

# Eybler.

# Proprium missæ.

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♭), 2 cl (B♭), 2 fag,  
2 clno (D), timp (D–A), 2 vl, vla, vlc solo, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**ESSER**  
Skala  
Edition




Edition Esser-Skala · Koppl, Austria · 2024

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# Critical Report

## Abbreviations

|             |             |
|-------------|-------------|
| <b>A</b>    | alto        |
| <b>B</b>    | bass        |
| <b>b</b>    | basses      |
| <b>cl</b>   | clarinet    |
| <b>clno</b> | clarion     |
| <b>fag</b>  | bassoon     |
| <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>vlc</b>  | violoncello |

## Sources

|           |                  |   |
|-----------|------------------|---|
| <b>A1</b> | <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  |
| <b>C1</b> | <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>       | <a href="https://data.onb.ac.at/rec/AC14328843">https://data.onb.ac.at/rec/AC14328843</a>   |
|           | <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 |
| <b>D1</b> | <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>       | <a href="https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E22/">https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E22/</a> |
| <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 <b>A1</b> , since they are highly inconsistent in <b>C1</b> .  |
| 10         | vla          | 1st ♭ in <b>C1</b> : d <sup>♯</sup> 2  |
| 55         | vl 2         | 6th/last eighthNote in <b>C1</b> : b <sup>♭</sup> 8  |
| 82         | vl 1         | 1st ♭ in <b>C1</b> : e <sup>♭</sup> " + c <sup>'''</sup> 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 <b>C1</b> ) omits bars 92–108 (here indicated by segnos) and contains a solo for cl. This is also the version reproduced in <b>C1</b> 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 <b>A1</b> , a treble clef without transposition is used, so that vlc would sound one octave higher (i.e., starting with b").  |
| 92         | org          | bar in <b>C1</b> : e <sup>♭</sup> 2.   |
| 142, 152   | S            | The upper voice is only written in <b>A1</b> (in small font.)  |
| 163        | cl           | last ♯ in <b>C1</b> : 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 <b>C1</b> : g2  |
| 226        | vl 2         | 1st ♯ in <b>C1</b> : f <sup>♯</sup> 8  |
| 226        | vla          | 1st ♯ in <b>C1</b> : d'8   |
| 226        | A            | grace note added by editor   |

## 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; the staff of the Austrian National Library for support; and Dr. Reinhold Kainhofer for his previous work on the Eybler Edition.

## Lyrics

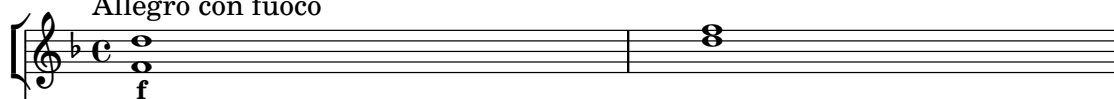
Fremit mare cum furore  
coelum undique obscuratur,  
stridet fulmen cum terrore,  
cor oppressum cruciatur.  
Vivam adhuc sola spe.  
Genus omne Deo creatum  
  
nunc est triste, nunc beatum,  
crescat ergo spes in me,  
quid desperam? quid pavescam?



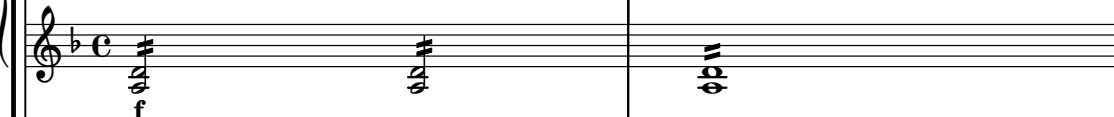
## 93 Fremit mare cum furore

Allegro con fuoco

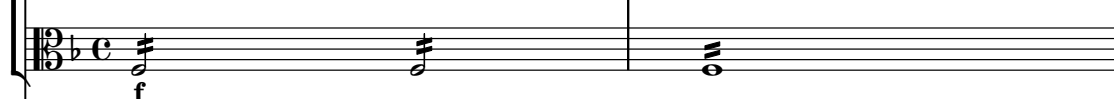
Oboe I, II

Clarino I, II  
in DTimpani  
in D-AI  
Violino

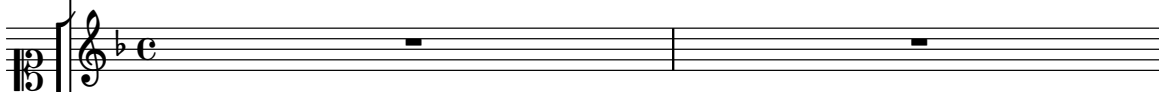
II



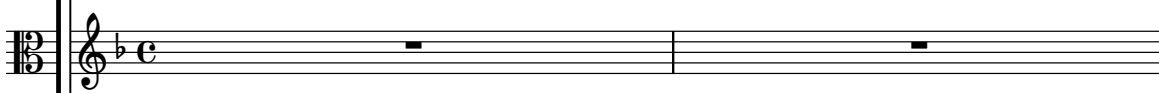
Viola



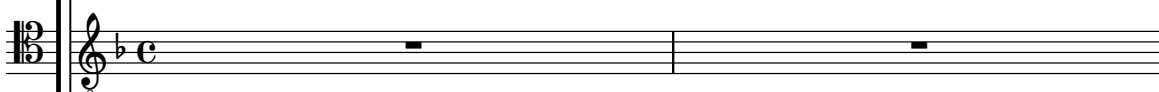
Soprano



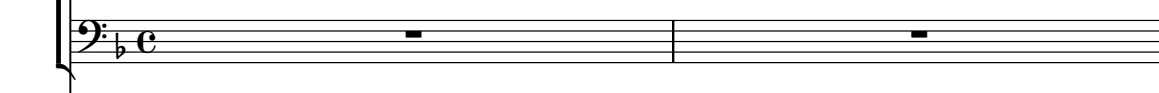
Alto



Tenore



Basso

Organo,  
Violoncello  
e Bassi

This musical score is for page 2 of a piece. It features a piano accompaniment and a vocal line. The piano part is written for grand piano (treble and bass staves) and includes a complex, flowing melody in the right hand and a more rhythmic, harmonic accompaniment in the left hand. The vocal line is written in a single staff (treble clef) and consists of a series of notes, some of which are marked with a '3' (triple) and a '4' (quadruple). The score is in 2/4 time and the key signature has one flat (B-flat). The piano part includes a variety of musical notations, including eighth notes, sixteenth notes, and chords. The vocal line includes a series of notes, some of which are marked with a '3' (triple) and a '4' (quadruple). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 2/4.

The score is written for a piano and voice. The piano part is written for grand piano (treble and bass staves) and includes a complex, flowing melody in the right hand and a more rhythmic, harmonic accompaniment in the left hand. The vocal line is written in a single staff (treble clef) and consists of a series of notes, some of which are marked with a '3' (triple) and a '4' (quadruple). The score is in 2/4 time and the key signature has one flat (B-flat). The piano part includes a variety of musical notations, including eighth notes, sixteenth notes, and chords. The vocal line includes a series of notes, some of which are marked with a '3' (triple) and a '4' (quadruple). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 2/4.



The image displays a musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of three systems of music. The first system shows the piano introduction and the first line of the vocal melody. The second system shows the piano accompaniment and the second line of the vocal melody. The third system shows the piano accompaniment and the third line of the vocal melody. The piano part features a complex, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. The vocal part is a simple, melodic line that follows the piano melody. The score is written in a clear, legible style, with standard musical notation and a clean layout.

This musical score is for page 4 of a piece. It features a piano accompaniment and a vocal line. The piano part is written for a grand piano with a treble and bass clef. The vocal line is written for a single voice with a treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The piano part includes complex arpeggiated figures in the right hand and block chords in the left hand. The vocal line consists of a single melodic line. The score is written on a system of staves. The first staff is the vocal line, followed by three staves for the piano (treble, middle, and bass). The piano part is written in a grand staff format. The vocal line is written in a single staff. The piano part includes a variety of musical notations, including notes, rests, and accidentals. The vocal line includes a single melodic line. The score is written in a standard musical notation style. The page number 4 is located at the top left of the page.

9

4

6

6

6

6

7

12

The musical score is written for a piano and strings. The piano part is divided into three systems, each with a grand staff (treble and bass clef) and a single bass staff. The string part consists of four systems, each with a single staff. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *unisono*.

Dynamic markings: *sf*, *unisono*.

Key signature: one flat (B-flat).

Time signature: 3/4.

15

**Piano Introduction:** The piano part begins with a melodic line in the right hand and a harmonic accompaniment in the left hand. The melody features a series of eighth and sixteenth notes, creating a sense of movement. The accompaniment consists of chords and single notes, providing a steady harmonic foundation.

**Vocal Entries:** The vocal staves enter with the lyrics "Fremit ma - re cum fu -". The Soprano, Alto, Tenor 1, and Tenor 2/Bass parts are all marked with a forte (**f**) dynamic and the instruction *Tutti*. The vocal lines are simple, focusing on the rhythm and pitch of the lyrics.

**Unisono Section:** The basso continuo line features a section marked "unisono", where the notes are played in unison. This section is marked with a forte (**f**) dynamic and the instruction *Tutti*.

**Tutti accompagnato:** The final section of the score is marked "Tutti accompagnato", indicating a tutti performance with piano accompaniment. The piano part continues with a melodic line and a harmonic accompaniment, maintaining the same style as the introduction.

19

8

8

8

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 -

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

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

4 6 6 4

25

**Piano Part:**

- Staff 1 (Treble): Chords marked **sf**.
- Staff 2 (Middle): Rests.
- Staff 3 (Bass): Rests.
- Staff 4 (Treble): Fast, complex melody with **sf** markings.
- Staff 5 (Treble): Chords marked **sf**.
- Staff 6 (Bass): Chords marked **sf**.
- Staff 7 (Treble): Notes marked **sf**.
- Staff 8 (Treble): Notes marked **sf**.
- Staff 9 (Treble): Notes marked **sf**.
- Staff 10 (Bass): Notes marked **sf**.
- Staff 11 (Bass): Notes marked **sf**.

**Vocal Parts:**

- Soprano (Staff 7): ra - tur, stri - det ful - men
- Alto (Staff 8): ra - tur, stri - det ful - men
- Tenor (Staff 9): ra - tur, stri - det ful - men
- Bass (Staff 10): ra - tur, stri - det ful - men

**Dynamic Markings:** **sf** (sforzando) is used throughout the score to indicate accents.

**Footnote:** 6

28

**Piano Introduction (Measures 28-31):**

- Measure 28: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand.
- Measure 29: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand.
- Measure 30: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand.
- Measure 31: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand.

**Vocal Entry (Measures 32-35):**

- Measure 32: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand. Lyrics: cum ter - ro - re, fre - mit ma - re cum fu -
- Measure 33: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand. Lyrics: cum ter - ro - re, fre - mit ma - re cum fu -
- Measure 34: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand. Lyrics: cum ter - ro - re, fre - mit ma - re cum fu -
- Measure 35: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand. Lyrics: cum ter - ro - re, fre - mit ma - re cum fu -

**Piano Continuation (Measures 36-39):**

- Measure 36: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand.
- Measure 37: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand.
- Measure 38: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand.
- Measure 39: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand.

**Unisono Section (Measures 40-43):**

- Measure 40: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand. Lyrics: cum ter - ro - re, fre - mit ma - re cum fu -
- Measure 41: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand. Lyrics: cum ter - ro - re, fre - mit ma - re cum fu -
- Measure 42: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand. Lyrics: cum ter - ro - re, fre - mit ma - re cum fu -
- Measure 43: **sf** (fortissimo) chord in the right hand, **sf** (fortissimo) chord in the left hand. Lyrics: cum ter - ro - re, fre - mit ma - re cum fu -

**Chord Symbols:**

- Measure 28:  $\text{Bb}^6$
- Measure 29:  $\text{Bb}^7$
- Measure 30:  $\text{Bb}$
- Measure 31:  $\text{Bb}$
- Measure 32:  $\text{Bb}$
- Measure 33:  $\text{Bb}$
- Measure 34:  $\text{Bb}$
- Measure 35:  $\text{Bb}$
- Measure 36:  $\text{Bb}$
- Measure 37:  $\text{Bb}$
- Measure 38:  $\text{Bb}$
- Measure 39:  $\text{Bb}$
- Measure 40:  $\text{Bb}$
- Measure 41:  $\text{Bb}$
- Measure 42:  $\text{Bb}$
- Measure 43:  $\text{Bb}$



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 as follows:

- Measures 38 and 39:** All staves (Soprano, Alto, Tenor, Bass, and Piano) are empty, indicating rests.
- Measure 40:**
  - Piano Accompaniment:** The piano part (treble and bass clef) features a rhythmic pattern of eighth notes. The right hand plays chords in the upper register, while the left hand plays a more active line in the lower register.
  - Vocal Lines:** The Soprano, Alto, Tenor, and Bass staves each contain a single note (half note) followed by a rest. The lyrics "tur." are written below the notes in the Soprano, Alto, and Tenor staves.

41

*dolce*

*pizz.*

Solo

7

45

The musical score for page 15, measures 45 through 48, is presented in a grand staff format. The piano accompaniment is written in a key with one flat (B-flat) and a 4/4 time signature. The right hand of the piano part features a melodic line with slurs and a dotted quarter note in measure 46, while the left hand provides a steady bass line. The three vocal staves (soprano, alto, and tenor/bass) are currently empty, showing only rests. The bottom staff, likely for figured bass, contains a bass line with notes and rests, and is accompanied by figured bass notation: 9/4, 8/3, 6, 6/4, and 7/3.

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 8 6 6 7  
4 3 4 4 [3]

57

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 7 5



[illegible]

65 *p*

*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

*cresc.*

$\frac{9}{4}$   $\frac{8}{3}$   $\frac{6}{4}$   $\frac{7}{[3]}$

69

**Measures 69-72:** Instrumental introduction. The piano part features arpeggiated chords in the right hand and block chords in the left hand. Dynamics range from *p* to *f*.

**Measure 73:** Vocal entries. The lyrics are: *spe, so - la spe, so - la spe.*

**Vocal Parts:**

- Staff 1 (Soprano):** *spe, so - la spe, so - la spe.*
- Staff 2 (Alto):** *spe, so - la spe, so - la spe.*
- Staff 3 (Tenor):** *spe, so - la spe, so - la spe.*
- Staff 4 (Bass):** *spe, so - la spe, so - la spe.*

**Piano Accompaniment:**

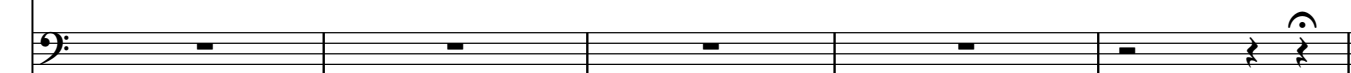
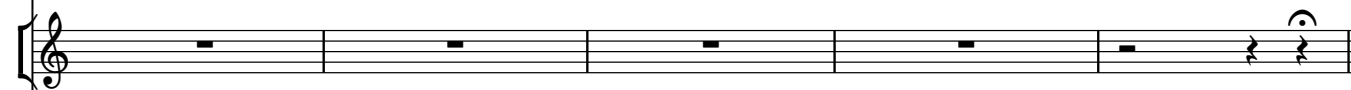
- Staff 5 (Right Hand):** Arpeggiated chords, starting with *p* and ending with *f*.
- Staff 6 (Left Hand):** Block chords, starting with *p* and ending with *f*.

74

The musical score is written for a piano and voice. It begins at measure 74. The key signature has two flats (B-flat major). The time signature is 4/4. The vocal line (top staff) starts with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The piano accompaniment (second system) features a melodic line in the right hand with trills and a harmonic line in the left hand. The bottom staff contains a bass line with triplets. The five empty staves in the middle are for other instruments.

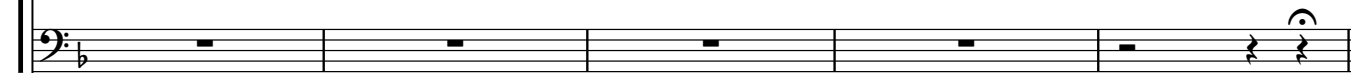
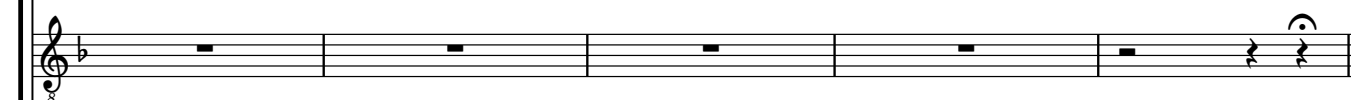
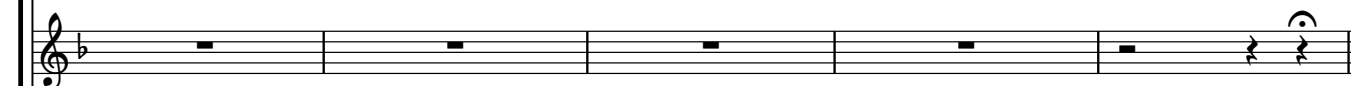
5 6 3 3 3 3 3 3

## Recitativo

*p* Solo

Quid despe-ram?

Quid pa-ve-sciam?



6

6

4

7

[3]

b7

-

## Genus omne Deo creatum

83 **Larghetto**

*cl (Bb)*  
*solo*

*vlc*  
*solo*

1  
*vl*

2  
*vl*

*vla*

*S*

*org*  
*b*

**p** Solo

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

87

4 2 6 [6] 6 6 4 5 3

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] 3

112

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

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

116

8

cresc.

*p*

cresc.

*p*

cresc.

*p*

cresc.

*p*

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

8 [3]

6

6 5

*p*

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 [b5]

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  $\frac{b6}{b5}$  6  $\frac{6}{b4}$  7 [3]

147

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

$\frac{7}{4}$   $\frac{8}{3}$   $\frac{7}{4}$   $\frac{8}{3}$  6  $b7$

151

*p*

*p*

*p*

*p*

cre - - scat er - go spes in me.

*p*

6 7 6 2

4 [b]

155

*p*

*p*

*p*

*p*

6 6 5 2 6

4 4 3

159

Trills are marked above the vocal line in measures 159 and 161. The piano accompaniment consists of eighth notes in the right hand and rests in the left hand for the first three measures, followed by a melodic phrase in the fourth measure. Dynamics include *pp* in measures 161 and 162.

Chord symbols:  $\flat 7$ ,  $\frac{6}{4}$ ,  $\frac{7}{5}$

163

The piano accompaniment continues with eighth notes in the right hand and eighth notes in the left hand. Dynamics include *pp* in measures 163 and 164.

Chord symbol:  $[7]$

## 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**  
6  
4  
b

**p**  
6



[illegible]



177

**Orchestra:**

- Flute 1: Rest, then eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E13

181

The musical score is written for a piano and voices. It begins with a piano introduction in measure 181, marked with a forte 'f' dynamic. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal parts enter in measure 182 with the Latin lyrics 'ma - re cum fu - ro - re, coe - lum'. The lyrics are repeated in the following measures. The basso continuo line provides a steady accompaniment throughout the piece.

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

**Measure 187:** *sf* *sf* *sf* *sf* *sf* *sf*

**Measure 188:** *sf* *sf* *sf* *sf* *sf* *sf*

**Measure 189:** *sf* *sf* *sf* *sf* *sf* *sf*

**Measure 190:** *sf* *sf* *sf* *sf* *sf* *sf*

**Measure 191:** *sf* *sf* *sf* *sf* *sf* *sf*

**Measure 192:** *sf* *sf* *sf* *sf* *sf* *sf*

stri - - det ful - - men cum ter - -

stri - - det ful - - men cum ter - -

stri - - det ful - - men cum ter - -

stri - - det ful - - men cum ter - -

*sf* *sf* *sf* *sf* *sf* *sf*

4 6 6 5 6 6 7 4

190

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,

# unisono sf sf # sf sf # unisono sf sf





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.



206

This musical score page contains measures 206 through 210. It features a piano part and an orchestral part. The piano part is written in treble and bass staves, while the orchestral part consists of multiple staves for strings and woodwinds. The key signature is D major (two sharps). The piano part begins with a piano (p) dynamic marking. The orchestral part includes various musical notations such as rests, eighth notes, and sixteenth notes. The bottom of the page contains figured bass notation for the piano part.

Figured Bass:

9 8  
4 3

6

6 4 [5]  
4 3

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*

*cresc.* *f*

*p*

*p*

*p*

*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 6 8

226

The musical score consists of piano accompaniment and four vocal staves. The piano part features a complex rhythmic pattern in the right hand and a more steady accompaniment in the left hand. The vocal staves are arranged in a four-part setting, with each staff having its own set of lyrics. The lyrics are in Latin and repeat across the staves. The score includes various musical notations such as notes, rests, and dynamic markings.

**Piano Accompaniment:**  
 - **Right Hand:** Starts with a piano (p) dynamic. Features a series of eighth and sixteenth notes, often beamed together. A crescendo (cresc.) marking appears in the second measure.  
 - **Left Hand:** Provides a harmonic foundation with chords and moving lines. A crescendo (cresc.) marking appears in the second measure.

**Vocal Staves:**  
 - **Staff 1 (Soprano):** Lyrics: spe, vi - vam, vi - vam ad - huc so - la spe,  
 - **Staff 2 (Alto):** Lyrics: spe, vi - vam, vi - vam ad - huc so - la spe,  
 - **Staff 3 (Tenor):** Lyrics: spe, vi - vam, vi - vam ad - huc so - la spe,  
 - **Staff 4 (Bass):** Lyrics: spe, vi - vam, vi - vam ad - huc so - la spe,  
 - **Staff 5 (Bass):** Continuation of the bass line with a crescendo (cresc.) marking.

The score concludes with a final measure containing figured bass notation:  $\frac{9}{4}$  and  $\frac{8}{3}$ , followed by a crescendo (cresc.) marking and the figures  $\frac{6}{4}$  and  $\frac{7}{[3]}$ .

231

so - la spe, so - la spe.

so - la spe, so - la spe.

so - la spe, so - la spe.

so - la spe, so - la spe.

so - la spe, so - la spe.

decresc. pp

decresc. pp

decresc. pp

decresc. pp