 , contains an even shorter middle section (31 bars in total), which lacks bars 77–109. Thus, when performing this version, one has to jump from the end of bar 76 to the beginning of the final section (as indicated by the segnos), and the male choir has to sing the 1st ♫.
–	cor	In the first and final section, cor only appear in C1 and C2 .
9	clno 1	1st ♫ in C2 : c'4
28	fag 2	3rd ♫ in C2 : e♭4
32	T	4th ♫ in C2 (only T 1): e♭'4
34	cor 1	3rd ♫ in C2 : c''4

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
46	–	tempo indication in C2 : “Adagio cantabile”
65	T 1	C1 contains grace notes on the 9th (f♯) and 11th (e) ♪.
115	coro	The 1st ♪ is only to be sung if version 1827b of the middle section is performed.
124–152	–	In A1 , these bars are indicated by <i>vide</i> marks referring to bars 11–39 of the first section.

Lyrics

Si consistant adversum me castra,
non timebit cor meum.

Si exurgat adversum me proelium,
in hoc ego sperabo.

Unam petii a Domino,
hanc requiram a Domino,
ut inhabitem in domo Domini
omnes dies vitae meae.

(Psalms 27(26):3,4)

Acknowledgements

Permission of the Schottenstift Abbey Archive to use their archival materials for this edition is gratefully acknowledged. We thank Dr. Maximilian Alexander Trofaier for assistance in obtaining these documents.

86/43 Si consistent

Allegro spirituoso

Oboe I, II

Musical staff for Oboe I, II. Treble clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

Fagotto I, II

Musical staff for Fagotto I, II. Bass clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G2, B-flat3, and E-flat4.

Corno I, II
in C

Musical staff for Corno I, II in C. Treble clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

Clarino I, II
in C

Musical staff for Clarino I, II in C. Treble clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

Timpani
in C-G

Musical staff for Timpani in C-G. Bass clef, common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G2 and C3.

I
Violino

Musical staff for Violino I. Treble clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

II

Musical staff for Violino II. Treble clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

Viola

Musical staff for Viola. Alto clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

Soprano

Musical staff for Soprano. Treble clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

Si con -

Alto

Musical staff for Alto. Treble clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

Si con -

Tenore

Musical staff for Tenore. Treble clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

Si con -

Basso

Musical staff for Basso. Bass clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

Si con -

Organo,
Violoncello
e Bassi

Musical staff for Organo, Violoncello e Bassi. Bass clef, key signature of two flats (B-flat, E-flat), common time (C). The staff contains a series of chords, starting with a forte (f) dynamic. The notes are G3, B-flat3, and E-flat4.

f Solo

3

si - stant ad - ver - sum me ca - stra, si ex - ur - gat ad - ver - sum me

si - stant ad - ver - sum me ca - stra, si ex - ur - gat ad - ver - sum me

8

si - stant ad - ver - sum me ca - stra, si ex - ur - gat ad - ver - sum me

si - stant ad - ver - sum me ca - stra, si ex - ur - gat ad - ver - sum me

Tutti
47
2

[8]
b

47
2

6

proe - li um, non ti - me - bit, non ti - me - bit, non ti -

proe - li um, non ti - me - bit, non ti - me - bit, non ti -

proe - li um, non ti - me - bit, non ti - me - bit, non ti -

proe - li um, non ti - me - bit, non ti - me - bit, non ti -

[8]
b

6 6
4

5 6

9

fz

fz

fz

tr

me - bit, ti - me - bit cor me - um, non, non ti - me - bit cor

me - bit, ti - me - bit cor me - um, non, non ti - me - bit cor

me - bit, ti - me - bit cor me - um, non, non ti - me - bit cor

me - bit, ti - me - bit cor me - um, non, non ti - me - bit cor

6 6 6 6 4 6 4 7 6 4

12

fz

fz

fz

fp

me - um, non, non ti - me - bit cor me - um, si ex -

me - um, non, non ti - me - bit cor me - um, si ex -

me - um, non, non ti - me - bit cor me - um, si ex -

me - um, non, non ti - me - bit cor me - um, si ex -

$\frac{6}{4}$ $\frac{7}{6}$ $\frac{6}{4}$

15

18

fz **fz**

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

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

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

ra - bo, si ex - ur - gat ad - ver - sum me proe - li - um, in

ra - bo, si ex - ur - gat ad - ver - sum me proe - li - um, in

ra - bo, si ex - ur - gat ad - ver - sum me proe - li - um, in

ra - bo, si ex - ur - gat ad - ver - sum me proe - li - um, in

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

6

21

fz

fz

f

f

f

f

f

f

hoc e - go spe - ra - bo, si con - si - stant ad - ver - sum me

hoc e - go spe - ra - bo, si con - si - stant ad - ver - sum me

hoc e - go spe - ra - bo, si con - si - stant ad - ver - sum me

hoc e - go spe - ra - bo, si con - si - stant ad - ver - sum me

f

[6] 7 6 [5] 7
b5 b b 4 b b2

24

ca - stra, si ex - ur - gat ad - ver - sum me proe - li-um, non ti -

ca - stra, si ex - ur - gat ad - ver - sum me proe - li-um, non ti -

ca - stra, si ex - ur - gat ad - ver - sum me proe - li-um, non ti -

ca - stra, si ex - ur - gat ad - ver - sum me proe - li-um, non ti -

[8]
6
7
6
[5]
7
[8]
6

27

fz

fz *

fz

fz

fz

fz

me - bit, ti - me - bit cor me - - um, non ti - me - bit cor me - -

fz

me - bit, ti - me - bit cor me - - um, non ti - me - bit cor me - -

fz

me - bit, ti - me - bit cor me - - um, non ti - me - bit cor me - -

fz

me - bit, ti - me - bit cor me - - um, non ti - me - bit cor me - -

fz

6 6 6 6 6 6 6 7 4 4

33

ff fz

ff fz

fz fz fz

ff fz

ff fz

a 2

ff fz

ff fz

ff fz

ff fz

fz

ff

non, non ti - me - bit cor me - um.

ff

non, non ti - me - bit cor me - um.

ff

non, non ti - me - bit cor me - um.

ff

non, non ti - me - bit cor me - um.

ff fz Solo

7/4 [7] 4

36

Musical score for page 13, starting at measure 36. The score is in 4/4 time and features a piano accompaniment with multiple staves. The key signature has two flats (B-flat and E-flat). The score includes various dynamics, including *fz* (forzando), and articulation marks like *tr* (trills). The bottom system shows a bass line with a *fz* dynamic and figured bass notation: | 7 2, | \flat 7 4, | 6 4, | 5 4.

42

The musical score is written in B-flat major (two flats) and 4/4 time. It begins at measure 42. The piano accompaniment is divided into two systems. The first system includes a grand staff (treble and bass clefs) and a single bass clef staff. The second system includes a grand staff and a single bass clef staff. The vocal line consists of four staves, all in treble clef. The first two staves of the vocal line are empty. The piano accompaniment features a complex bass line with triplets and sixteenth notes. The score ends with a double bar line and repeat signs.

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

Unam petii (1805 version)

Adagio cantabile

T 1

T 2

B 1

B 2

Baritono

p

=

50

f Solo

U-nam pe - ti - i a

f Solo

U-nam pe - ti - i a

f Solo

U-nam pe - ti - i a

f Solo

U-nam pe - ti - i a

f

dolce

f

55

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram

60

qui - ram a Do - mi - no, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus

qui - ram a Do - mi - no, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus

qui - ram a Do - mi - no, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus

qui - ram a Do - mi - no, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus

65

o - mnibus vi - tae me - ae, u - nam pe - ti-i, hanc re -

o - mnibus vi - tae me - ae, hanc, hanc re -

o - mnibus vi - tae me - ae, hanc, hanc re -

o - mnibus vi - tae me - ae, hanc re -

||

69

qui - ram, ut in - ha - bi - tem in do - mo, in do - mo Do - mi - ni di - e - bus

qui - ram, in do - mo ut in - ha - bi - tem, in do - mo Do - mi - ni di - e - bus

qui - ram, in do - mo ut in - ha - bi - tem, in do - mo Do - mi - ni di - e - bus

qui - ram, ut in - ha - bi - tem in do - mo Do - mi - ni di - e - bus

73

o - mnibus vi - tae me - ae, ut in - ha - bi - tem in do - - - mo

o - mnibus vi - tae me - ae, ut in - ha - bitem in do - - - mo

o - mnibus vi - tae me - ae, ut in - ha - bitem in do - mo, do - - - mo

o - mnibus vi - tae me - ae, ut in - ha - bi - tem in do - - - mo

77

Do - - mi - ni, hanc re - qui - ram, hanc re - qui - ram, hanc re -

Do - - mi - ni, hanc re - qui - ram, hanc re - qui - ram, hanc re -

Do - - mi - ni, hanc re - qui - ram, hanc re - qui - ram, hanc re -

Do - - mi - ni, hanc re - qui - ram, hanc re - qui - ram, hanc re -

81

qui-ram a Do - mi - no.

qui-ram a Do - mi - no.

qui-ram a Do - mi - no.

qui-ram a Do - mi - no.

||

85

f
U - nam pe - ti - i, u - nam pe - ti - i, u - nam

f
U - nam pe - ti - i, u - nam pe - ti - i,

f
U - nam pe - ti - i, u - nam pe - ti - i, u - nam

f
U - nam pe - ti - i, u - nam pe - ti - i,

89

pe - ti - i a Do - mino, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus
 u - nam pe - ti - i a Do - mino, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus
 pe - ti - i a Do - mino, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus
 u - nam pe - ti - i a Do - mino, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus

93

o - mnibus vi - tae me - ae, vi - tae me - ae. U - nam pe - ti - i a
 o - mnibus vi - tae me - ae, vi - tae me - ae. U - nam pe - ti - i a
 o - mnibus vi - tae me - ae, vi - tae me - ae. U - nam pe - ti - i a
 e - bus vi - tae me - ae, vi - tae me - ae. U - nam pe - ti - i a

98

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, ut in -

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, ut in -

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, ut in -

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, ut in -

103

ha - bi - tem in do - - - mo Do - - - mi - ni, hanc re -

ha - bitem in do - - - mo Do - - - mi - ni, hanc re -

ha - bitem in do - mo, do - - - mo — Do - - - mi - ni, hanc re -

ha - bi - tem in do - - - mo Do - - - mi - ni,

107

qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi - no.

qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi - no.

qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi - no.

hanc re - qui - ram, hanc re - qui - ram a Do - mi - no.

cresc. *f* *f* *f* *fz*

111

fz *fz*

Unam petii (1827 versions)

Larghetto cantabile

ob 1, 2 *p* *fp* *fp*

fag 1, 2 *fp* *fp*

cor 1, 2 *fp* *fp*

T 1

T 2

B 1

B 2



50 *fz* *p* *f* *p* *fp*

fz *p* *f* *p* *fp*

fz *f* *p* *fp*

f Solo U-nam pe - ti - i a

f Solo U-nam pe - ti - i a

f Solo U-nam pe - ti - i a

f Solo U-nam pe - ti - i a

55

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, hanc re -

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, hanc re -

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, hanc re -

Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - qui - ram, hanc re - qui - ram, hanc re -

p *cresc.* *f*

60

qui - ram a Do - mi - no, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus

qui - ram a Do - mi - no, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus

qui - ram a Do - mi - no, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus

qui - ram a Do - mi - no, ut in - ha - bitem in do - mo Do - mi - ni di - e - bus

p *cresc.*

65

8

f o - mnibus vi - tae me - ae, **p** u - nam pe - ti-i, hanc re -

f o - mnibus vi - tae me - ae, **p** hanc, hanc re -

f o - mnibus vi - tae me - ae, **p** hanc, hanc re -

f o - mnibus vi - tae me - ae, **p** hanc re -



69

8

qui - ram, ut in - ha - bi - tem in do - - mo Do - - mi -

qui - ram, in do - mo, in - do - - mo Do - - mi -

qui - ram, in do - mo ut in - do - - mo Do - - mi -

qui - ram, ut in - do - - mo Do - - mi -

73 *ob 1*
dolce
fag 1
dolce
f
f

p *f* *ff*
 ni, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi -
p *f* *ff*
 ni, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi -
p *f* *ff*
 ni, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi -
p *f* *ff*
 ni, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi -

77 *f* *fz*
f *fz*
f *fz fz*
fz
 no.
 no.
 no.
 no.

81

fz *p* *ten.* *ten.* *ten.*

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

U-nam pe - ti-i, u-nam pe - ti-i, u - nam pe - ti - i a Do-mino, ut in -
 U-nam pe - ti-i, u-nam pe - ti-i, u - nam pe - ti - i a Do-mino, ut in -
 U-nam pe - ti-i, u-nam pe - ti-i, u - nam pe - ti - i a Do-mino, ut in -
 U-nam pe - ti-i, u-nam pe - ti-i, u - nam pe - ti - i a Do-mino, ut in -

86

fz *pp* *fz* *pp* *fz* *pp* *fz* *pp*

ha - bitem in do - mo Do-mini di - e - bus o - mnibus vi - tae me - ae, vi - tae me - ae.
 ha - bitem in do - mo Do-mini di - e - bus o - mnibus vi - tae me - ae, vi - tae me - ae.
 ha - bitem in do - mo Do-mini di - e - bus o - mnibus vi - tae me - ae, vi - tae me - ae.
 ha - bitem in do - mo Do-mini di - e - bus vi - tae me - ae, vi - tae me - ae.

91

f U - nam pe - ti - i a Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - *p*

f U - nam pe - ti - i a Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - *p*

f U - nam pe - ti - i a Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - *p*

f U - nam pe - ti - i a Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re - *p*

96

qui - ram, hanc re - qui - ram, ut in - ha - bi - tem in do - - mo Do - - mi -

qui - ram, hanc re - qui - ram, ut in - ha - bitem in do - - mo Do - - mi -

qui - ram, hanc re - qui - ram, ut in - ha - bitem in do - mo, do - - mo Do - - mi -

qui - ram, hanc re - qui - ram, ut in - ha - bi - tem in do - - mo Do - - mi -

101

ob 1
p dolce
cresc.
f

fag 1
p dolce
cresc.
f

8 ni, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi -

8 ni, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi -

ni, hanc re - qui - ram, hanc re - qui - ram, hanc re - qui - ram a Do - mi -

ni, hanc re - qui - ram, hanc re - qui - ram a Do - mi -

p cresc. f



105

f fz p

f fz p

no.

no.

no.

no.

Si consistant (II)

115 **Tempo primo**

ob
1, 2

fag
1, 2

cor
1, 2

clno
1, 2

timp

1
vl

2
vla

S
no. **T 1 *** **P Tutti** Si con - si - stant ad - ver - sum me

A
no. **T 2 *** **P Tutti** Si con - si - stant ad - ver - sum me

T
no. **B 1 *** **P Tutti** Si con - si - stant ad - ver - sum me

B
no. **B 2 *** **P Tutti** Si con - si - stant ad - ver - sum me

org
vlc
b **p Solo** **Tutti**

117

Musical notation for measures 117-118, top system. Treble and bass clefs with chords and stems.

Musical notation for measures 117-118, second system. Treble clef with a long note and a whole rest.

Musical notation for measures 117-118, third system. Bass clef with a tremolo effect and a whole rest.

Musical notation for measures 117-118, fourth system. Grand staff with piano accompaniment.

ca - stra, si con - si - stant ad - ver - sum me

Musical notation for measures 117-118, fifth system. Treble clef with lyrics.

ca - stra, si con - si - stant ad - ver - sum me

Musical notation for measures 117-118, sixth system. Treble clef with lyrics.

ca - stra, si con - si - stant ad - ver - sum me

Musical notation for measures 117-118, seventh system. Treble clef with lyrics.

ca - stra, si con - si - stant ad - ver - sum me

Musical notation for measures 117-118, eighth system. Bass clef with lyrics.

Musical notation for measures 117-118, ninth system. Bass clef with piano accompaniment.

119

First system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *cresc.* marking and ends with a *f* dynamic. The piano accompaniment also starts with *cresc.* and ends with *f*. The key signature is B-flat major and the time signature is 4/4.

Second system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both ending with *f*.

Third system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both ending with *f*.

Fourth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both ending with *f*.

Fifth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both ending with *f*.

Sixth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both ending with *f*.

Seventh system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both ending with *f*.

Eighth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both ending with *f*.

Ninth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both ending with *f*.

4

4

f
7
4

ca - stra, si ex - ur - gat ad - ver - sum me proe - li - um, non ti -
 ca - stra, si ex - ur - gat ad - ver - sum me proe - li - um, non ti -
 ca - stra, si ex - ur - gat ad - ver - sum me proe - li - um, non ti -
 ca - stra, si ex - ur - gat ad - ver - sum me proe - li - um, non ti -

122

fz

fz

fz

fp

me - bit, ti - me - bit cor me - um, non, non ti - me - bit cor

me - bit, ti - me - bit cor me - um, non, non ti - me - bit cor

me - bit, ti - me - bit cor me - um, non, non ti - me - bit cor

me - bit, ti - me - bit cor me - um, non, non ti - me - bit cor

6 6 6 4 6 4 7/6 4

125

fz

fz

fz

fp

me - um, non, non ti - me - bit cor me - um, si ex -

me - um, non, non ti - me - bit cor me - um, si ex -

me - um, non, non ti - me - bit cor me - um, si ex -

me - um, non, non ti - me - bit cor me - um, si ex -

6/4

7/4

128

fz fz fz

fz fz fz

fz

fz

fz

fz fz fz f

fz fz fz f

fz fz fz f

ur - gat ad - ver - sum me proe - li - um, in hoc e - go spe -

ur - gat ad - ver - sum me proe - li - um, in hoc e - go spe -

ur - gat ad - ver - sum me proe - li - um, in hoc e - go spe -

ur - gat ad - ver - sum me proe - li - um, in hoc e - go spe -

fz fz fz f

$\frac{4}{2}$ $b6$ f
[6]
b5

131

Musical notation for the first system, including treble and bass staves. The first measure contains a whole rest in both staves. The second and third measures feature a forte (*fz*) dynamic marking. The key signature is B-flat major, and the time signature is 4/4.

Empty musical staves for the second system, consisting of two treble staves and one bass staff.

Piano accompaniment for the third system, including treble and bass staves. The right hand features a complex melodic line with sixteenth and thirty-second notes. The left hand provides harmonic support with chords. Dynamic markings of *fz* are present throughout the system.

Vocal lines for the third system, including treble and bass staves with lyrics: *ra - bo, si ex - ur - gat ad - ver - sum me proe - li - um, in*. The lyrics are repeated across three different vocal parts.

Piano accompaniment for the fourth system, including a bass staff with dynamic markings of *fz*. A page number '6' is located at the bottom center of the page.

134

fz

fz

f

f

f

f

f

hoc e - go spe - ra - bo, si con - si - stant ad - ver - sum me

hoc e - go spe - ra - bo, si con - si - stant ad - ver - sum me

hoc e - go spe - ra - bo, si con - si - stant ad - ver - sum me

hoc e - go spe - ra - bo, si con - si - stant ad - ver - sum me

f

[6] 7 6 [5] 7
b5 b b b2

137

ca - stra, si ex - ur - gat ad - ver - sum me proe - li-um, non ti -

ca - stra, si ex - ur - gat ad - ver - sum me proe - li-um, non ti -

ca - stra, si ex - ur - gat ad - ver - sum me proe - li-um, non ti -

ca - stra, si ex - ur - gat ad - ver - sum me proe - li-um, non ti -

[8]
6
7
6
[5]
7
[8]
6

140

fz

fz *

fz

fz

fz

fz

me - bit, ti - me - bit cor me - - um, non ti - me - bit cor me - -

fz

me - bit, ti - me - bit cor me - - um, non ti - me - bit cor me - -

fz

me - bit, ti - me - bit cor me - - um, non ti - me - bit cor me - -

fz

me - bit, ti - me - bit cor me - - um, non ti - me - bit cor me - -

fz

6 6 6 6 6 6 6 7 4 4

143

153