

# Eybler.

# Sacred music.

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*

**Esser**  
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**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>clno</b>	clarion
<b>cor</b>	horn
<b>fag</b>	bassoon
<b>harm</b>	Harmonium
<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>	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
<b>A2</b>	<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
<b>C1</b>	<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>	<a href="https://data.onb.ac.at/rec/AC14328856">https://data.onb.ac.at/rec/AC14328856</a>
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 5013
<b>C2</b>	<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>	<a href="https://data.onb.ac.at/rec/AC14266098">https://data.onb.ac.at/rec/AC14266098</a>
	<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 ( <b>A1</b> , 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 ( <b>A2</b> and prints) replace the harmonium in the middle section by 2 ob, 2 fag, and 2 cor. Version 1827a, represented by <b>A2</b> (HerEy 43), is similar to <b>A1</b> : 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 <b>C1</b> and <b>C2</b> , 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 <b>C1</b> and <b>C2</b> .
9	clno 1	1st ♫ in <b>C2</b> : c'4
28	fag 2	3rd ♫ in <b>C2</b> : e♭4
32	T	4th ♫ in <b>C2</b> (only T 1): e♭'4
34	cor 1	3rd ♫ in <b>C2</b> : c''4

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
46	–	tempo indication in <b>C2</b> : “Adagio cantabile”
65	T 1	<b>C1</b> 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 <b>A1</b> , these bars are indicated by <i>vide</i> marks referring to bars 11–39 of the first section.

## 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 and the Vienna City Library for support; and Dr. Reinhold Kainhofer for his previous work on the Eybler Edition.

## 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] 6 6 5 6

9

fz

fz

fz

fz

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

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 -

4 6 4 4 6 4

15

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

$\frac{6}{5}$

18

**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*

*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

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,

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

um, 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 Parts:**  
 Measure 35 includes a section marked *fz* Solo.

**Chord Symbols:**  
 Below the piano part, chord symbols are provided:  $\flat 4/4$ ,  $7 \flat$ ,  $6 \flat$ , and  $[7] \flat$ .

36

The musical score for measures 36-39 is organized as follows:

- System 1:** Two staves. The top staff contains chords and the dynamic marking *fz*. The bottom staff contains chords and the dynamic marking *fz*.
- System 2:** Three staves. The top two staves contain chords and the dynamic marking *fz*. The bottom staff contains a melodic line with notes and rests, and the dynamic marking *fz*.
- System 3:** Three staves. The top staff contains a complex melodic line with notes and rests, and the dynamic marking *fz*. The middle and bottom staves contain chords and the dynamic marking *fz*.
- System 4:** Four empty staves.
- System 5:** One staff with a melodic line and the dynamic marking *fz*. Below it are four chord diagrams:
  - Chord 1:  $\begin{matrix} \text{fz} \\ | \\ \text{b7} \\ | \\ 2 \end{matrix}$
  - Chord 2:  $\begin{matrix} \text{fz} \\ | \\ \text{b7} \\ | \\ 4 \end{matrix}$
  - Chord 3:  $\begin{matrix} \text{fz} \\ | \\ 6 \\ | \\ 4 \end{matrix}$
  - Chord 4:  $\begin{matrix} \text{fz} \\ | \\ 5 \\ | \\ 4 \end{matrix}$



42

The musical score is written in B-flat major (two flats) and 4/4 time. It begins at measure 42. The score is divided into several systems. The first system consists of a grand staff (treble and bass clefs) with a piano accompaniment. The second system has three staves: a vocal line in the top staff, a piano accompaniment in the middle two staves, and a bass line in the bottom staff. The third system is a grand staff with piano accompaniment. The fourth system consists of four empty staves, likely for a vocal line. The fifth system is a grand staff with piano accompaniment. 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* *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

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 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 -



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

*fz* *p* *ten.* *ten.* *ten.*

*f* *p* *f* *p* *f* *p*

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

*fz* *pp* *fz* *pp* *fz* *pp* *fz* *pp*

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

*fag*  
1, 2

*cor*  
1, 2

*clno*  
1, 2

*timp*

1  
*vl*

2  
*vla*

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

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

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

*B*  
B 2 \*  
no. **P Tutti**  
Si con - si - stant ad - ver - sum me

*org*  
*vlc*  
*b*  
**p Solo** **Tutti**

Detailed description of the musical score: The score is for a symphonic work, page 31. It features a variety of instruments and voices. The woodwinds (oboe, bassoon) play a rhythmic pattern of eighth notes. The strings (violin, viola) provide harmonic support with sustained notes and rhythmic patterns. The percussion (timpani) has a steady pulse. The vocal soloists (Soprano, Alto, Tenor, Bass) enter with the lyrics 'no. Si consistant ad ver sum me' in a tutti dynamic. The organ and double bass play a bass line, with the organ marked 'Solo' and '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 includes a vocal staff with lyrics and piano accompaniment. The piano part features a tremolo effect in the bass line. Dynamics include *cresc.* and *f*.

Second system of musical notation. It includes a vocal staff with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Third system of musical notation. It includes a vocal staff with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Fourth system of musical notation. It includes a vocal staff with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Fifth system of musical notation. It includes a vocal staff with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Sixth system of musical notation. It includes a vocal staff with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Seventh system of musical notation. It includes a vocal staff with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Eighth system of musical notation. It includes a vocal staff with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Ninth system of musical notation. It includes a vocal staff with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*. The piano part ends with a 7-measure rest.

122

fz

fz

fz

*fp*

*p*

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

*b*

6 6 6 4 6/4 7/4



125

The musical score for page 35, starting at measure 125, is divided into several systems. The first system consists of two staves (treble and bass clef) with chords and a melodic line. The second system continues with similar accompaniment. The third system features a piano introduction with a complex melodic line in the treble clef and a bass line. The fourth system is the vocal entry, with four staves (treble and bass clef) for different voices. The lyrics are: "me - um, non, non ti - me - bit cor me - um, si ex -". The fifth system continues the piano accompaniment with a melodic line in the treble clef and a bass line.

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 -

128

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 -

131

Musical notation for the first system, including treble and bass clefs with notes and rests, and dynamic markings 'fz'.

Musical notation for the second system, consisting of empty staves for vocal parts.

Musical notation for the piano accompaniment, including treble and bass clefs with notes and dynamic markings '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

Musical notation for the piano accompaniment at the bottom, including notes and dynamic markings 'fz'.

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 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



146

The score consists of several systems of staves. The first system includes a grand piano (Gp) with treble and bass clefs, and two vocal staves. The piano part features chords and melodic lines, with dynamics **ff** and **fz**. The vocal staves have lyrics: "non, non ti - me-bit cor me - um." The second system continues the piano accompaniment with a **ff** dynamic and includes a section marked **a 2**. The third system shows the piano part with a **ff** dynamic and a **fz** section. The fourth system contains four vocal staves, each with the lyrics "non, non ti - me-bit cor me - um." and a **ff** dynamic. The fifth system is a bass line with a **ff** dynamic, a **fz Solo** section, and a **fz** section. Chord symbols  $\flat 4$ , 7, 6, [7], and  $\flat 7$  are indicated below the bass line.





