

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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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
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
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 .
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").
92	org	bar in C1 : e _♭ 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 [♯] 8
226	vla	1st ♯ in C1 : d'8
226	A	grace note added by editor

Acknowledgements

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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 D

Timpani
in D-A

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,
Violoncello
e Bassi

This musical score is arranged in a system with a grand staff (treble and bass clefs) and a separate bass line. The key signature is one flat (B-flat) and the time signature is 8/8. The score is divided into four measures. The first measure features a treble clef with a treble clef sign, a key signature of one flat, and a time signature of 8/8. The second measure contains a whole note chord with a sharp sign. The third measure contains a whole note chord with a sharp sign. The fourth measure contains a whole note chord with a sharp sign. The grand staff contains a complex melodic line in the treble clef, a bass line in the bass clef, and a middle line with a treble clef sign. The bass line features a wavy line in the third measure. The grand staff is followed by four empty staves. The final staff is a bass line with a sharp sign in the first measure and a sharp sign in the fourth measure.

The musical score on page 3 consists of several systems of staves. The first system includes a vocal line with a treble clef and a key signature of one flat, starting with a measure number '6'. Below it is a piano accompaniment with a bass clef, featuring a wavy line indicating a tremolo effect and dynamic markings 'fp'. The second system shows a more complex piano accompaniment with multiple staves, including a treble clef staff with a melodic line and a bass clef staff with chords. The third system contains three empty staves with a treble clef and a bass clef. The fourth system features a bass clef staff with a melodic line and a key signature change to two flats, marked with a measure number '6' and a time signature change to 4/4.

9

4_b 6 6_{b5} b6 7_b

12

The musical score is divided into two main systems. The first system (measures 1-12) includes a piano part and a string part. The piano part consists of five staves: two grand staves (treble and bass) and three individual staves (treble, bass, and bass). The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, with dynamic markings of *sf* (sforzando) and *unisono*. The string part consists of four staves (treble, bass, treble, and bass) and is marked *unisono* and *sf*. The second system (measures 13-15) consists of four staves (treble, bass, treble, and bass) and is marked *unisono* and *sf*. The score is in 3/4 time and features a key signature of one flat (B-flat).

15

f Tutti
Fremit ma - re cum fu -

f Tutti
Fremit ma - re cum fu -

f Tutti
Fremit ma - re cum fu -

f Tutti
Fremit ma - re cum fu -

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 -

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

ra - tur, stri - - det ful - - men

ra - tur, stri - - det ful - - men

ra - tur, stri - - det ful - - men

ra - tur, stri - - det ful - - men

6 sf 6 sf 6/5 sf

28

sf sf

sf sf sf sf sf sf sf sf

sf sf sf sf sf sf

sf sf

sf sf

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 -

sf sf unisono sf sf sf sf

b6 7 # 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,

sf sf sf sf decresc. decresc. decresc.

sf sf sf sf unisono decresc.

34

The musical score for page 12, starting at measure 34, consists of several staves. The top three staves (treble, alto, and bass clefs) are currently empty. The piano accompaniment is shown in the next three staves (treble, middle, and bass clefs), featuring a complex harmonic texture with many accidentals and a dynamic marking of *p*. Below this, there are four vocal staves (treble, alto, tenor, and bass clefs) with the lyrics: "cor op - pres - sum cru - ci - a - - -". Each vocal staff has a dynamic marking of *p*. The bottom-most staff is a bass clef line with a melodic line and a dynamic marking of *p*.

38

The musical score for page 38 consists of several staves. At the top, there are three empty staves (two treble clefs and one bass clef). Below these is a grand staff for piano, with three staves (two treble clefs and one bass clef) containing complex piano accompaniment. The piano part begins with a series of chords in the first measure, followed by a dense, rhythmic pattern of eighth and sixteenth notes in the subsequent measures. Below the piano part are four vocal staves (two treble clefs and two bass clefs). Each vocal staff starts with a whole note followed by a fermata. In the second measure, each vocal staff has a quarter note with the lyrics "tur." underneath. The final staff at the bottom of the page is a bass clef staff containing a melodic line with eighth and sixteenth notes, some of which are beamed together.

41

dolce

pizz.

Solo

7

Detailed description: The page contains a musical score for measures 41 through 44. At the top left, the measure number '41' is written. The score is organized into two systems. The first system consists of four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The piano part begins with a 'dolce' marking and features a melodic line in the right hand with arpeggiated chords in the left hand. The second system consists of six staves: three vocal staves (treble clef) and three piano staves (treble and bass clef). The piano part continues with a 'pizz.' (pizzicato) marking and a 'Solo' marking, showing a rhythmic pattern of eighth notes with rests. A '7' is written below the piano staff in the final measure.

45

The musical score for page 15 begins at measure 45. It features a grand staff with piano accompaniment and a separate bass line. The piano part consists of a right-hand melody with slurs and a left-hand accompaniment of eighth notes. The bass line is a single staff with figured bass notation. The key signature has one flat (B-flat), and the time signature is 4/4. The figured bass notation at the bottom of the page is: 9/4, 8/3, 6, 6/4, 7/[3].

49

The musical score consists of the following parts:

- Piano Introduction:** A four-measure introduction in the key of B-flat major, featuring a treble and bass clef. The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.
- Vocal Staves:** Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "Vi - - vam, vi - - vam ad - huc so - la". Each staff begins with a piano (*p*) dynamic marking.
- Final Bass Line:** A single bass staff at the bottom of the page, containing a rhythmic pattern of eighth notes and a fermata over the final measure.

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
4 3

6

6 7
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 7 6 4 5

61

The musical score consists of several staves:

- Staff 1 (Piano):** Treble clef, B-flat key signature. Measures 61-64. Dynamics: *f* (measures 62-63), *p* (measure 64).
- Staff 2 (Piano):** Treble clef, B-flat key signature. Measures 61-64. Dynamics: *f* (measures 62-63), *p* (measure 64).
- Staff 3 (Piano):** Bass clef, B-flat key signature. Measures 61-64. Dynamics: *f* (measures 62-63), *p* (measure 64).
- Staff 4 (Piano):** Treble clef, B-flat key signature. Measures 61-64. Dynamics: *f* (measures 62-63), *p* (measure 64).
- Staff 5 (Piano):** Bass clef, B-flat key signature. Measures 61-64. Dynamics: *f* (measures 62-63), *p* (measure 64).
- Staff 6 (Vocal):** Treble clef, B-flat key signature. Lyrics: "spe, vi - vam so - la".
- Staff 7 (Vocal):** Treble clef, B-flat key signature. Lyrics: "spe, vi - vam so - la".
- Staff 8 (Vocal):** Treble clef, B-flat key signature. Lyrics: "spe, vi - vam so - la".
- Staff 9 (Vocal):** Bass clef, B-flat key signature. Lyrics: "spe, vi - vam so - la".
- Staff 10 (Piano):** Bass clef, B-flat key signature. Measures 61-64. Dynamics: *f* (measures 62-63), *p* (measure 64).

Lyrics: spe, vi - vam so - la

5 3 cresc. 8 40 f p 7

— 6 8

65 *p*

p

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

spe, so - la spe, so - la spe.

spe, so - la spe, so - la spe.

spe, so - la spe, so - la spe.

spe, so - la spe, so - la spe.

74

The musical score for measures 74-77 consists of the following parts:

- Vocal Line (Top Staff):** Features a melodic line starting with a dotted quarter note, followed by eighth notes and quarter notes. It includes a slur over the first two measures and a fermata over the final note of the first measure.
- Piano Accompaniment (Middle Section):**
 - Right Hand:** Contains a melodic line with trills (tr.) and a rhythmic accompaniment of eighth notes.
 - Left Hand:** Provides a harmonic and rhythmic foundation with chords and eighth notes.
- Empty Staves:** There are two sets of empty staves (treble and bass clef) between the vocal and piano parts, and another set of empty staves below the piano part.
- Bottom Staff:** A bass line with a complex rhythmic pattern: a quintuplet (5) and a sextuplet (6) in the first measure, followed by triplets (3) in the subsequent measures.

78 *Recitativo*

Quid despe-ram? Quid pa-ve-sciam?

P Solo

6 6 7
4 [3]

b7 -

Genus omne Deo creatum

83 *Larghetto*

cl (Bb) solo

vlc solo

1 *vl*

2 *vl*

vla

S

org b

p

p

p

p

p Solo

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

87

cl (Bb)

vlc

1 *vl*

2 *vl*

vla

S

org b

4 2 6 [6] 6 6 4 5 3

91

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

p Solo

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]

100

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

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

104

nunc est

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

108

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

6 7 6 [b5] #
4 4 3 #

112

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

sfp sfp sfp sfp

6 7 47 8 47
4 4 2 [3] 4 2

116

8

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

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

8 [3] 6 $\flat 5$ *p* 6 4 7 4

120

6

p

me.

6 2 [7] 6 6 4 \flat

125



Musical score for measures 125-130. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex bass line with figured bass notation: [6], 6/4, 5/3, 7/4, 3, 6/4. The lyrics are: Ge - nus o - mne

130

Musical score for measures 130-135. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex bass line with figured bass notation: 7/[5], 9/4, 8/3, 4/2, 6/3, 6/4, b6/4, 6, 7/[b5]. The lyrics are: De - o cre - a - tum nunc est tri - ste, nunc be -

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 $\frac{b6}{5}$ 6 $\frac{b6}{4}$ 7 [3]

147

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

sfp *sfp* *sfp* *sfp* *cresc.* *cresc.* *cresc.* *cresc.*

$\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ *cresc.* 6 $b7$

151

cre - - scat er - go spes in me.

6 7 6 2

155

6 6 5 2 6

159

Two vocal staves with melodic lines and trills. Piano accompaniment with eighth notes and chords. Dynamic markings: *pp*. Chord symbols: $b7$, $\frac{6}{4}$, $\frac{7}{5}$.

163

Two vocal staves with melodic lines. Piano accompaniment with eighth notes and chords. Dynamic markings: *pp*.

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

B

org
vlc
b

p Solo

f

p

f

p

6
6
b

171

f **sf** **sf**

f **sf** **sf** **sf** **sf**

f **sf** **sf** **unisono** **sf** **sf**

b6 *7* *#* *#* *#*

177

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

Musical notation for the first system, consisting of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains two measures of whole notes: G2 and F2. The middle and bottom staves are bass clefs, both containing whole rests for the first three measures.

Musical notation for the second system, consisting of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains three measures: a dotted quarter note G2, a quarter rest, a dotted quarter note F2, a quarter rest, and a dotted quarter note E2, a quarter rest. The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains three measures: a dotted quarter note G2, a quarter rest, a dotted quarter note F2, a quarter rest, and a dotted quarter note E2, a quarter rest. Above the notes in the bottom staff are wavy lines indicating tremolos.

Musical notation for the third system, consisting of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a complex rhythmic pattern of eighth and sixteenth notes. The middle and bottom staves are bass clefs with a key signature of one flat (Bb) and a common time signature (C). They contain chords corresponding to the notes in the top staff.

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,

Musical notation for the bottom system, consisting of two staves. The top staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains three measures: a dotted quarter note G2, a quarter rest, a dotted quarter note F2, a quarter rest, and a dotted quarter note E2, a quarter rest. The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains three measures: a dotted quarter note G2, a quarter rest, a dotted quarter note F2, a quarter rest, and a dotted quarter note E2, a quarter rest.

6

6

6

187

sf sf sf sf sf sf

sf sf sf sf sf sf

sf sf sf sf sf sf

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

sf sf sf sf sf sf

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

sf sf sf sf sf sf

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

sf sf sf sf sf sf

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

sf sf sf sf sf sf

$\frac{4}{4}$ 6 $\frac{6}{5}$ $\frac{6}{b5}$ 7 $\frac{7}{b}$

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 # unisono sf sf

193

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 two main sections. The first section, starting at measure 201, is for a grand piano. It consists of three staves: a right-hand staff with a melodic line, a middle staff with a complex rhythmic pattern, and a left-hand staff with a similar rhythmic pattern. The key signature is one flat (B-flat), and the time signature is 4/4. The second section, starting at measure 205, is a solo section. It is marked with the instruction "pizz." (pizzicato) and "Solo". The solo section consists of a single bass staff with a rhythmic pattern. The key signature changes to two sharps (D major) at the beginning of the solo section. The solo section ends at measure 209.

dolce

pizz.

Solo

206

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

211

p

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

p

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

p

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

p

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

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] arco 6 6

221

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 7

6 4 5

226

Musical score for the first system, featuring three staves. The top staff has a piano (*p*) marking and a crescendo (*cresc.*) marking. The middle staff has a piano (*p*) marking and a crescendo (*cresc.*) marking. The bottom staff has a piano (*p*) marking and a crescendo (*cresc.*) marking.

Two empty musical staves, one in treble clef and one in bass clef.

Musical score for the second system, featuring piano (*p*) and crescendo (*cresc.*) markings across multiple staves.

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

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

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

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

Figured bass notation: $\left[\begin{smallmatrix} 9 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 8 \\ 3 \end{smallmatrix} \right]$ *cresc.* $\frac{6}{4}$ $\frac{7}{[3]}$

231

The musical score consists of seven systems. The first system (measures 231-237) is for piano accompaniment, featuring three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The piano part begins with a *p* dynamic and includes *decresc.* markings in measures 235 and 237, ending with a *pp* dynamic. The second system (measures 238-244) is for vocal parts, with four staves (treble and bass clefs). Each vocal line starts with a *p* dynamic and contains the lyrics "so - la spe, so - la spe." The piano accompaniment continues in the bottom staff of this system, also starting with a *p* dynamic and including *decresc.* markings in measures 242 and 244, ending with a *pp* dynamic.