

Miserere Breve

By Hilarión Eslava



SATB with Oboe, Bassoon, Violoncello, & Contrabass

Keyboard Reduction by Rebecca Rufin

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Table of Contents

Movement	Biblical Source	Latin Text	English Translation
1. Miserere Mei	Psalm 51:1(a)	Miserere mei, Deus: secundum magnam misericordiam tuam.	Have mercy on me, O God, according to your steadfast love
2. Amplius Lava Me	Psalm 51:2	Amplius lava me ab iniquitate mea: et a peccato meo munda me.	Wash me thoroughly from my iniquity, and cleanse me from my sin.
3. Tibi Soli	Psalm 51:4	Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.	Against you, you alone, have I sinned, and done what is evil in your sight, so that you are justified in your sentence and blameless when you pass judgment
4. Ecce Enim	Psalm 51:6	Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.	You desire truth in the inward being; therefore teach me wisdom in my secret heart.
5. Auditui Meo	Psalm 51:8	Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.	Let me hear joy and gladness; let the bones that you have crushed rejoice.
6. Cor Mundum	Psalm 51:10	Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.	Create in me a clean heart, O God, and put a new and right spirit within me.
7. Redde Mihi	Psalm 51:12	Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.	Restore to me the joy of your salvation, and sustain in me a willing spirit.
8. Libera Me	Psalm 51:14	Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea justitiam tuam.	Deliver me from bloodshed, O God, O God of my salvation, and my tongue will sing aloud of your deliverance.
9. Quoniam Si Voluisses	Psalm 51:16	Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis.	For you have no delight in sacrifice; if I were to give a burnt offering, you would not be pleased.
10. Benigne Fac	Psalm 51:18	Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem.	Do good to Zion in your good pleasure; rebuild the walls of Jerusalem.
11. Tunc Imponent	Psalm 51:19(b)	Tunc imponent super altare tuum vitulos.	Then bulls will be offered on your altar.

Miserere Breve

1. Miserere Mei

Psalm 51 (Vulgate/Orthodox Psalm 50)

Hilarión Eslava
Obra 134, 1861

Andante

Oboe *p*

Bassoon *p*

Violoncello *p*

Contrabass *p*

Soprano *p* *f*
Mi - se - re - re me - i, De - us, se -

Alto *p* *f*
Mi - se - re - re me - i, De - us se -

Tenor *p* *f*
Mi - se - re - re me - i, De - us se -

Bass *p* *f*
Mi - se - re - re me - i, De - us se -

Keyboard Reduction *p*

8

Ob. *f* *p*

Bsn. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

S.
cun- dum mag-nam mi-se-ri - cor - di-am tu- am,

A.
cun- dum mag-nam mi-se-ri - cor - di-am tu - am,

T.
cun- dum mag-nam mi-se-ri - cor - di-am tu - am,

B.
cun - dum mag-nam mi-se-ri - cor - di-am tu - am, mi-se-ri -

KB *f* *p*

14

Ob.

Bsn.

Vc.

Cb.

S.
mi-se-ri-cor-di-am, mi-se-ri-cor-di-am tu-am.

A.
mi-se-ri-cor-di-am, mi-se-ri-cor-di-am tu-am.

T.
mi-se-ri-cor-di-am, mi-se-ri-cor-di-am tu-am.

B.
cor-di-am tu-am, mi-se-ri-cor-di-am tu-am.

KB

2. *Amplius Lava Me*

Moderato

The score is for a piece titled "2. *Amplius Lava Me*". It is marked "Moderato". The instrumentation includes Oboe, Bassoon, Violoncello, Contrabass, Soprano, Alto, Tenor, Bass, and Keyboard Reduction. The Oboe, Bassoon, Violoncello, and Contrabass parts begin with a forte (*f*) dynamic and transition to piano (*p*) in the final measure. The Bass part begins with *f* and ends with *mp*. The Keyboard Reduction follows the same dynamic pattern. The vocal parts (Soprano, Alto, Tenor) are currently silent, indicated by horizontal lines. The lyrics are: "Am-pli-us la-va me, am-pli-us la-va me ab i-ni-qui-".

Oboe *f* *p*

Bassoon *f* *p*

Violoncello *f* *p*

Contrabass *f* *p*

Soprano

Alto

Tenor

Bass *f* *mp*

Am-pli-us la-va me, am-pli-us la-va me ab i-ni-qui-

Keyboard Reduction *f* *p*

6

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

cres

cres

cres.

cres.

cres

cres

ta - te, ab i - ni - qui - ta - te me - a, et a pec - ca - to, et a pec -

12

Ob. *f* *p*

Bsn. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

S. *p*
et a pec-ca-to me - o

A. *p*
et a pec-ca-to me - o

T. *p*
et a pec-ca-to me - o

B. *f* *p*
ca- to me - o mun-da me, et a pec-ca - to

KB *f* *p*

17

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

f

f

f

f

f

f

f

f

mun— da me, et a pec - ca - to, et a pec - ca - to me - o

mun— da me, et a pec - ca - to, et a pec - ca - to me - o

mun - da me, et a pec - ca - to, et a pec - ca - to me - o

me-o, et a pec-ca - to me - o mun - da me, et a pec-ca - to

21

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

mun - da me, la-va me mun-da me.

mun - da me, la-va me mun-da me.

mun - da me, la-va me mun-da me.

me - o mun-da me, la-va me, la-va me, mun-da me, mun-da me.

3. *Tibi Soli*

Andante

The musical score is arranged in a system with the following parts from top to bottom: Oboe, Bassoon, Violoncello, Contrabass, Soprano, Alto, Tenor, Bass, and Keyboard Reduction. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The Soprano, Alto, Tenor, and Bass parts include Latin lyrics. Dynamics include *p* (piano) and *f* (forte). The Keyboard Reduction consists of a grand staff with treble and bass clefs.

Oboe

Bassoon

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Keyboard Reduction

Ti - bi so - li pec - ca - vi, pec - ca - vi, et

Ti-bi so - li pec-ca - vi, pec - ca - vi, pec - ca - vi, et ma -

Ti-bi so - li pec-ca - vi, pec - ca - vi, pec - ca - vi, et ma -

Ti-bi so - li pec-ca - vi, pec - ca - vi, pec - ca - vi, et ma -

6

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

ma- lum co-ram te fe - ci, et jus-ti - fi - ce- ris in ser-

lum, et ma - lum co-ram te fe - ci,

lum, et ma - lum co-ram te fe - ci,

lum, et ma - lum co-ram te fe - ci,

11

Ob. *mp* *f* *p*

Bsn. *mp* *f* *p*

Vc. *mp* *f* *p*

Cb. *mp* *f* *p*

S. *mp* *f* *p*
 mo - ni-bus tu- is, et vin-cas, et vin-cas cum ju-di - ca- ris.

A. *f* *p*
 et vin-cas, et vin-cas cum ju-di - ca- ris.

T. *f* *p*
 et vin-cas, et vin-cas cum ju-di - ca - ris.

B. *f* *p*
 et vin-cas, et vin-cas cum ju-di - ca - ris.

KB *mp* *f* *p*

4. Ecce Enim

Moderato

Oboe *p*

Bassoon *p*

Violoncello *p*

Contrabass *p*

Soprano

Alto

Tenor *mp*
Ec - ce e - nim ve - ri - ta - tem, ve - ri - ta - tem di - le -

Bass

Keyboard Reduction *p*

Detailed description: This is a page of a musical score for the piece 'Ecce Enim'. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The instrumentation includes Oboe, Bassoon, Violoncello, Contrabass, Soprano, Alto, Tenor, Bass, and Keyboard Reduction. The Oboe, Bassoon, Violoncello, and Contrabass parts are marked with a piano (*p*) dynamic. The Tenor part is marked with a mezzo-piano (*mp*) dynamic and includes the lyrics 'Ec - ce e - nim ve - ri - ta - tem, ve - ri - ta - tem di - le -'. The Soprano and Alto parts are currently silent, indicated by a horizontal line. The Keyboard Reduction part is marked with a piano (*p*) dynamic. The score consists of 12 measures.

7

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

Ec - ce e - nim ve - ri -

Ec *f* ce e - nim ve - ri -

xis - ti, Ec - ce e - nim ve - ri -

Ec - ce e - nim ve - ri -

12

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

ta - tem, ve - ri - ta - tem di - le - xis - ti,
 ta - tem, ve - ri - ta - tem di - le - xis - ti,
 ta - tem, ve - ri - ta - tem di - le - xis - ti, in - cer - ta et oc -
 ta - tem, ve - ri - ta - tem di - le - xis - ti,

18

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

ma-ni-fes -

ma-ni-fes -

cul-ta sa-pi - en - ti-ae tu-ae ma-ni-fes - tas-ti mi- hi, ma-ni-fes -

ma-ni-fes -

26

Ob.

Bsn.

Vc.

Cb.

S.
tas - ti, ma - ni - fes - tas - ti mi - hi.

A.
tas - ti, ma - ni - fes - tas - ti mi - hi.

T.
tas - ti, ma - ni - fes - tas - ti mi - hi.

B.
tas - ti, ma - ni - fes - tas - ti mi - hi.

KB

5. *Auditui Meo*

Andante Mosso

Oboe *p*

Bassoon *p*

Violoncello *p* *rf* *mp*

Contrabass *p* *rf* *mp*

Soprano

Alto *p* *mp*
Au - di - tu - i me - o da - bis gau - di - um, da - bis

Tenor

Bass

Keyboard Reduction *p* *rf* *mp*

6

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

et ex - sul - ta - bunt,

gau - di - um et lae - ti - ti - am, et ex - sul -

et ex - sul - ta - bunt,

et ex - sul - ta - bunt,

et ex - sul - ta - bunt,

et ex - sul - ta - bunt,

10

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

et ex - sul - ta-bunt, et ex - sul - ta - bunt os -

ta - bunt, et ex - sul - ta-bunt, et ex - sul - ta - bunt

et ex - sul - ta-bunt, et ex - sul - ta - bunt, os -

et ex - sul - ta-bunt, et ex - sul - ta - bunt os -

15 *rit.*

Ob.

Bsn.

Vc.

Cb.

S.
sa hu - mi - li - a - ta, hu - mi - li - a - ta.

A.
os - sa hu - mi - li - a - ta, hu - mi - li - a - ta.

T.
sa hu - mi - li - a - ta, hu - mi - li - a - ta.

B.
sa hu - mi - li - a ta, hu - mi - li - a - ta.

KB

6. Cor Mundum

Andante

Oboe

Bassoon

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Keyboard Reduction

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

Cor mun-dum cre - a in me, in me, De - us, in me, De - us et

Cor mun-dum cre - a in me, in me, De - us, in me, De - us et

Cor mun-dum cre - a in me, in me, De - us, in me, De - us et

Cor mun-dum cre - a in me, in me, De - us, in me, De - us et

The musical score is for the piece '6. Cor Mundum' in C minor, 4/4 time, marked 'Andante'. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental accompaniment (Oboe, Bassoon, Violoncello, Contrabass, and Keyboard Reduction). The vocal parts enter in the second measure with the lyrics 'Cor mun-dum cre - a in me, in me, De - us, in me, De - us et'. The instrumental parts provide harmonic support, with dynamics ranging from piano (*p*) to forte (*f*). The score includes various musical notations such as slurs, accents, and dynamic markings.

7

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

spi-ri-tum, et spi-ri-tum, et spi-ri-tum rec- tum in - no - va, in-no-

spi-ri-tum, et spi-ri-tum, et spi-ri-tum rec - tum in - no - va, in-no-

spi-ri-tum, et spi-ri-tum, et spi-ri-tum rec - tum in - no - va, in-no-

spi-ri-tum, et spi-ri-tum, et spi-ri-tum rec - tum in - no - va, in - no-

13

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

va, in-no - va in vis - ce - ri - bus, in vis - ce - ri - bus me - is.

va, in-no - va in vis - ce - ri - bus, in vis - ce - ri - bus me - is.

va, in - no - va in vis - ce - ri - bus, in vis - ce - ri - bus me - is.

va, in - no - va in vis - ce - ri - bus, in vis - ce - ri - bus me - is.

Detailed description of the musical score: The score is for page 13 of a manuscript. It features a woodwind section with Oboe (Ob.) and Bassoon (Bsn.) parts, which are mostly silent (indicated by dashes). The string section includes Violoncello (Vc.) and Contrabass (Cb.) parts, both playing a rhythmic pattern of quarter notes and eighth notes, starting with a piano (*p*) dynamic. The vocal parts consist of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all singing the same Latin lyrics. The lyrics are: "va, in-no - va in vis - ce - ri - bus, in vis - ce - ri - bus me - is." The vocal parts are written in treble clef with a key signature of two flats (B-flat and E-flat). The Soprano part includes a sharp sign (#) under the note 'ce' in the second measure. The Tenor part has an '8' below the first measure. The Bass part has a diamond-shaped accent mark under the note 'ce' in the second measure. The piano accompaniment (KB) is written in grand staff (treble and bass clefs) and follows the same rhythmic pattern as the Vc. and Cb. parts.

7. Redde Mihi

Moderato

The score is for the piece "Redde Mihi" in a moderate tempo. It features a vocal line and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Bass part having lyrics. The instrumental parts include Oboe, Bassoon, Violoncello, Contrabass, and Keyboard Reduction. The music is in common time (C) and the key signature has one sharp (F#). The tempo is marked "Moderato". The dynamics are marked with *p* (piano) and *mp* (mezzo-piano).

Oboe *p*

Bassoon *p*

Violoncello *p*

Contrabass *p*

Soprano

Alto

Tenor

Bass *mp*

Red-de, red - de mi - hi lae - ti - ti-am sa - lu-ta - ris tu - i,

Keyboard Reduction *p*

7

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

mf

mf

mf

mf

mf

mf

mf

mf

Red - de, red - de mi - hi lae - ti - ti-am

Red - de, red-de mi - hi lae - ti - ti-am

Red - de, red-de mi - hi lae - ti - ti-am

sa - lu-ta-ris tu- i, Red - de, red-de mi - hi lae - ti - ti-am

13

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

sa - lu-ta-ris tu - i, et spi - ri-tu prin - ci -

sa - lu-ta-ris tu - i, et spi - ri-tu prin - ci -

sa - lu-ta-ris tu - i, et spi - ri-tu prin - ci -

sa - lu-ta-ris tu - i, et spi - ri-tu prin - ci - pa - li con -

17

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

pa - li, con - fir - ma me, con - fir - ma me, con - fir - ma me,

pa - li, con - fir - ma me, con - fir - ma me, con - fir - ma me,

pa - li, con - fir - ma me, con - fir - ma me, con - fir - ma me,

fir - ma me con - fir - ma me, con - fir - ma me, con - fir - ma me,

21

Ob. *p* *f*

Bsn. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

S.
con - fir - ma me.

A. *p* *f*
con- fir - ma me.

T. *p* *f*
con- fir - ma me.

B. *p* *f*
con - fir - ma me.

KB *p* *f*

8. Libera Me

Andante

Oboe

Bassoon

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Keyboard Reduction

Li-be-ra me de san-gui-ni-bus, De-us, sa-lu-tis

Li-be-ra me de san-gui-ni-bus, De-us, sa-lu-tis

Li-be-ra me de san-gui-ni-bus, De-us, sa-lu-tis

Li-be-ra me de san-gui-ni-bus, De-us, sa-lu-tis

Li-be-ra me de san-gui-ni-bus, De-us, sa-lu-tis

8

Ob.

Bsn.

Vc.

Cb.

S.
me- ae, et ex - sul - ta - bit

A.
me - ae, et ex - sul - ta - bit

T.
me - ae, et ex - sul - ta - bit

B.
me - ae, et ex - sul - ta - bit lin-gua

KB

14

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

lin - gua me - a, jus - ti - ti - am tu - am, jus - ti - ti - am

lin - gua me - a, jus - ti - ti - am tu - am, jus - ti - ti - am

lin - gua me - a, jus - ti - ti - am tu - am, jus - ti - ti - am

me - a jus - ti - ti - am tu - am, jus - ti - ti - am

22

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

tu- am.

tu- am.

tu - am, tu - - am.

tu- am.

Detailed description: This page of a musical score covers measures 22 to 25. It features a woodwind section with Oboe (Ob.), Bassoon (Bsn.), Violoncello (Vc.), and Contrabass (Cb.), a vocal section with Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a keyboard section (KB). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time. The woodwinds play sustained notes with long slurs. The vocalists enter in measure 22 with the lyrics 'tu- am.' and continue through measure 25. The Tenor part includes a small 's' below the first note. The keyboard part provides harmonic support with sustained chords and moving lines in both hands.

9. Quoniam Si Voluisses

Moderato

The score is for a piece titled "9. Quoniam Si Voluisses" in a moderate tempo. It features a variety of instruments and a vocal soloist. The Oboe and Bassoon parts are marked *mf* and play a melodic line with some rests. The Violoncello and Contrabass parts provide a rhythmic and harmonic foundation with a similar melodic line. The Soprano, Alto, and Bass vocal parts are mostly silent, indicated by rests. The Tenor part has a vocal line with the lyrics "Quo - ni-am si vo-lu - is - ses, quo - ni-am". The Keyboard Reduction part provides a full accompaniment, including a bass line and chords.

Oboe *mf*

Bassoon *mf*

Violoncello *mf*

Contrabass *mf*

Soprano

Alto

Tenor *mf*
Quo - ni-am si vo-lu - is - ses, quo - ni-am

Bass

Keyboard Reduction *mf*

5

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

ho - lo-

ho - lo-

si vo - lu - is - ses sac - ri - fi - ci - um de - dis - sem u - ti - que,

ho - lo-

11

Ob.

Bsn.

Vc.

Cb.

S.
caus - tis non de - lec - ta - be-ris, non de - lec -

A.
caus - tis non de - lec - ta - be-ris, non de - lec -

T.
f ho - lo - caus - tis non de - lec - ta - be-ris, *f* ho - lo - caus - tis non de - lec -

B.
caus - tis non de - lec - ta - be-ris, non de - lec -

KB

15

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

ta - be-ris, ho-lo - ca - us - tis non, non de-lec-ta - be - ris, non, non

ta - be-ris, ho-lo-ca - us - tis non, non de-lec-ta - be - ris, non, non

ta - be-ris, ho-lo - caus - tis non, non de-lec-ta - be - ris, non, non

ta - be-ris, ho-lo-ca - us - tis non, non de-lec-ta - be - ris, non, non

20

Ob.
Bsn.
Vc.
Cb.
S.
A.
T.
B.
KB

de - lec - ta - be - ris.
de - lec - ta - be - ris.
de - lec - ta - be - ris.
de - lec - ta - be - ris.

Detailed description: This page of a musical score, numbered 20, features a variety of instruments and vocal soloists. At the top, the woodwind section includes Oboe (Ob.) and Bassoon (Bsn.), both playing dotted quarter notes in pairs. Below them are the string section (Vc. for Violin and Cb. for Viola) and the keyboard (KB), which consists of a grand piano (G) and a cello/contrabass (Cb.) part. The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all singing the Latin phrase "de - lec - ta - be - ris." in a homophonic setting. The score is written in a common time signature and includes dynamic markings such as accents and hairpins.

10. Benigne Fac

Moderato

Oboe

Bassoon

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Keyboard Reduction

p

p

p

p

f

p

f Be-

Be - nig - ne *f* fac,

p

Be - nig - ne fac, Do - mi - ne, in

p

f

Be - nig - ne fac, Do - mi - ne, in bo - na vo - lun - ta - te, in

p

p

6

Ob. *f* *mf*

Bsn. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

S. *mf*
 nig - ne fac, Do-mi-ne, in bo-na, in bo-na vo-lun - ta-te tu - a Si-

A. *mf*
 Do-mi-ne, in bo - na, in bo-na in bo-na vo-lun - ta-te tu - a Si-

T. *mf*
 bo - na vo-lun ta - te, in bo-na in bo-na vo-lun - ta-te tu - a Si-

B. *mf*
 bo - na vo-lun ta - te, in bo-na in bo-na vo-lun - ta-te tu - a Si-

KB *f* *mf*

12

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

on, ut ae-di - fi - cen-tur mu - ri, mu-ri Je -

on, ut ae-di - fi - cen-tur mu- ri, mu-ri Je -

on, ut ae-di - fi - cen-tur mu- ri, mu-ri Je -

on, ut ae-di - fi - cen - tur, ut ae-di - fi - cen - tur, mu-ri Je -

17

Ob.

Bsn.

Vc.

Cb.

S.
ru - sa - lem, mu - ri Je - ru - sa - lem.

A.
ru - sa - lem, mu - ri Je - ru - sa - lem.

T.
ru - sa - lem, mu - ri Je - ru - sa - lem.

B.
ru - sa - lem, mu - ri Je - ru - sa - lem.

KB

11. Tunc Imponent

Allegretto

Oboe

Bassoon

Violoncello

Contrabass

Soprano

Alto

Tenor

Bass

Keyboard Reduction

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

Tunc im - po - nent su - per al - ta - re, tunc im - po - nent

Tunc im - po - nent su - per al - ta - re, tunc im - po - nent

Tunc im - po - nent su - per al - ta - re, tunc im - po - nent

Tunc im - po - nent su - per al - ta - re, tunc im - po - nent

7

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

su-per al - ta - re, su - per al - ta - re, su - per al - ta - re

su-per al - ta - re,

su-per al - ta - re,

su-per al - ta - re, su - per al - ta - re, su - per al - ta - re

p *cres.* *p* *cres.* *p* *cres.* *p* *cres.* *p* *cres.* *p* *cres.*

12

Ob.

Bsn.

Vc.

Cb.

S.

A.

T.

B.

KB

tu - um vi- tu - los.

tu - um vi- tu - los.

ta - re tu - um vi- tu - los.

tu - um vi- tu - los.