

Eybler. Sacred music.

Joseph Leopold Edler von
Eybler

Fremit mare cum furore

HerEy 93

Offertorium (De Tempore)

*S (solo), S, A, T, B (coro), 2 ob, cl solo (B \flat), 2 cl (B \flat), 2 fag,
2 clno (D), timp (D-A), 2 vl, vla, 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

A	alto
B	bass
b	basses
cl	clarinet
clno	clarion
fag	bassoon
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>	567 (4)
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1800-08
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 32 pages
A2	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/3
	<i>Category</i>	autograph manuscript
	<i>Date</i>	unknown
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	cl/fag parts (2 pages)
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2525

	<i>Category</i>	print
	<i>Date</i>	1814
	<i>RISM ID</i>	991018067
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328843
	<i>Notes</i>	10 parts (S solo, S, A, T, B, cl solo, vl 1, vl 2, vla, vlc/b); Stamperia chimica sul Graben (Chemische Druckerey), Wien, plate number 2137
D1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (E-22)
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1800-1830
	<i>RISM ID</i>	455039871
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E22/
	<i>Notes</i>	23 parts (S solo, S (2×), A (2×), T (2×), B (2×), ob 1, ob 2, cl, fag, clno 1, clno 2, b-trb, timp, vl 1(2×), vl 2, vla, vlc/b, org)

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>
–	–	Articulations and dynamics are exclusively taken from A1 , since they are highly inconsistent in C1 .
–	cl, fag	In A1 , cl and fag only begin in bar 207. By contrast, parts in A2 , which Eybler apparently wrote later, also accompany bars 1–82 and 168–206. These parts are identical to A1 in the remaining bars of the third part.
10	vla	1st ♭ in C1 : d [♯] 2
55	vl 2	6th/last eighth Note in C1 : b [♭] 8
82	vl 1	1st ♭ in C1 : e [♭] " + c [♯] 4
83–167	–	There are two versions of the middle section: The first version (which likely represents the earlier one) comprises all (85) bars and a solo for vlc. The second version (probably created in 1814 when Eybler revised the work for print C1) omits bars 92–108 (here indicated by segnos) and contains a solo for cl. This is also the version reproduced in C1 and was likely considered as the final version by Eybler (cf. his autograph catalogue of works, where this work is listed as offertorium no. 5: "in der Mitte mit Soprano und Clarinetto Solo").
83	vlc	In A1 , a treble clef without transposition is used, so that vlc would sound one octave higher (i.e., starting with b [♭]).

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
92	org	bar in C1 : e \flat 2.
142, 152	S	The upper voice is only written in A1 (in small font.)
163	cl	last ♪ in C1 : a'16
202–237	cl, fag	These parts may have been added at a later timepoint, since their ink is different, and they are labeled with pencil.
214	T	1st ♪ in C1 : g2
226	vl 2	1st ♪ in C1 : f \sharp '8
226	vla	1st ♪ in C1 : d'8
226	A	grace note added by editor

Lyrics

Fremit mare cum furore
 coelum undique obscuratur,
 stridet fulmen cum terrore,
 cor oppressum cruciatur.
 Vivam adhuc sola spe.
 Genus omne Deo creatum
 nunc est triste, nunc beatum,
 crescat ergo spes in me,
 quid desperam? quid pavescam?

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.

93 Fremit mare cum furore

Allegro con fuoco

Oboe I, II

Clarinetto I, II
in Bb

Fagotto I, II

Clarino I, II
in D

Timpani
in D-A

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,
Violoncello
e Bassi

This musical score page, numbered 2, features a piano accompaniment and a string quartet. The piano part is written in a key with one flat (B-flat) and a 3/8 time signature. It includes a triplet of eighth notes in the first measure of the first system, followed by eighth-note patterns and a wavy line indicating a tremolo in the fourth measure. The string quartet consists of four staves: two violins, two violas, and two cellos. The first two systems of the strings are mostly rests, with some activity in the cello part in the final system. The score is presented in a clean, professional layout with standard musical notation.

6

6

6

The image displays a page of musical notation, likely a score for a piano piece. The notation is organized into several systems, each containing multiple staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a time signature of 9/8. The music features a complex piano introduction with various musical symbols, including notes, rests, and accidentals. A red asterisk is placed below a specific note in the piano introduction. The notation continues with several more systems, each containing multiple staves, showing a progression of musical ideas. The overall style is that of a formal musical score, with clear notation and a structured layout.

12

This musical score page contains measures 12, 13, and 14. It features a piano part with three staves (treble, middle, and bass) and a string section with five staves (two treble and three bass). The piano part is characterized by dense, rapid sixteenth-note passages in all three staves, marked with *sf* (sforzando) in measures 12 and 14. The string section provides harmonic support with sustained chords in measures 12 and 13, and a melodic line in the bass staff in measure 14. The key signature has one flat and one sharp, and the time signature is 4/4.

Measures 12-14:

- Measure 12: Piano part has rapid sixteenth-note passages in all three staves, marked *sf*. String section has sustained chords in the first two staves.
- Measure 13: Piano part continues with rapid sixteenth-note passages, marked *sf*. String section has sustained chords in the first two staves.
- Measure 14: Piano part has rapid sixteenth-note passages, marked *sf*. String section has a melodic line in the bass staff, marked *unisono* and *sf*.

Dynamic markings: *sf* (sforzando), *unisono*.

15

Treble Clef, Alto Clef, Bass Clef
 Key Signature: B-flat major (two flats)
 Time Signature: 4/4

System 1: Chords in Treble, Alto, and Bass staves.
 System 2: Vocal melody in Treble, accompaniment in Bass.
 System 3: Piano introduction with five staves.
 System 4: Four vocal staves (Treble, Alto, Tenor, Bass) singing in unison. Lyrics: *Fremit ma - re cum fu -*.
 System 5: Continuation of vocal unison and piano accompaniment.

Dynamics: *f* (forte)
 Performance instructions: *Tutti*, *unisono*, *Tutti accompagnato*

19

ro - re, fre-mit ma - re cum fu - ro - re,

ro - re, fre-mit ma - re cum fu - ro - re,

ro - re, fre-mit ma - re cum fu - ro - re,

ro - re, fre-mit ma - re cum fu - ro - re,

22

coe - lum un - di - que, un - di - que ob - scu -

coe - lum un - di - que, un - di - que ob - scu -

8
coe - lum un - di - que, un - di - que ob - scu -

coe - lum un - di - que, un - di - que ob - scu -

4 6 4 4

25

Piano Introduction:

- Staff 1 (Treble): sf sf sf sf
- Staff 2 (Alto): fz fz fz fz
- Staff 3 (Bass): fz fz fz fz

Vocal Entries:

- Staff 4 (Soprano): sf sf sf sf
- Staff 5 (Alto): sf sf sf sf
- Staff 6 (Tenor): sf sf sf sf
- Staff 7 (Bass): sf sf sf sf

Lyrics:

ra - tur, stri - det ful - men

ra - tur, stri - det ful - men

ra - tur, stri - det ful - men

ra - tur, stri - det ful - men

Piano Accompaniment:

- Staff 8 (Bass): sf sf sf sf

6 $\frac{4}{b}$ 6 $\frac{6}{b5}$

28

Piano Introduction (Measures 28-31):

- Measure 28: **sf** (Soprano), **fz** (Alto), **fz** (Bass)
- Measure 29: **sf** (Soprano), **fz** (Alto), **fz** (Bass)
- Measure 30: **sf** (Soprano), **fz** (Alto), **fz** (Bass)
- Measure 31: **sf** (Soprano), **fz** (Alto), **fz** (Bass)

Vocal Section (Measures 32-35):

- Measure 32: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)
- Measure 33: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)
- Measure 34: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)
- Measure 35: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)

Lyrics:

cum ter - - ro - re, fre - mit ma - re cum fu -

cum ter - - ro - re, fre - mit ma - re cum fu -

cum ter - - ro - re, fre - mit ma - re cum fu -

cum ter - - ro - re, fre - mit ma - re cum fu -

Piano Accompaniment (Measures 32-35):

- Measure 32: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)
- Measure 33: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)
- Measure 34: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)
- Measure 35: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)

Unisono Section (Measures 36-39):

- Measure 36: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)
- Measure 37: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)
- Measure 38: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)
- Measure 39: **sf** (Soprano), **sf** (Alto), **sf** (Tenor), **sf** (Bass)

Chord Symbols:

- Measure 36: **b6**
- Measure 37: **7**
- Measure 38: **#**
- Measure 39: **7**

31

ro - re, stri - det ful - men cum ter - ro - re,

ro - re, stri - det ful - men cum ter - ro - re,

ro - re, stri - det ful - men cum ter - ro - re,

ro - re, stri - det ful - men cum ter - ro - re,

unisono sf sf # sf # unisono decresc.

34

cor op - pres - sum cru - ci - a -

cor op - pres - sum cru - ci - a -

cor op - pres - sum cru - ci - a -

cor op - pres - sum cru - ci - a -

p

38

The musical score for measures 38-40 is organized into five systems. The first system (measures 38-40) consists of three staves: a treble staff, a treble staff with a key signature change (one sharp), and a bass staff. All three staves contain whole rests. The second system (measures 38-40) consists of two staves: a treble staff and a bass staff, both containing whole rests. The third system (measures 38-40) is a grand staff with three staves: two treble staves and one bass staff. Measures 38 and 39 feature chords in the treble staves and a single note in the bass staff. Measure 40 features continuous sixteenth-note runs in all three staves. The fourth system (measures 38-40) consists of four staves: three treble staves and one bass staff. Measures 38 and 39 contain whole rests in all staves. In measure 40, each staff contains a single eighth note marked 'tur.'. The fifth system (measures 38-40) consists of a single bass staff. Measures 38 and 39 contain a continuous sixteenth-note line. In measure 40, the staff contains a melodic line with eighth and quarter notes, some of which are beamed together.

41

dolce

pizz.

Solo

7

45

The musical score is written for a grand piano and a string quartet. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 45. In measure 45, the piano part has a right-hand melody starting with a piano (p) dynamic, followed by a rest. The string quartet parts are silent. In measure 46, the piano part continues with a right-hand melody and a left-hand accompaniment of eighth notes. The string quartet parts remain silent. In measure 47, the piano part continues with a right-hand melody and a left-hand accompaniment of eighth notes. The string quartet parts remain silent. In measure 48, the piano part continues with a right-hand melody and a left-hand accompaniment of eighth notes. The string quartet parts remain silent. The score ends with a final chord in measure 48.

9
4

8
3

6

6
4

7
[3]

49

p

Vi - - vam, vi - - vam ad - huc so - la

p

Vi - - vam, vi - - vam ad - huc so - la

p

Vi - - vam, vi - - vam ad - huc so - la

p

Vi - - vam, vi - - vam ad - huc so - la

7

53

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

[9/4 8/3] 6 6 7 [3]

57

cl 1

spe, vi - vam, vi - vam ad - huc so - la

spe, vi - vam, vi - vam ad - huc so - la

spe, vi - vam, vi - vam ad - huc so - la

spe, vi - vam, vi - vam ad - huc so - la

arco

6 6 8/6 6/4 7/5

61

Measures 61-64:

- Measure 61:** Piano introduction. Treble and bass staves show a melodic line with a *cresc.* marking. The piano part has a *f* dynamic.
- Measure 62:** Continuation of the piano introduction. Treble and bass staves show a melodic line with a *cresc.* marking. The piano part has a *f* dynamic.
- Measure 63:** Continuation of the piano introduction. Treble and bass staves show a melodic line with a *cresc.* marking. The piano part has a *f* dynamic.
- Measure 64:** Vocal and choir entry. The vocal part begins with the lyrics "spe, vi - vam so - la". The piano part continues with a *f* dynamic, transitioning to *p* in the final measure.

Lyrics: spe, vi - vam so - la

Chord Progression (Measure 64):

Measure	Chord
64	$\frac{5}{3}$
65	$\frac{8}{6}$
66	$\frac{10}{8}$
67	$\frac{7}{7}$

65

p *cresc.*

p *cresc.*

p *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

[9/4] [8/3] [6/4] [7/3]

cresc.

69

Measures 69-72: Instrumental introduction for the piano. The right hand features a melodic line with a crescendo leading to a forte (f) dynamic in measure 73. The left hand provides harmonic support with chords and moving lines.

Measure 73: Vocal entries. The vocal staves enter with the lyrics "spe, so - la spe, so - la spe." The piano accompaniment continues with a forte (f) dynamic.

Measures 74-78: Continuation of the vocal and piano parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a crescendo leading to a forte (f) dynamic in measure 79.

Measures 79-83: Continuation of the vocal and piano parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a crescendo leading to a forte (f) dynamic in measure 84.

Measures 84-88: Continuation of the vocal and piano parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a crescendo leading to a forte (f) dynamic in measure 89.

Measures 89-93: Continuation of the vocal and piano parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a crescendo leading to a forte (f) dynamic in measure 94.

74

The musical score consists of three systems of staves. The first system (measures 74-77) includes a vocal line and a piano accompaniment. The vocal line has a trill in measure 76. The piano accompaniment features complex rhythms, including triplets and trills. The second system (measures 78-81) shows the vocal line with rests and the piano accompaniment continuing. The third system (measures 82-85) shows the vocal line with rests and the piano accompaniment with triplets. The key signature is B-flat major (two flats) and the time signature is 4/4.

5 6 3 3 3 3 3 3 3 3

Recitativo

78

P Solo

Quid despe-ram?

Quid pa-ve-sciam?

6 6/4 7/[3] b7 -

[illegible]

91

♩

8

p Solo

Ge - nus o - mne De - o cre - a - tum nunc est

7 3 6 7 9 8 2

4 4 4 [5] 4 3]

96

tri - ste, nunc be - a - tum, ge - nus

6 6 4 6

5 5]

100

o - - mne De - - o cre - a - tum,

6 4 3 10 8 9 7 8 6 7 5 6 4 5 3 [5] 4

104

nunc est

6 4 [5] 4 [5] 2 [3] [5] 4

108

tri - ste, nunc be - a - tum, cre - scat

6/4 7/4 6/4 [b5] #

112

er - go spes in me, quid de-speram? quid pa-

6/4 7/4 b7/4 8 [3] b7/4 2

116

8

cresc.

p

cresc.

p

cresc.

p

cresc.

p

vescam? cre - - scat, cre - - scat er - go spes in

8
[3]

cresc.

p

6 5 6 4 7 4

120

8

p

me.

6 5 2 [7] 6 6 4 b

125

Ge - nus o - mne

[6] 6 5 7 3 6

4 4 3 4 4

130

De - o cre - a - tum nunc est tri - ste, nunc be -

7 9 8 4 6 6 6 6 7

[5] 4 3 2 3 4 4 3 6 [5]

3 3 4 4 3 4 3 4

135

a - tum,

5 2 6 6 5

139

nunc est tri - ste, nunc be -

2 6 6 5

143

a - tum, cre - scat er - - go spes in

6 $\frac{6}{5}$ 6 $\frac{6}{4}$ 7 [3]

147

me, quid de-speram? quid pa - vescam? cre - - scat,

$\frac{7}{4}$ 2 8 3 $\frac{7}{4}$ 2 8 3 $\frac{6}{7}$

151

p

p

p

p

cre - - scat er - go spes in me.

p

6 4 7 [b] 6 2

155

p

p

p

p

p

6 6 4 5 3 2 6

159

pp

tr

pp

pp

pp

159 160 161 162

163

pp

pp

pp

pp

pp

163 164 165 166

Fremet mare cum furore (II)

168 **Tempo primo**

ob
1, 2

cl (Bb)
1, 2

fag
1, 2

clno
1, 2

timp

1
vl
2

vla

S

A

T
8

B

org
vlc
b

p Solo **f** **p**

#8
f
8
f

#8
f
8
f

p
f
p

p
f
p

6
6
6

171

System 1 (Measures 171-173):

- Staff 1 (Treble): **f**, **sf**, **sf**
- Staff 2 (Treble, key signature change): **f**, **fz**, **fz**
- Staff 3 (Bass): **f**, **fz**, **fz**

System 2 (Measures 174-176):

- Staff 1 (Treble): Empty
- Staff 2 (Bass): Empty

System 3 (Measures 177-179):

- Staff 1 (Treble): **f**, **sf**, **sf**
- Staff 2 (Treble): **f**, **sf**, **sf**
- Staff 3 (Bass): **f**, **sf**, **sf**

System 4 (Measures 180-182):

- Staff 1 (Treble): Empty
- Staff 2 (Treble): Empty
- Staff 3 (Treble): Empty
- Staff 4 (Bass): Empty

System 5 (Measures 183-185):

- Staff 1 (Bass): **f**, **sf**, **sf**, **unisono**, **sf**, **sf**

Footnotes:

- $\flat 6$
- $\sharp 7$
- \sharp

177

The musical score for page 37, starting at measure 177, is divided into several systems. The first system shows a piano introduction with a treble and bass staff. The second system continues the piano introduction. The third system shows the vocal entries for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "Fremit mare cum fu-ro-re, fre-mit". The fourth system shows the vocal entries for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "Fremit mare cum fu-ro-re, fre-mit". The fifth system shows the vocal entries for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "Fremit mare cum fu-ro-re, fre-mit". The sixth system shows the vocal entries for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "Fremit mare cum fu-ro-re, fre-mit". The seventh system shows the vocal entries for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "Fremit mare cum fu-ro-re, fre-mit". The eighth system shows the vocal entries for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "Fremit mare cum fu-ro-re, fre-mit". The ninth system shows the vocal entries for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "Fremit mare cum fu-ro-re, fre-mit". The tenth system shows the vocal entries for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "Fremit mare cum fu-ro-re, fre-mit".

f Tutti
Fremit ma - re cum fu - ro - re, fre-mit

f Tutti
Fremit ma - re cum fu - ro - re, fre-mit

f Tutti
Fremit ma - re cum fu - ro - re, fre-mit

f Tutti
Fremit ma - re cum fu - ro - re, fre-mit

unisono *Tutti*

181

ma - re cum fu - ro - re, coe - lum

ma - re cum fu - ro - re, coe - lum

ma - re cum fu - ro - re, coe - lum

ma - re cum fu - ro - re, coe - lum

184

un - di - que, un - di - que ob - scu - ra - tur,

un - di - que, un - di - que ob - scu - ra - tur,

un - di - que, un - di - que ob - scu - ra - tur,

un - di - que, un - di - que ob - scu - ra - tur,

6 6 6

187

Piano Part:

- Measures 187-190: Piano accompaniment with **sf** and **fz** dynamics.
- Measures 191-192: Vocal entries with lyrics: **stri - - det ful - - men cum ter - -**

Vocal Part:

- Measures 191-192: Vocal entries with lyrics: **stri - - det ful - - men cum ter - -**

Basso Continuo Part:

- Measures 191-192: Basso continuo entries with lyrics: **stri - - det ful - - men cum ter - -**

Figured Bass:

- Measure 191: $\frac{4}{b}$ 6
- Measure 192: $\frac{b5}{b6}$ 7 $\frac{b}{b}$

190

The musical score for page 41, starting at measure 190, consists of several systems. The first system shows a piano introduction with chords in the upper staves and a single note in the bass. The second system continues the piano accompaniment with more complex rhythmic patterns. The third system features a piano accompaniment with sixteenth-note runs and chords, marked with *sf* (sforzando). The fourth system introduces vocal parts with the lyrics "ro - re, fre - mit ma - re cum fu - ro - re,". The fifth system continues the vocal parts. The sixth system shows the piano accompaniment with sixteenth-note runs and chords, marked with *sf* and *unisono*. The seventh system continues the piano accompaniment with sixteenth-note runs and chords, marked with *sf* and *unisono*.

ro - re, fre - mit ma - re cum fu - ro - re,

ro - re, fre - mit ma - re cum fu - ro - re,

ro - re, fre - mit ma - re cum fu - ro - re,

ro - re, fre - mit ma - re cum fu - ro - re,

sf sf sf sf sf sf *unisono sf sf*

193

stri - det ful - men cum ter - ro - re, cor op -

stri - det ful - men cum ter - ro - re, cor op -

stri - det ful - men cum ter - ro - re, cor op -

stri - det ful - men cum ter - ro - re, cor op -

unisono decresc. p

197

pres - sum cru - ci - a - - - - tur.

pres - sum cru - ci - a - - - - tur.

pres - sum cru - ci - a - - - - tur.

pres - sum cru - ci - a - - - - tur.

201

The musical score is divided into five systems of staves. The first system consists of three staves (treble, treble, and bass). The second system consists of two staves (treble and bass). The third system is a grand staff with three staves (treble, treble, and bass). The fourth system consists of three staves (treble, treble, and bass). The fifth system consists of two staves (treble and bass). The key signature changes from one flat to two sharps at measure 203. The tempo/mood is marked *dolce* at measure 203. The bass line in the fifth system is marked *pizz.* and *Solo*.

dolce

pizz.

Solo

211

Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

[7] 9/4 8/3

216

vi - vam ad - huc so - la spe, vi - vam, vi - vam

vi - vam ad - huc so - la spe, vi - vam, vi - vam

vi - vam ad - huc so - la spe, vi - vam, vi - vam

vi - vam ad - huc so - la spe, vi - vam, vi - vam

6 6/4 [5]/3 arco 6 6

221

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f* *p*

cresc. *f* *p*

ad - huc so - la spe, vi - vam so - la

ad - huc so - la spe, vi - vam so - la

ad - huc so - la spe, vi - vam so - la

ad - huc so - la spe, vi - vam so - la

cresc. *f* *p*

8 6 7 # 8 10 8

6 4 5

7

[illegible]

