

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
Skala
Edition



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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.

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)

Acknowledgements

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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

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

fz
fz

fz
fr

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 -

6 4 7 6 4

15

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

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

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

non, non ti - me - bit cor me - um.

non, non ti - me - bit cor me - um.

non, non ti - me - bit cor me - um.

non, non ti - me - bit cor me - um.

36

The musical score consists of several systems:

- System 1:** Piano part with two staves (treble and bass clefs). It features chords in measures 36-39, with dynamic markings 'fz' (forzando) in each measure.
- System 2:** String part with two staves (treble and bass clefs). It features arpeggiated chords in measures 36-39, with dynamic markings 'fz' in each measure. Trills (tr) are indicated above the notes in measures 36 and 37.
- System 3:** Piano part with three staves (treble, middle, and bass clefs). It features complex rhythmic patterns and arpeggios in measures 36-39, with dynamic markings 'fz' in each measure.
- System 4:** Empty staves for vocal or other instruments in measures 36-39.
- System 5:** Bass line in measure 39, featuring a rhythmic pattern with dynamic marking 'fz'. Below the staff are figured bass notations: $\begin{matrix} fz \\ |7 \\ 2 \end{matrix}$, $\begin{matrix} fz \\ |7 \\ \flat \\ 4 \end{matrix}$, $\begin{matrix} fz \\ 6 \\ 4 \end{matrix}$, and $\begin{matrix} fz \\ 5 \\ 4 \end{matrix}$.

39

The musical score consists of several systems of staves:

- System 1:** Two staves (treble and bass clef). Both parts play a whole note chord. Dynamics: *fz* (first two measures), *f* (third measure).
- System 2:** Treble clef staff with chords. Bass clef staff with quarter notes. Dynamics: *fz* (first two measures), *f* (third measure).
- System 3:** Piano part (treble, middle, and bass clefs). Treble and middle clefs play a complex rhythmic pattern of sixteenth and eighth notes. Bass clef plays a steady eighth-note pattern. Dynamics: *fz* (first two measures), *f* (third measure).
- System 4:** Three empty staves (treble, middle, and bass clefs).
- System 5:** Bass clef staff with a steady eighth-note pattern. Dynamics: *fz* (first two measures), *f* (third measure). Below the staff, there is a marking: $\frac{6}{4}$ and $\frac{4}{2}$ under the first two measures, and $\frac{8}{8}$ under the third measure.

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 two staves: a treble staff with chords and a bass staff with chords. The second system consists of three staves: a treble staff with chords, a middle staff with a melodic line, and a bass staff with a melodic line. The third system consists of five staves: a grand staff (treble and bass) with a piano accompaniment, and three additional staves that are silent (indicated by a horizontal line) for the first three measures, then have a final note in the fourth measure. The fourth system consists of four staves: a grand staff with a piano accompaniment and two additional staves that are silent (indicated by a horizontal line) for the first three measures, then have a final note in the fourth measure. The fifth system consists of two staves: a grand staff with a piano accompaniment. The piano accompaniment features a bass line with triplets and a treble part with chords and melodic lines. The vocal line consists of four staves, all of which are silent (indicated by a horizontal line) for the first three measures, then have a final note in the fourth measure.

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

Unam petii (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.

fz

111

fz

fz

Unam petii (1827 versions)

Larghetto cantabile

ob 1, 2 *p* *fp* *fp*

fag 1, 2 *fp* *fp*

cor 1, 2 *fp* *fp*

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

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

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

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

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*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

60

f

f

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

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

65

8

f o - mnibus vi - tae me - ae, **p** u - nam pe - ti-i, hanc re -

f o - mnibus vi - tae me - ae, **p** hanc, hanc re -

f o - mnibus vi - tae me - ae, **p** hanc, hanc re -

f o - mnibus vi - tae me - ae, **p** hanc re -



69

8

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

cresc. cresc. fp fp

f *p*
U - nam pe - ti - i a Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re -

f *p*
U - nam pe - ti - i a Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re -

f *p*
U - nam pe - ti - i a Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re -

f *p*
U - nam pe - ti - i a Do - mi - no, u - nam pe - ti - i a Do - mi - no, hanc re -

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

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

fz p

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**

vl 1 **p**

vl 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**

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, cor Anglais) and strings (violin 1 & 2, viola, cello, double bass) are marked with a piano (p) dynamic. The percussion (timpani) also has a piano dynamic. The vocal parts (Soprano, Alto, Tenor 1 & 2, Bass 1 & 2) enter at measure 115 with the lyrics 'no. Si consistant ad ver sum me'. The organ/violoncello/bassoon part has a 'Solo' section followed by a 'Tutti' section. The tempo is marked 'Tempo primo'.

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 and bass clefs with whole notes and rests.

Musical notation for measures 117-118, third system. Bass clef with tremolos and notes.

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 notes.

119

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a *cresc.* marking and ends with a *f* dynamic. The piano accompaniment also starts with *cresc.* and ends with *f*. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with *cresc.* and ending with *f*.

Third system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with *cresc.* and ending with *f*.

Fourth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with *cresc.* and ending with *f*.

Fifth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with *cresc.* and ending with *f*.

Sixth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with *cresc.* and ending with *f*.

Seventh system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with *cresc.* and ending with *f*.

Eighth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with *cresc.* and ending with *f*.

Ninth system of musical notation. The vocal line continues with a *cresc.* marking and ends with *f*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with *cresc.* and ending with *f*.

4

4

f
7
4

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 -

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

me - bit, ti - me - bit cor me - um, non, non ti - me - bit cor

6 6 6 4 6 4 7/6 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 -

4

6 4

7 6 4

4

128

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 f

$\frac{4}{2}$ $b6$ f
[6]
b5

131

Musical notation for the first system, including treble and bass staves. The first measure shows a whole rest in both staves. The second and third measures feature chords with dynamic markings **fz**.

Empty musical staves for the second system, consisting of two treble staves and one bass staff.

Piano accompaniment for the third system, including treble and bass staves. The treble staff features a complex melodic line with dynamic markings **fz**. The bass staff provides harmonic support with chords and dynamic markings **fz**.

Vocal staves for the third system with lyrics: ra - bo, si ex - ur - gat ad - ver - sum me proe - li - um, in. The system includes four vocal staves (two treble and two bass) with corresponding lyrics.

Piano accompaniment for the fourth system, including a bass staff with a melodic line 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]
b5

7
b

6
4

[5]
b

7
b6
b2

137

The first system consists of two vocal staves (Soprano and Alto) and two piano staves. The vocal parts feature chords and rests, while the piano accompaniment includes chords and a rhythmic pattern of eighth notes.

The second system continues the vocal and piano parts. The vocal staves show sustained chords and rests, and the piano accompaniment features a steady eighth-note accompaniment.

The third system shows the vocal parts with rests and the piano accompaniment with eighth-note patterns.

The fourth system is a grand staff for the piano, showing intricate sixteenth-note and eighth-note passages in both the right and left hands.

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 -

The fifth system shows the piano accompaniment for the vocal parts, with a bass line of eighth notes.

[8] 6 7 6 [5] 7 [8] 6
 ♯ 4 ♯ 4 ♯ 4 ♯ 6 ♯ 2 ♯ 4 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

The first system of the vocal score shows the vocal line in treble clef and the piano accompaniment in bass clef. Both parts are in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The vocal line consists of quarter notes, and the piano accompaniment consists of quarter notes.

The second system of the vocal score continues the vocal line and piano accompaniment from the first system. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns.

The third system of the vocal score continues the vocal line and piano accompaniment. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand.

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

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

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

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

3 3 3 3 3 3 3 3 3 3

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 and vocal parts, with a second vocal staff appearing. The piano part includes a section marked **a 2**. The third system shows the piano part with more complex textures, including a section with **fz** and **Solo** markings. The fourth system contains the vocal parts with lyrics and dynamics **ff**. The fifth system shows the piano part with a **fz Solo** section and figured bass notation: $\flat 4$, 7, 6, [7], $\flat 7$, 2.

