

Eybler.

Sacred music.

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



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

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

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?

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.

93 Fremit mare cum furore

Allegro con fuoco

Oboe I, II

Musical staff for Oboe I, II. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a dynamic marking of **f** and contains a whole rest for the first measure, followed by a whole note chord in the second measure.

Clarino I, II
in D

Musical staff for Clarino I, II in D. The staff is in treble clef with a common time signature (C). It begins with a dynamic marking of **f** and contains a whole rest for the first measure, followed by a series of quarter notes in the second measure.

Timpani
in D-A

Musical staff for Timpani in D-A. The staff is in bass clef with a common time signature (C). It begins with a dynamic marking of **f** and contains a series of quarter notes in the second measure.

I
Violino

Musical staff for Violino I. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a dynamic marking of **f** and contains a series of eighth notes in the second measure.

II

Musical staff for Violino II. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a dynamic marking of **f** and contains a whole rest for the first measure, followed by a whole note chord in the second measure.

Viola

Musical staff for Viola. The staff is in alto clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a dynamic marking of **f** and contains a whole rest for the first measure, followed by a whole note chord in the second measure.

Soprano

Musical staff for Soprano. The staff is in soprano clef with a key signature of one flat (Bb) and a common time signature (C). It contains a whole rest for the first measure, followed by a whole rest in the second measure.

Alto

Musical staff for Alto. The staff is in alto clef with a key signature of one flat (Bb) and a common time signature (C). It contains a whole rest for the first measure, followed by a whole rest in the second measure.

Tenore

Musical staff for Tenore. The staff is in tenor clef with a key signature of one flat (Bb) and a common time signature (C). It contains a whole rest for the first measure, followed by a whole rest in the second measure.

Basso

Musical staff for Basso. The staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a whole rest for the first measure, followed by a whole rest in the second measure.

Organo,
Violoncello
e Bassi

Musical staff for Organo, Violoncello e Bassi. The staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a dynamic marking of **f** and contains a series of quarter notes in the second measure, with a **Solo** marking below the staff.

This musical score is arranged in two systems. The first system consists of five staves: a single treble clef staff at the top, followed by two staves (treble and bass clefs) that appear to be a vocal line with rests, and a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a complex melodic line in the right hand with many accidentals and a simple harmonic accompaniment in the left hand. The second system consists of four staves: three empty staves (treble clefs) and one bass clef staff at the bottom with a melodic line. The key signature is one flat (B-flat) and the time signature is 8/8. A '3' is written above the first measure of the top staff in the first system, and a '4' is written below the first measure of the bottom staff in the second system.

This page contains a musical score for a piece, likely a lute or guitar, consisting of several staves. The score is divided into two main sections. The first section, starting at measure 9, features a piano introduction with a complex, flowing melody in the right hand and a supporting bass line in the left hand. The second section, starting at measure 10, consists of a series of empty staves, suggesting a section where the instrument is silent or a specific technique is being demonstrated. The bass line at the bottom of the page is annotated with figured bass notation, including symbols such as \flat , 6, $\flat 5$, $\flat 6$, and $\sharp 7$.

12

The musical score consists of several systems. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features rapid sixteenth-note passages in both hands, with dynamic markings of *sf* (sforzando). The second system shows the piano accompaniment continuing with similar rhythmic patterns. The third system includes a string section with four staves (treble and bass clefs), which are mostly silent. The fourth system shows the string section with a unison line in the bass clef, marked with *unisono* and *sf* (sforzando) dynamics. The score concludes with a final measure in the string section.

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 $\frac{6}{4}$

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

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

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 - - -

38

Three empty musical staves, two in treble clef and one in bass clef, with a key signature of one flat. Each staff contains a whole rest in every measure.

Piano accompaniment for three measures. The right hand plays chords in the first measure and a sixteenth-note melody in the second and third measures. The left hand plays a steady sixteenth-note accompaniment.

Vocal lines with lyrics and piano accompaniment. The vocal staves (treble and bass clefs) contain lyrics: "- - - tur." in each measure. The piano accompaniment continues with a sixteenth-note melody in the right hand and a steady accompaniment in the left hand.

Piano accompaniment for three measures. The right hand plays a sixteenth-note melody, and the left hand plays a steady accompaniment.

41

The musical score is arranged in a system of staves. The first three staves (treble, treble, and bass clefs) are mostly empty, indicating rests for the vocalists. The piano introduction begins in the fourth staff, marked *dolce*. It consists of a right-hand melody with a long note followed by a series of eighth notes, and a left-hand accompaniment of eighth notes. The piano part concludes in the fifth staff. The sixth through eighth staves are empty. The ninth staff, in bass clef, begins a *Solo* section marked *pizz.* (pizzicato), featuring a sequence of eighth notes.

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

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
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 6 4 7 5

61

The musical score consists of several staves:

- Staff 1 (Piano):** Treble clef, key signature of one flat. Measure 61 has a whole rest. Measure 62 has a whole note chord with a forte (**f**) dynamic. Measure 63 has a whole note chord. Measure 64 has a quarter note chord.
- Staff 2 (Piano):** Treble clef, key signature of one flat. Measures 61-64 contain whole rests.
- Staff 3 (Piano):** Bass clef, key signature of one flat. Measures 61-64 contain whole rests.
- Staff 4 (Piano):** Treble clef, key signature of one flat. Measures 61-64 contain a melodic line with a *cresc.* marking. Measure 62 has a forte (**f**) dynamic. Measure 64 has a piano (**p**) dynamic.
- Staff 5 (Piano):** Treble clef, key signature of one flat. Measures 61-64 contain a melodic line with *cresc. cresc.* markings. Measure 62 has a forte (**f**) dynamic. Measure 64 has a piano (**p**) dynamic.
- Staff 6 (Piano):** Bass clef, key signature of one flat. Measures 61-64 contain a melodic line with *cresc.* markings. Measure 62 has a forte (**f**) dynamic. Measure 64 has a piano (**p**) dynamic.
- Staff 7 (Vocal):** Treble clef, key signature of one flat. Lyrics: "spe, vi - vam so - la".
- Staff 8 (Vocal):** Treble clef, key signature of one flat. Lyrics: "spe, vi - vam so - la".
- Staff 9 (Vocal):** Treble clef, key signature of one flat. Lyrics: "spe, vi - vam so - la".
- Staff 10 (Vocal):** Bass clef, key signature of one flat. Lyrics: "spe, vi - vam so - la".
- Staff 11 (Basso Continuo):** Bass clef, key signature of one flat. Measures 61-64 contain a bass line with a *cresc.* marking. Measure 62 has a forte (**f**) dynamic. Measure 64 has a piano (**p**) dynamic.

At the bottom of the page, there are numerical figures for the basso continuo:

5 3 *cresc.* 8 6 40 8 **f** **p** 7

65 *p*

p

cresc.

cresc.

cresc.

cresc.

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

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

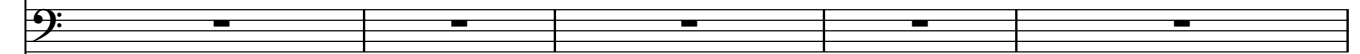
spe, vi - - vam, vi - - vam ad - huc so - la

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

cresc.

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

69 


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

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

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

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

p **f**
spe, so - la spe, so - la spe.

74

5 6 3 3 3 3 3 3 3 3

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
p

vlc solo
p

1
vl
p

2
p

vla
p

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



91

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

96

tri - ste, nunc be - a - tum, ge - nus

[6 6] 4 6

100

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

6 4 3 10 9 8 7 6 5 [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 6/3 [b5]#

112

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

sfp sfp sfp sfp

6/4 7/4 17/4 8/3 17/4 2

116

8
[3]

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

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

cresc. *p*

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

120

6 5 2 [7] 6 6 4 \flat

p

me.

125



Ge - nus o - mne

[6] 6 5 7 6 3 3 4

130

De - o cre - a - tum nunc est tri - ste, nunc be -

7 9 8 6 6 6 6 7
[5] 4 3 2 3 4 4 3 3

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 $\begin{smallmatrix} \flat 6 \\ \flat 5 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ \flat 4 \end{smallmatrix}$ 7 [3]

147

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

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

$\begin{smallmatrix} 7 \\ 4 \\ 2 \end{smallmatrix}$ 8 3 $\begin{smallmatrix} 7 \\ 4 \\ 2 \end{smallmatrix}$ 8 3 *cresc.* 6 $\flat 7$

151

cre - - scat er - go spes in me.

6 7 6 2

155

6 6 5 2 6

159

Two vocal staves with complex melodic lines and trills. The piano accompaniment consists of a steady eighth-note bass line and chords. Dynamic markings include *pp*. Chord symbols $b7$, $\frac{6}{4}$, and $\frac{7}{5}$ are present in the bass line.

163

Continuation of the vocal and piano parts. The piano accompaniment features a consistent eighth-note bass line and chords. Dynamic markings include *pp*.

171

f **sf** **sf**

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

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

\flat_6 \sharp_7 \sharp

174

f

f

sf *sf* *sf*

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

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

sf *sf* *unisono* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf*

177

Tremolo accompaniment in the piano part, featuring sixteenth and thirty-second notes.

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

Musical score for measures 181-183. The first staff has a treble clef, a key signature of one flat (Bb), and a common time signature. It contains rests in measures 181 and 182, followed by a whole note chord in measure 183 consisting of D4, F#4, and A4. The second and third staves also contain rests.

Musical score for measures 184-185. The first staff has a treble clef and contains rhythmic patterns: two eighth notes in measure 184, and a quarter note followed by a dotted quarter note in measure 185. The second staff has a bass clef and contains rhythmic patterns: two eighth notes in measure 184, and a quarter note followed by a dotted quarter note in measure 185. A trill ornament is indicated above the final note of measure 185 in the second staff.

Musical score for measures 186-189. The first staff has a treble clef and contains a melodic line with eighth notes and a trill in measure 189. The second and third staves have treble and bass clefs respectively and contain chords. The key signature changes to D major (no sharps or flats) in measure 186.

ma - re cum fu - ro - re, coe - - lum

Vocal line for measure 186, first voice part. The notes are G4, A4, B4, A4, G4, F#4, E4, D4.

ma - re cum fu - ro - re, coe - - lum

Vocal line for measure 186, second voice part. The notes are G4, A4, B4, A4, G4, F#4, E4, D4.

ma - re cum fu - ro - re, coe - - lum

Vocal line for measure 186, third voice part. The notes are G4, A4, B4, A4, G4, F#4, E4, D4.

ma - re cum fu - ro - re, coe - - lum

Vocal line for measure 186, fourth voice part. The notes are G4, A4, B4, A4, G4, F#4, E4, D4.

Musical score for measures 190-191. The first staff has a bass clef and contains rhythmic patterns: two eighth notes in measure 190, and a quarter note followed by a dotted quarter note in measure 191. A key signature change to D major is indicated by a sharp sign above the staff.

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 \flat 6 \flat 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 $\frac{6}{5}$ $\frac{6}{b5}$ $\frac{6}{b6}$ $\frac{7}{b7}$

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.

201

The musical score is arranged in a system with a grand piano section and a string section. The grand piano section consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The string section consists of five staves: two treble clefs and three bass clefs. The score begins at measure 201. The grand piano part features a melodic line in the right hand with a *dolce* marking, and a rhythmic accompaniment in the left hand. The string section provides harmonic support, with the bass line featuring a *Solo* section marked *pizz.* (pizzicato) starting in measure 204. The key signature is one flat (B-flat), and the time signature is 4/4.

206

Musical score for page 206, system 45. The score consists of five systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: one treble and one bass. The third system has three staves: two treble and one bass. The fourth system has three staves: two treble and one bass. The fifth system has one bass staff. The key signature is two sharps (F# and C#). The first system includes dynamics 'p' and 'p' and a 'p' marking. The fifth system includes fingering numbers: 9/4, 8/3, 6, 6/4, and [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]/3 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

8 6 7 # - 8 10 8 p 7

6 4 5

226

p *p* *p* *cresc.* *cresc.* *cresc.*

p *cresc.* *cresc.* *cresc.* *cresc.* *p* *p* *cresc.* *cresc.* *cresc.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

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,

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

