

# Eybler. Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Hæc est dies**

HerEy 89

Offertorium (in Festo Sanctæ Theresiæ)

*T (solo), S, A, T, B (coro), 2 ob, 2 clno (D), timp (D-A),  
2 vl, vla, vla d'amore solo, vlc solo, b, org*

edited by Wolfgang Esser-Skala

*Full score*



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

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# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>clno</b>	clarion
<b>ob</b>	oboe
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>vl</b>	violin
<b>vla</b>	viola
<b>vla d'amore</b>	Viola d'amore
<b>vlc</b>	violoncello

## Sources

<b>A1</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 735/1
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1800-10
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 37 pages

## 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:

Bar	Staff	Description
–	–	Eybler reworked the two movements of this work into the offertory <i>Summe Deus</i> (HerEy 90, 1818) and the gradual <i>Te summe Jesu</i> (HerEy 49, 1809), respectively. To this end, he changed the lyrics and introduced several major changes (drafts of which also appear in <b>A1</b> ). Revision of first movement to HerEy 90: (1) Eybler deleted bars 61f and 91, replaced bars 96f with one new bar, and deleted bars 157f and 180–185, thereby shortening the movement from 212 to 200 bars. (2) He added parts for two bassoons and a mixed chorus. (3) He replaced the solo viola d’amore with a solo violin. Revision of second movement to HerEy 49: (1) Eybler replaced bars 232–234, 257f, and 278–291 with 11, 8, and 36 bars, respectively, thereby extending the movement from 79 to 115 bars. (2) He added parts for two bassoons.
–	org	bass figures added by editor
1	–	tempo indication missing in <b>A1</b> , here derived from HerEy 90

## Lyrics

Haec est dies  
qua candidae instar columbae  
spiritus Theresiae  
ad sacra templa caelitum se transtulit.

Sponsique voces audiit:  
Veni soror de vertice carmeli,  
ad agni nuptias veni,  
ad gloriae coronam veni.

Te sponse Jesu,  
te sponse virginum  
beati ordines adorent  
et nuptiali cantico laudent  
per cuncta saecula.

(Cantus Index a01576)

## Acknowledgements

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## 89 Hæc est dies

[Allegro maestoso]

*Oboe I, II*

*Clarino I, II*  
*in D*

*Timpani*  
*in D-A*

*I*  
*Violino*

*II*

*Viola*

*Viola d'amore*  
*solo*

*Violoncello*  
*solo*

*Tenore*

*Organo*  
*e Bassi*

This musical score is for page 2 of a piece, featuring piano accompaniment and a vocal line. The key signature is D major (two sharps) and the time signature is 4/4. The piano part is written for a grand staff (treble and bass clefs) and includes a lower bass line. The vocal line is in a single treble clef. The score consists of three measures. The piano accompaniment is complex, with multiple voices in both hands, including arpeggiated chords and moving lines. The vocal line is sparse, with notes and rests. The lower bass line provides a steady rhythmic foundation. The page number '2' is in the top left corner. The measure numbers '4', '6', and '8' are written below the piano part staves.

4

6

6

8

7

pp

pp

pp

8

pp

11

This musical score page contains measures 11, 12, and 13 of a piece in D major. The score is arranged for piano and three voices. The piano part is written in a grand staff (treble, middle, and bass clefs). The three voices are represented by three separate staves, each with a treble clef. The key signature is D major (two sharps). Measure 11 shows the piano playing a series of chords in the right hand and single notes in the left hand. Measures 12 and 13 feature more complex piano textures, including triplets and sixteenth-note runs in the right hand, while the voices enter with simple melodic lines. The page number '11' is written above the first voice staff.



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano and guitar. The score is in the key of D major (indicated by two sharps, F# and C#) and 4/4 time. The piano part is written in the treble and bass staves, while the guitar part is written in the treble and bass staves. The score is divided into three measures. The first measure shows the piano playing a series of chords (F#m, D, F#m, D) and the guitar playing a series of chords (F#m, D, F#m, D). The second measure shows the piano playing a series of chords (F#m, D, F#m, D) and the guitar playing a series of chords (F#m, D, F#m, D). The third measure shows the piano playing a series of chords (F#m, D, F#m, D) and the guitar playing a series of chords (F#m, D, F#m, D). The score is marked with a "Solo" in the piano part and a "8" in the guitar part.

17

8

20

7

pizz.

6  
4

5  
3

[8] dolce

23

The musical score consists of nine staves. The first three staves are for a vocal line. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains three measures: the first measure has a whole rest; the second measure has a whole note G5 with a piano (pp) dynamic marking below it; the third measure has a whole note G5. The second and third staves are empty. The next four staves are for a piano accompaniment. The fourth staff has a treble clef and contains three measures of whole notes: G4, A4, and B4. The fifth staff has a treble clef and contains three measures of whole notes: G4, A4, and B4. The sixth staff has a bass clef and contains three measures of whole notes: G3, A3, and B3. The seventh staff has a treble clef and contains three measures of eighth-note chords: G4-A4-B4, G4-A4-B4, and G4-A4-B4. The eighth staff has a treble clef and contains three measures of eighth-note chords: G4-A4-B4, G4-A4-B4, and G4-A4-B4. The ninth staff has a bass clef and contains three measures of eighth-note chords: G4-A4-B4, G4-A4-B4, and G4-A4-B4. The score ends with a double bar line.

pp

6  
5

6  
5

26

7 7 arco 47 sf

29

The musical score consists of eight staves. The first three staves are for a single melodic line, likely a flute or violin. The next three staves are for a piano, with the right hand playing a complex texture of triplets and sixteenth notes, and the left hand playing a simpler bass line. The final two staves are for a single melodic line, likely a cello or bass. The score is in D major (two sharps) and 4/4 time. The dynamics range from piano (p) to forte (f). The piano part includes a complex texture with triplets and sixteenth notes. The bass line is simple, with a final measure showing a 6/4 chord and a 7/5 chord.

6  
4

—

—

f  
7  
5

[illegible]

37

can - di-dae in - star co - lum - bae spi - ri - tus The - re - si - ae ad

6  
4

5  
3



41

sa - cra tem - pla spi - ri-tus se trans - tu - lit, se

45

**Vocal Line:**

- Measure 45: Rest
- Measure 46: Rest
- Measure 47: **f** (forte), quarter note, then a sixteenth-note triplet.
- Measure 48: Rest

**Piano Accompaniment:**

- Grand Staff (Treble and Bass Clef):**
  - Measure 45: Rest
  - Measure 46: **f** (forte), quarter note, then a sixteenth-note triplet.
  - Measure 47: **f** (forte), quarter note, then a sixteenth-note triplet.
  - Measure 48: **p** (piano), quarter note, then a sixteenth-note triplet.
- Separate Bass Line:**
  - Measure 45: Rest
  - Measure 46: **f** (forte), quarter note, then a sixteenth-note triplet.
  - Measure 47: **f** (forte), quarter note, then a sixteenth-note triplet.
  - Measure 48: **p** (piano), quarter note, then a sixteenth-note triplet.

**Lyrics:**

trans - tu - lit. Haec est

**Measure 8:**

trans - tu - lit. Haec est

49

p

8 di - es qua can - di-dae in - star co - lum - bae spi - ri-tus The -

6 6 7<sup>#</sup>

53

re - si - ae se trans - tu - lit, ad

6 f # p 7 #

57

sa

6  
4

7  
#

6  
4

60

This musical score page contains measures 60, 61, and 62. It is written for piano and guitar in the key of D major (two sharps). The piano part is a grand staff with four staves. Measures 60 and 61 feature a melody in the right hand and a bass line in the left hand, with chords in the middle staves. Measure 62 continues the melody and bass line. The guitar part consists of two staves. Measure 60 has a whole rest in the treble and a whole note D5 in the bass. Measures 61 and 62 feature a continuous eighth-note triplet pattern in the treble and a bass line with whole notes and eighth notes. The score includes various musical notations such as rests, notes, beams, slurs, and triplets.

63

18)

8

cra, sa - cra tem - pla

47

66

cael - li - tum, qua in - star can - di - dae co -

pizz.

6 4 5 # 6 5



69

lum - bae ad sa - cra, sa - cra cae - li - tum tem - pla The -

6  
5

72

The musical score is written in D major (two sharps) and 4/4 time. It begins at measure 72. The vocal line (soprano) has lyrics: "re - si-ae, The - re - si-ae se trans - - -". The piano accompaniment consists of a grand staff (treble and bass clefs) and a cello/bass line (bass clef). The piano part features a melodic line in the right hand and a bass line in the left hand. The cello/bass line is marked "arco" and includes figured bass notation (6 5) under the final two measures.

re - si-ae, The - re - si-ae se trans - - -

arco

6 5 6 5

75

tu-lit, The re - si - ae

8)

6

78

*f*

*f*

*sfp* *fp* *fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *fp* *fp* *f*

*f*

8 spi - ri - tus, ad tem - pla cae - li - tum The - re - si - ae spi - ri -

*f* *f* *fp* *fp* *fp* *fp* *f*

6 4 — 7 # 6 5 7 # 6 5 7 #

83

*f*

*f*

*f*

*f*

*arco*

*f*

*tus.*

6

#

6

5

86

87

88

89

Spon -

6/4

5#

p

5#

90

*p*

si - que vo - ces au - di - it: ve - ni so - ror, spon -

6  
4

5  
#

—

9  
4

8  
3

6

5  
#

95

si - que vo - ces au - di - it: ve - ni so - rar de ver - ti - ce car -

6  
4

5  
#

6

9  
4

6

6



100

me - li, de ver - ti - ce car - me - li, ve - ni so - ror,

6 6 6 6 5 5 6 5

105

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*Solo*

8 ve - ni so - ror, ve - ni, ve - ni, ad

6 4 5 # 6 4 5 # 6 4 5 #

*mf*

110

a - gni nu - pti-as ve - ni, ad glo - ri - ae co - ro - nam, ad

114

a - gni nu - ptias, ad glo - ri - ae co - ro - nam de

118

ver - ti - ce car - me - li.

6 6

121

This musical score page contains measures 121 through 124. It is written for piano and voice. The piano part is in G major and 4/4 time, featuring a complex texture with multiple staves. The vocal part consists of two staves. The score includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo) in the piano part, and *pp* (pianissimo) in the vocal part. The key signature is G major (one sharp). The time signature is 4/4. The score is written for piano and voice.

pp

pp

pp

pp

125

This musical score page contains measures 125 through 128. It features a piano accompaniment and a vocal line. The piano part is written for a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The vocal line is written in a single staff with a treble clef and the same key signature. The piano accompaniment includes a variety of rhythmic patterns, including eighth and sixteenth notes, and some triplet markings. The vocal line consists of whole and half notes, with some rests. The page number 125 is located at the top left of the first staff.

Measure 125: The piano part begins with a whole note chord (F#4, C#5) in the right hand and a whole note chord (F#2, C#3) in the left hand. The vocal line has a whole note rest.

Measure 126: The piano part continues with a whole note chord (F#4, C#5) in the right hand and a whole note chord (F#2, C#3) in the left hand. The vocal line has a whole note rest.

Measure 127: The piano part features a quarter note F#4 in the right hand and a quarter note F#2 in the left hand, followed by a quarter note C#5 in the right hand and a quarter note C#3 in the left hand. The vocal line has a whole note rest.

Measure 128: The piano part features a quarter note F#4 in the right hand and a quarter note F#2 in the left hand, followed by a quarter note C#5 in the right hand and a quarter note C#3 in the left hand. The vocal line has a whole note rest.

129

**Vocal Staves:**

- Staff 1: Treble clef, two sharps. Measures 129-130: rests. Measure 131: half note G4, half note A4. Measure 132: quarter note G4, eighth note trill A4, quarter note G4.
- Staff 2: Treble clef, two sharps. Measures 129-130: rests. Measure 131: half note G4, half note A4. Measure 132: quarter note G4, eighth note A4, quarter note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4.
- Staff 3: Bass clef, two sharps. Measures 129-130: rests. Measure 131: half note G3, half note A3. Measure 132: quarter note G3, eighth note A3, quarter note G3, eighth note F#3, quarter note E3, eighth note D#3, quarter note C#3.

**Piano Accompaniment (6 staves):**

- Staff 4: Treble clef, two sharps. Measure 130: quarter rest, eighth note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 131: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 132: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4.
- Staff 5: Treble clef, two sharps. Measure 130: quarter rest, eighth note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 131: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 132: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4.
- Staff 6: Bass clef, two sharps. Measure 130: quarter rest, eighth note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 131: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 132: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4.
- Staff 7: Treble clef, two sharps. Measure 130: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 131: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 132: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4.
- Staff 8: Bass clef, two sharps. Measure 130: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 131: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 132: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4.

**Vocal Entry:**

8 Haec est di - es qua

**Piano Accompaniment (6 staves):**

- Staff 9: Bass clef, two sharps. Measure 130: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 131: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4. Measure 132: quarter note G4, eighth note A4, eighth note G4, eighth note F#4, quarter note E4, eighth note D#4, quarter note C#4.



133

133

pp

8

can - di-dae in - star co - lum - bae spi - ri - tus The - re - si - ae, ad

6  
4

5  
3

137

sa - cra tem - pla spi - ri-tus se trans - tu - lit, se

[illegible]

145

The musical score consists of several staves. The top staff is a vocal line starting at measure 145. It features a half rest, followed by a half rest, then a quarter rest, a dotted half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (D5), and a quarter note (E5). The piano accompaniment is spread across five staves. The first two staves of the piano part are treble clef, and the last three are bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. The lyrics are written below the vocal staff.

di - es qua can - di-dae in - star co - lum - bae spi - ri - tus The -

149 ob 1

re - si - ae se trans - tu - lit, ad sa <sup>3</sup> - <sup>3</sup> - <sup>3</sup> - <sup>3</sup>

6 f p <sub>5</sub> <sub>3</sub>

153

The musical score is written for three systems of staves. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of five staves: two treble clefs, one bass clef, and two more treble clefs. The third system consists of two staves: one treble clef and one bass clef. The key signature is D major (two sharps). The time signature is 6/4. The score includes various musical notations such as notes, rests, triplets, and a double bar line with a repeat sign. The first system shows a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, and a vocal line with triplets. The second system continues the piano accompaniment and the vocal line. The third system shows the final measures of the piano accompaniment and the vocal line.

6  
4

5  
3

6  
4

156

This musical score page contains measures 156, 157, and 158. It features a piano accompaniment and a vocal line. The piano part is written for a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The vocal line is written in a single staff with a treble clef and the same key signature. The piano accompaniment includes a complex rhythmic pattern in the right hand, featuring eighth and sixteenth notes, and a bass line with triplets and eighth notes. The vocal line consists of a single melodic line with eighth and sixteenth notes. The score is divided into three measures, each containing a full piano accompaniment and a vocal line. The first measure of the piano accompaniment starts with a rest in the right hand and a half note in the left hand. The second and third measures feature a more complex rhythmic pattern in the right hand, including triplets and eighth notes. The vocal line in the first measure starts with a half note, and in the second and third measures, it features a more complex rhythmic pattern, including eighth and sixteenth notes. The score is written in a standard musical notation style, with a key signature of two sharps and a time signature of 4/4.





162

This musical score page contains measures 162, 163, and 164. It features a piano accompaniment and a vocal line. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal line is in a single staff with a treble clef. The key signature is two sharps (F# and C#), and the time signature is 6/4. The piano accompaniment in measure 162 consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a sustained bass note. In measure 163, the piano part continues with a similar rhythmic pattern, but the bass line changes to a sustained note. In measure 164, the piano part features a more complex rhythmic pattern with sixteenth notes in the right hand and a similar pattern in the left hand, with a sustained bass note. The vocal line in measure 162 consists of a single note (F#) followed by a rest. In measure 163, the vocal line consists of a single note (C#) followed by a rest. In measure 164, the vocal line consists of a single note (F#) followed by a rest. The lyrics are: cae - li - tum, qua in - star can - di - dae co -

cae - li - tum, qua in - star can - di - dae co -

pizz.

165

The musical score is written for a vocal part and a piano accompaniment. The key signature is G major (one sharp, F#) and the time signature is 4/4. The score begins at measure 165. The vocal line is in the soprano register, and the piano accompaniment is in the right and left hands. The lyrics are in Latin and English.

lum - bae ad sa - cra, sa - cra cae - li - tum tem - pla The -

7  
4

6

168

168

re - si-ae, The - re - si-ae se trans - - - -

arco

7

[8]

[8]

Detailed description: This musical score page contains measures 168, 169, and 170. The key signature is D major (two sharps). The score is written for voice and piano. Measures 168 and 169 are for the vocal line, with lyrics 're - si-ae, The - re - si-ae se trans - - - -'. Measure 170 is for the piano accompaniment, featuring a complex arpeggiated figure in the right hand and a more rhythmic bass line. The piano part includes a 'arco' instruction in measure 168. The page number '168' is at the top left, and the page number '47' is at the top right.

171

tu-lit, The

8

7

6

174

re - - si - ae spi - - ri - tus ad tem - pla cae - li -

6/4      —      7/5      6/5      7

178

**f**

**f**

**f**

**fp** **fp** **f**

**fp** **fp** **f**

**fp** **fp** **f**

**f**

**f**

**sf** **sf**

tum, The - re - si - ae spi - ri - tus

**fp** **f**

$\frac{6}{5}$   $\frac{6}{5}$  6 7

182

This musical score page contains measures 182 through 185. It features a piano accompaniment and a vocal line. The piano part is written for both hands, with the right hand in treble clef and the left hand in bass clef. The key signature is two sharps (F# and C#). The tempo is marked with a common time signature (C). The vocal line is in treble clef. The lyrics "se trans - tu -" are written under the vocal line in measures 184 and 185. The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and trills (tr). The vocal line includes a trill (tr) in measure 185. The page number 182 is in the top left corner. The page number 51 is in the top right corner.

se trans - tu -

6 5 # 6 8 3 6 4 5 3

186

**f**

**f**

**f**

**f**

**f**

**f**

**f**

lit.

**f**

6

6  
5



189

189

190

191

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193

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164

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pp

8

8

6  
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## Coro

213 **Allegro**

*ob*  
1, 2 *f*

*clno*  
1, 2 *f*

*timp*  
*f*

1 *f*

*vl*  
2 *f*

*vla*  
*f*

*S*  
*f Tutti*  
Te spon - se Je - - su, te spon - se

*A*  
*f Tutti*  
Te spon - se Je - - su, te spon - se

*T*  
*f Tutti*  
Te spon - se Je - - su, te spon - se

*B*  
*f Tutti*  
Te spon - se Je - - su, te spon - se

*org*  
*vlc*  
*b*  
*f Tutti*

216

vir - gi - num be - a - ti or - di - nes ad - o -

vir - gi - num be - a - ti or - di - nes ad - o -

vir - gi - num be - a - ti or - di - nes ad - o -

vir - gi - num be - a - ti or - di - nes ad - o -

7/2 6 7/4 6/4 3



220

rent et nu - pti - a - - li can - ti - co

rent et nu - pti - a - - li can - ti - co

rent et nu - pti - a - - li can - ti - co

rent et nu - pti - a - - li can - ti - co

6 6

224

lau - - dent per cun - cta, cun - cta sae - - cu -

lau - - dent per cun - cta, cun - cta sae - - cu -

lau - - dent per cun - cta, cun - cta sae - - cu -

lau - - dent per cun - cta, cun - cta sae - - cu -

6 6 6 6 4 [7] #

228

la, te spon - se vir - gi - num

la, te spon - se vir - gi - num

la, ad - o - rent

la, ad - o - rent

[5] # 6 4 7 # [6 4 5 # 4 2



236

This musical score page contains measures 236 through 240. It features a piano accompaniment and a vocal line. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The vocal line consists of five staves, each with a vocal line and a corresponding bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style with a grand staff for the piano and individual staves for the voice.

Measure 236: The piano part begins with a complex arpeggiated figure in the right hand, while the vocal line has a whole note rest. The bass line has a whole note rest.

Measure 237: The piano part continues with the arpeggiated figure. The vocal line has a whole note rest. The bass line has a whole note rest.

Measure 238: The piano part continues with the arpeggiated figure. The vocal line has a whole note rest. The bass line has a whole note rest.

Measure 239: The piano part continues with the arpeggiated figure. The vocal line has a whole note rest. The bass line has a whole note rest.

Measure 240: The piano part continues with the arpeggiated figure. The vocal line has a whole note rest. The bass line has a whole note rest.

The score includes the following labels and markings:

- Measure 236: **Solo** (under the piano part)
- Measure 237: **la.** (under the vocal line)
- Measure 238: **la.** (under the vocal line)
- Measure 239: **la.** (under the vocal line)
- Measure 240: **la.** (under the vocal line)
- Measure 240: **6** (under the piano part)
- Measure 240: **7** (under the piano part)
- Measure 240: **6** (under the piano part)
- Measure 240: **6** (under the piano part)
- Measure 240: **6** (under the piano part)

240

Te spon - se Je - - su, te spon - se

Te spon - se Je - - su, te spon - se

Te spon - se Je - - su, te spon - se

Te spon - se Je - - su, te spon - se

Tutti

6/4 5#

244

vir - gi - num be - a - ti or - di - nes, be - a - ti

vir - gi - num be - a - ti or - di - nes, be - a - ti

vir - gi - num be - a - ti or - di - nes, be - a - ti

vir - gi - num be - a - ti or - di - nes, be - a - ti

[b]7 6 7#





252

can - ti - co nu - - pti - a - - li per cun - cta,

can - ti - co nu - - pti - a - - li per cun - cta,

can - ti - co nu - - pti - a - - li per cun - cta,

can - ti - co nu - - pti - a - - li per cun - cta,

6 [6/5]

256

cun - cta sae - - cu - la, te spon - se

cun - - cta sae - - cu - la, te spon - se

cun - - cta sae - - cu - la, te spon - se

cun - - cta sae - - cu - la, te spon - se

7 6 6 6 6

260

Je - - su, te spon - se vir - gi - num be - a - ti

Je - - su, te spon - se vir - gi - num be - a - ti

Je - - su, te spon - se vir - gi - num be - a - ti

Je - - su, te spon - se vir - gi - num be - a - ti

7 7 8  
2 3

264

or - di - nes ad - o - rent et nu - pti -

or - di - nes ad - o - rent et nu - pti -

or - di - nes ad - o - rent et nu - pti -

or - di - nes ad - o - rent et nu - pti -

9 8 10 6 9 6 [6]  
4 3 5 5 4 - [5]

268

a - - li can - ti - co lau - - dent per cun - cta,  
 a - - li can - ti - co lau - - dent per cun - cta,  
 a - - li can - ti - co lau - - dent per cun - cta,  
 a - - li can - ti - co lau - - dent per cun - cta,

4/2 [6] 6 6

272

The musical score is written for a song. It features a piano accompaniment and four vocal staves. The piano part consists of a right hand with a flowing melody of eighth and sixteenth notes, and a left hand with a more rhythmic accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The lyrics are written below the vocal staves. The key signature is D major, indicated by two sharps (F# and C#). The tempo is marked '6' at the bottom left. The lyrics are 'cun - cta sae - - cu - la, te spon - se'.

cun - cta sae - - cu - la, te spon - se

cun - cta sae - - cu - la, te spon - se

cun - cta sae - - cu - la,

cun - - cta sae - - cu - la,

6 6 5 7

4 3

276

vir - gi - num et lau - dent

vir - gi - num et lau - dent

ad - o - rent or - di - nes, et

ad - o - rent or - di - nes, et lau - dent

6/4 7 6/5 4/2

280

per cun - cta sae - - cu - la, lau - dent, lau - dent, lau - dent,

per cun - cta sae - - cu - la, lau - dent, lau - dent, lau - dent,

lau - dent per sae - - cu - la, lau - dent, lau - dent,

per cun - cta sae - - cu - la, lau - dent, lau - dent,

6 6 6 6 [7] #



285

lau - dent, lau - dent per cun - cta sae - cu - la.

lau - dent, lau - dent per cun - cta sae - cu - la.

lau - dent, lau - dent per cun - cta sae - cu - la.

lau - dent, lau - dent per cun - cta sae - cu - la.

7 5 6 7