

Eybler.

Proprium missæ.

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

W Esser
Skala
Edition



Edition Esser-Skala · Koppl, Austria · 2024

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

 [edition-esser-skala/eybler-proprium-missae](https://github.com/edition-esser-skala/eybler-proprium-missae)
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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. |

Acknowledgements

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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)

86/43 Si consistent

Allegro spiritoso

Oboe I, II
f

Fagotto I, II
f

Corno I, II in C
f

Clarino I, II in C
f

Timpani in C-G
f

I
Violino
f

II
f

Viola
f

Soprano
f Tutti
Si con -

Alto
f Tutti
Si con -

Tenore
f Tutti
Si con -

Basso
f Tutti
Si con -

Organo, Violoncello e Bassi
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

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

fz fz fz

fz fz fz

fz fz

fz fz

fz fz fz fz

fz fz fz fz

fz fz fz fz

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 fz

fz fz fz fz

18

fz fz

fz fz

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

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]
b5

7
b

6
4

[5]
b

7
b6
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

4 4 4 4 4 6 4

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 - -

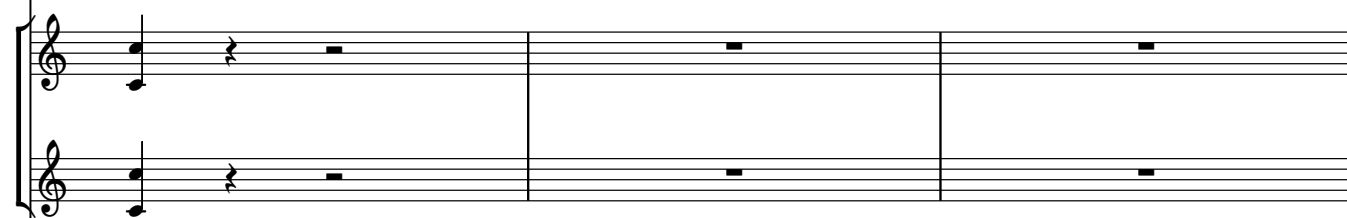
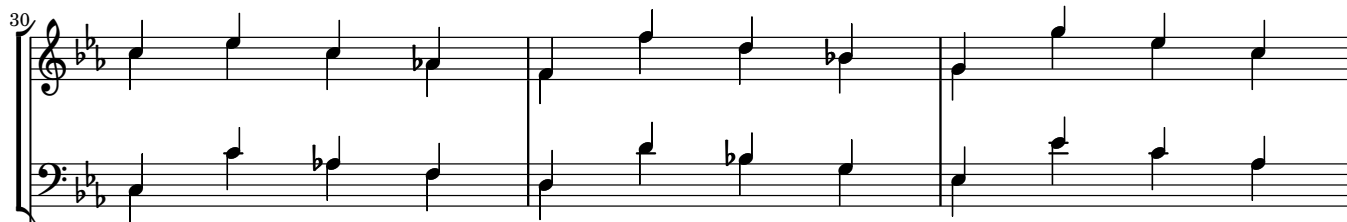
fz

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


30



um, non, non, non, non, non, non, non, non, non,



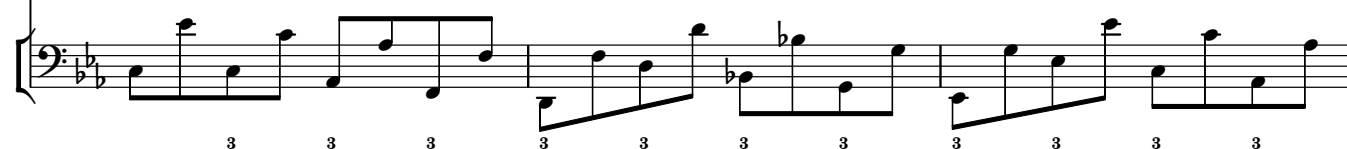
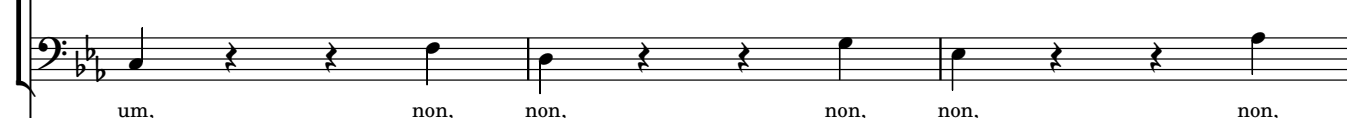
um, non, non, non, non, non, non,



um, non, non, non, non, non, non, non, non, non, *



um, non, non, non, non, non, non,



33

Piano Part:
 Measures 33-35: *ff* (measures 33-34), *fz* (measure 35).
 Measure 35 includes a trill (*tr*) and a tremolo (*tr*).

String Part:
 Measures 33-35: *fz* (measures 33-34), *ff* (measure 34), *fz* (measure 35).
 Measure 35 includes a trill (*tr*) and a tremolo (*tr*).

Vocal Parts:
 Measures 33-35: *ff* dynamics. Lyrics: non, non ti - me - bit cor me - um.

Other:
 Measure 35 includes a *fz* Solo instruction and a key signature change to B-flat major.

Bottom Section:
 Dynamics: *ff*, *fz*.
 Chord symbols: \flat , 7, 6, [7].

36

The musical score is organized into four systems. The first system consists of five staves: two for strings (treble and bass clef), two for woodwinds (treble and bass clef), and one for piano (treble clef). The second system also has five staves: two for strings, two for woodwinds, and one for piano. The third system has four staves: two for woodwinds, two for piano. The fourth system has one staff for piano. The score includes various musical notations such as dynamics (fz), articulations (trills), and complex rhythmic patterns. The bottom of the page shows figured bass notation for the first four measures.

Figured Bass:

- Measure 1: fz $\begin{matrix} | \\ \flat 7 \\ | \\ 2 \end{matrix}$
- Measure 2: fz $\begin{matrix} | \\ \flat 7 \\ | \\ \flat \end{matrix}$
- Measure 3: fz $\begin{matrix} | \\ 6 \\ | \\ 4 \end{matrix}$
- Measure 4: fz $\begin{matrix} | \\ 5 \\ | \\ \flat \end{matrix}$

39

String section (Measures 39-41):
Measure 39: fz, fz
Measure 40: fz, fz
Measure 41: f

Piano (Measures 39-41):
Measure 39: fz, fz
Measure 40: fz, fz
Measure 41: f

Piano Solo (Measure 41):
f

Bass Line (Measures 39-41):
Measure 39: fz
Measure 40: fz
Measure 41: f

Time Signatures:
6/4, 7/2, 8

42

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins at measure 42. The score is organized into a grand staff (treble and bass clefs) and four additional staves. The grand staff includes a piano accompaniment with a walking bass line in the left hand and chords and melodic lines in the right hand. The four additional staves are mostly empty, with some notes in the bottom-most staff. The score concludes with a double bar line and repeat signs.

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

Unam petiit (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 petiit (1827 versions)

Larghetto cantabile

ob 1, 2

fag 1, 2

cor 1, 2

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

fp

fp

p *cresc.* *f*

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*

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*

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*

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

60

f

f

p *cresc.*

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

p *cresc.*

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

p *cresc.*

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

p *cresc.*

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

65

Musical score for measures 65-68. The piano part consists of two staves (treble and bass clef). The melody is primarily in the right hand, featuring eighth-note patterns and rests. Dynamic markings include *p* (piano) and *f* (forte). The key signature has one sharp (F#).

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 -

Vocal staves for measures 65-68. The lyrics are: "o - mnibus vi - tae me - ae, u - nam pe - ti-i, hanc re -" (top staff), "o - mnibus vi - tae me - ae, hanc, hanc re -" (second staff), "o - mnibus vi - tae me - ae, hanc, hanc re -" (third staff), and "o - mnibus vi - tae me - ae, hanc re -" (bottom staff). Dynamic markings include *f* (forte) and *p* (piano).

69

Musical score for measures 69-72. The piano part continues with two staves. The melody is in the right hand, with some rests in measures 70 and 71. Dynamic markings include *f* (forte) and *p* (piano).

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 -

Vocal staves for measures 69-72. The lyrics are: "qui - ram, ut in - ha - bi - tem in do - - mo Do - - mi -" (top staff), "qui - ram, in do - mo, in - do - - mo Do - - mi -" (second staff), "qui - ram, in do - mo ut in - do - - mo Do - - mi -" (third staff), and "qui - ram, ut in - do - - mo Do - - mi -" (bottom staff). Dynamic markings include *f* (forte) and *p* (piano).

73 *ob 1*
dolce
fag 1
dolce
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 fz**
f **fz**
 no.
 no.
 no.
 no.

81

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

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 **p**

fag 1, 2 **p**

cor 1, 2 **p**

clno 1, 2

timp **p**

1 **p**

2 **p**

vla **p**

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

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

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

B **B 2 *** **p Tutti**
no. 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. Both parts are marked with a *cresc.* (crescendo) dynamic. The system concludes with a *f* (forte) dynamic marking.

Second system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Both parts are marked with a *cresc.* (crescendo) dynamic. The system concludes with a *f* (forte) dynamic marking.

Third system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Both parts are marked with a *cresc.* (crescendo) dynamic. The system concludes with a *f* (forte) dynamic marking.

Fourth system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Both parts are marked with a *cresc.* (crescendo) dynamic. The system concludes with a *f* (forte) dynamic marking.

Fifth system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Both parts are marked with a *cresc.* (crescendo) dynamic. The system concludes with a *f* (forte) dynamic marking.

Sixth system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Both parts are marked with a *cresc.* (crescendo) dynamic. The system concludes with a *f* (forte) dynamic marking.

Seventh system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Both parts are marked with a *cresc.* (crescendo) dynamic. The system concludes with a *f* (forte) dynamic marking.

Eighth system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Both parts are marked with a *cresc.* (crescendo) dynamic. The system concludes with a *f* (forte) dynamic marking.

Ninth system of musical notation. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Both parts are marked with a *cresc.* (crescendo) dynamic. The system concludes with a *f* (forte) dynamic marking.

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 -

4 4 f 7 4

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 7/4

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 -

$\frac{6}{4}$

$\frac{7}{6}$

$\frac{4}{4}$

128

fz fz fz

fz fz fz

fz fz fz

fz fz fz

fz fz fz fz fz f

fz fz fz fz f

fz 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 fz f

$\frac{4}{2}$ b6 $\frac{f}{[6] \text{ b}5}$

131

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a measure with a whole note chord (F major triad) marked **fz**. The bass staff begins with a whole rest, followed by a measure with a whole note chord (F major triad) marked **fz**. The system concludes with another measure of whole note chords in both staves, both marked **fz**.

Second system of musical notation, consisting of three empty staves: two treble staves and one bass staff.

Third system of musical notation, featuring piano accompaniment. It includes three staves: a treble staff with a flowing sixteenth-note melody, a middle treble staff with chords, and a bass staff with chords. The melody and chords are marked with **fz** dynamics.

Fourth system of musical notation, featuring vocal lines. It consists of four staves: three treble staves and one bass staff. The lyrics are:
 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

Fifth system of musical notation, featuring piano accompaniment. It consists of a single bass staff with a melodic line marked with **fz** dynamics.

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 4 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

146

ff fz fz

ff fz fz

fz fz fz fz

ff fz fz

ff fz fz

ff fz fz

ff fz fz

ff fz 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 fz

b 7 6 [7] |7|2

150

Key signature: B-flat major (two flats).
Musical score for measures 150-154. The score includes piano accompaniment (piano and grand staves), vocal lines (soprano, alto, tenor, bass), and a bass line. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal lines consist of chords and single notes, all marked 'fz' (forzando). The bass line is a rhythmic pattern of eighth notes, also marked 'fz'.

Measures 150-154 contain the following musical elements:

- Piano (Right Hand):** Complex rhythmic pattern with sixteenth and thirty-second notes.
- Piano (Left Hand):** Steady eighth-note bass line.
- Vocal Lines (Soprano, Alto, Tenor, Bass):** Chords and single notes, all marked 'fz'.
- Bass Line:** Eighth-note rhythmic pattern, marked 'fz'.

Measure 150: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 151: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 152: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 153: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 154: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 155: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 156: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 157: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 158: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 159: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

Measure 160: *fz* (piano), *fz* (bass line), *fz* (vocal lines).

153

f

f

f

f

f

1 1 1 1 1 1 1 1 1 1