

Fremit Mare

Allegro con fuoco

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The musical score is arranged in a system of staves. From top to bottom, the parts are:

- B-Klarinette**: Treble clef, 4/4 time, mostly rests.
- Violine I**: Treble clef, 4/4 time, melodic line starting with a forte (*f*) dynamic, featuring slurs and ties.
- Violine II**: Treble clef, 4/4 time, accompaniment with chords and a forte (*f*) dynamic.
- Viola**: Alto clef, 4/4 time, accompaniment with chords and a forte (*f*) dynamic.
- Kontrabass**: Bass clef, 4/4 time, accompaniment with eighth notes and a forte (*f*) dynamic.
- Sopran Solo**: Treble clef, 4/4 time, rests.
- Sopran**: Treble clef, 4/4 time, rests.
- Alt**: Treble clef, 4/4 time, rests.
- Tenor**: Treble clef, 4/4 time, rests.
- Bass**: Bass clef, 4/4 time, rests.
- Piano**: Grand staff (treble and bass clefs), 4/4 time, accompaniment with chords and a forte (*f*) dynamic.

This musical score is for the piece "Fremit Mare" and is the second page of a score. It features a variety of instruments and voices. The score is organized into systems. The first system includes B Kl., VI. I, VI. II, Vla., Kb., and Solo. The second system includes S., A., T., and B. The third system includes Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The score contains several measures of music, including a prominent triplet of eighth notes in the VI. I part and a similar triplet in the Piano part. The vocal parts (S., A., T., B.) are currently silent, indicated by rests. The Solo part is also silent. The B Kl. part is silent. The Vla. and Kb. parts provide harmonic support with chords and moving lines. The Piano part provides a rhythmic and harmonic foundation with chords and a moving bass line.

This musical score page, titled "Fremit Mare" and numbered "3", contains the following parts and staves:

- B Kl.:** Clarinet in B-flat, with a treble clef and a key signature of one sharp (F#). The staff contains rests.
- VI. I:** Violin I, with a treble clef and a key signature of one flat (Bb). It features a complex melodic line with many sixteenth notes and some slurs.
- VI. II:** Violin II, with a treble clef and a key signature of one flat (Bb). It plays a harmonic accompaniment of chords.
- Vla.:** Viola, with an alto clef and a key signature of one flat (Bb). It plays a harmonic accompaniment of chords.
- Kb.:** Cello, with a bass clef and a key signature of one flat (Bb). It plays a simple bass line.
- Solo:** Soloist part, with a treble clef and a key signature of one flat (Bb). The staff contains rests.
- S.:** Soprano vocal part, with a treble clef and a key signature of one flat (Bb). The staff contains rests.
- A.:** Alto vocal part, with a treble clef and a key signature of one flat (Bb). The staff contains rests.
- T.:** Tenor vocal part, with a treble clef and a key signature of one flat (Bb). The staff contains rests.
- B.:** Bass vocal part, with a bass clef and a key signature of one flat (Bb). The staff contains rests.
- Piano:** Piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat (Bb). It features a rhythmic accompaniment with chords and a simple bass line.

9

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

15

B Kl.

VI. I

VI. II

Vla.

Kb.

15

Solo

f Tutti

S.

A.

T.

B.

Fre-mit

f

Fre-mit

f

Fre-mit

f

Fre-mit

f

Fre-mit

15

Piano

Detailed description: This page of a musical score, numbered 6, is titled 'Fremit Mare'. It features a full orchestral and vocal arrangement. The instruments and voices are listed on the left: B Kl. (Bass Clarinet), VI. I and VI. II (Violins), Vla. (Viola), Kb. (Cello), Solo (Soprano), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and Piano. The score is divided into three measures. The first measure (measures 15-17) shows the instrumental parts with various rhythmic patterns and accidentals. The vocal parts (Solo, S., A., T., B.) are mostly silent in this measure. The second measure (measures 18-20) continues the instrumental development. The vocal parts remain silent. The third measure (measures 21-23) features a vocal entry for all parts with the lyrics 'Fre-mit' and a forte (*f*) dynamic. The piano accompaniment continues with a steady bass line and harmonic support. The key signature has one flat (B-flat), and the time signature is 4/4.

18

B Kl.

18

VI. I

VI. II

Vla.

Kb.

18

Solo

ma - re cum fu - ro - re, fre-mit ma - re cum fu -

S.

ma - re cum fu - ro - re, fre-mit ma - re cum fu -

A.

ma - re cum fu - ro - re, fre-mit ma - re cum fu -

T.

8

ma - re cum fu - ro - re, fre-mit ma - re cum fu -

B.

ma - re cum fu - ro - re, fre-mit ma - re cum fu -

18

21

B Kl.

21

VI. I

VI. II

Vla.

Kb.

21

Solo

ro - re coe - - - lum un - di-que,

S.

ro - re coe - - - lum un - di-que,

A.

ro - re, coe - - - lum un - di-que,

T.

ro - re, coe - - - lum un - di-que,

B.

ro - re, coe - - - lum un - .di-que,

21

24

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

24

un - di-que obs - cu - ra - tur, stri - - det

un - di-que obs - cu - ra - tur, stri - - det

un - di-que obs - cu - ra - tur, stri - - det

un - di-que obs - cu - ra - tur, stri - - det

un - di-que obs - cu - ra - tur, stri - - det

un - di-que obs - cu - ra - tur, stri - - det

24

27

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

27

ful - men cum ter - - - ro - re,

ful - men cum ter - - - ro - re,

ful - men cum ter - - - ro - re,

ful - men cum ter - - - ro - re,

ful - men cum ter - - - ro - re,

ful - men cum ter - - - ro - re,

30

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

30

sf sf

sf sf

sf sf

sf sf

sf sf

fre-mit ma-re cum fu - ro - re, fre - mit ma - re cum fu -

fre-mit ma-re cum fu ro - re, fre - mit ma - re cum fu -

fre-mit ma-re cum fu ro - re, fre - mit ma - re cum fu -

fre-mit ma-re cum fu ro - re, fre - mit ma - re cum fu -

fre-mit ma-re cum fu - ro - re, fre - mit ma - re cum fu -

sf sf

sf sf

sf

33

B Kl.

33

VI. I

VI. II

Vla.

Kb.

33

Solo

ro - re, cor op -

S.

ro - re, cor op -

A.

ro - re, cor op -

T.

ro - re, cor op -

B.

ro - re, cor op -

33

36

B Kl.

36

VI. I

VI. II

Vla.

Kb.

36

Solo

pres - sum cru - ci - a - - - - - tur.

S.

pres - sum cru - ci - a - - - - - tur.

A.

pres - sum cru - ci - a - - - - - tur.

T.

8

pres - sum cru - ci - a - - - - - tur.

B.

pres - sum cru - ci - a - - - - - tur.

36

40

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

40

p

pizz.

p

p

45

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

45

p

Vi - - vam,

p

Vi - - vam,

p

Vi - - vam,

p

Vi - - vam,

p

Vi - - vam,

p

Vi - - vam,

45

51

B Kl.

51

VI. I

VI. II

Vla.

Kb.

51

Solo

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

S.

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

A.

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

T.

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

B.

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

51

56

B Kl.

56

VI. I

VI. II

Vla.

Kb.

arco

Solo

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

S.

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

A.

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

T.

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

B.

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

56

61

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

61

spe, vi-vam so - la spe, vi - vam,

spe, vi-vam so - la spe, vi - vam,

spe, vi-vam so - la spe, vi - vam,

spe, vi-vam so - la spe, vi - vam,

spe, vi-vam so - la spe. vi - vam,

spe, vi-vam so - la spe, vi - vam,

78 *Recitativo*

B Kl.

VI. I

VI. II

Vla.

Kb.

78 *Solo*

Solo

Quid de-spe-ram, quid pa-ves-cam?

S.

A.

T.

B.

78

88

B Kl.

88

VI. I

VI. II

Vla.

Kb.

88

Solo

Solo

Ge - nus om - ne De - o cre-

S.

A.

T.

B.

88

Piano

Detailed description: This page of a musical score, titled 'Fremit Mare', contains measures 88 through 93. The score is arranged in a system with ten staves. The top five staves are for woodwinds and strings: B Kl. (Bass Clarinet), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Kb. (Cello). The Solo part is on a separate staff, with lyrics 'Ge - nus om - ne De - o cre-' appearing below it. The vocal parts (Soprano, Alto, Tenor, Bass) are represented by four empty staves. The Piano accompaniment is shown at the bottom in grand staff notation. Measure 88 features a complex woodwind and string texture with many sixteenth notes. The Solo part begins in measure 91 with a melodic line. The vocal parts remain silent throughout the page.

94

B Kl.

94

VI. I

VI. II

Vla.

Kb.

94

Solo

a - tum nunc est tris - te, nunc be - a - tum,

S.

A.

T.

B.

94

100

B Kl.

100

VI. I

VI. II

Vla.

Kb.

100

Solo

nunc est tris - te,

S.

A.

T.

B.

100

The musical score is for the piece 'Fremit Mare' on page 25. It features a variety of instruments and a vocal soloist. The score is divided into several systems. The first system includes the B Kl. (Bass Clarinet), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), and Kb. (Cello). The second system includes the Solo (Soprano), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The third system includes the piano accompaniment. The tempo is marked '100' at the beginning of each system. The key signature is B-flat major. The lyrics 'nunc est tris - te,' are written below the Solo part. The score is written in a standard musical notation with a common time signature.

105

B Kl.

105

VI. I

VI. II

Vla.

Kb.

105

Solo

nunc be - a - tum, cres - cat er - - - go spes in

S.

A.

T.

B.

105

Piano

110

B Kl.

VI. I *sfp* *sf*

VI. II *sfp* *sfp*

Vla. *sfp* *sfp*

Kb.

Solo

me, quid de - spe - ram, quid pa - ves - cam, cres - - - cat,

S.

A.

T.

B.

110

114

B Kl.

114

VI. I

p

VI. II

p

Vla.

p

Kb.

p

114

Solo

cres - cat er - go spes in me.

S.

A.

T.

B.

114

p

This musical score page, titled "Fremit Mare" and numbered "29", contains measures 119 through 122. The score is arranged in a multi-staff format. At the top, the B Kl. (Bass Clarinet) part features a melodic line with eighth and sixteenth notes, including a trill in measure 120. Below it, the string section consists of VI. I, VI. II, Vla. (Viola), and Kb. (Cello) parts. VI. I and VI. II play a rhythmic eighth-note pattern, while Vla. plays a similar pattern in a lower register. The Kb. part provides a steady bass line with eighth notes. The Solo part, S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass) vocal parts are shown as rests, indicating they are silent during these measures. At the bottom, the piano accompaniment features a series of chords in the right hand and a rhythmic eighth-note pattern in the left hand, mirroring the string parts.

This musical score page, numbered 30, is titled "Fremit Mare". It features a variety of instruments and voices. The top staff is for B Kl. (Bass Clarinet), which begins at measure 123 with a trill (tr) and a melodic line. Below it are the staves for VI. I and VI. II (Violins I and II), Vla. (Viola), and Kb. (Cello), all starting at measure 123. The Solo part is shown as a blank staff. The vocal parts (Soprano, Alto, Tenor, Bass) are also shown as blank staves. At the bottom, the Piano accompaniment begins at measure 123, featuring chords in the right hand and a melodic line in the left hand. The score is written in a key with two flats and a common time signature.

127

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

127

131 *Tempo I*

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

134

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

134

The musical score for measures 134-136 of 'Fremit Mare' is arranged in a standard orchestral format. The instruments and their parts are as follows:

- B Kl. (Bass Clarinet):** Rests in all three measures.
- VI. I (Violin I):** Measures 134-135 feature a melodic line with a forte (*f*) dynamic, transitioning to sforzando (*sf*) in measure 136. The line is characterized by sixteenth-note patterns and slurs.
- VI. II (Violin II):** Measures 134-135 play chords with a forte (*f*) dynamic, while measure 136 features a melodic line with *sf* dynamics.
- Vla. (Viola):** Measures 134-135 play chords with a forte (*f*) dynamic, and measure 136 features a melodic line with *sf* dynamics.
- Kb. (Cello):** Measures 134-135 play a simple bass line with a forte (*f*) dynamic, and measure 136 features a melodic line with *sf* dynamics.
- Solo (Soloist):** Rests in all three measures.
- S. (Soprano), A. (Alto), T. (Tenor), B. (Bass):** Rests in all three measures.
- Piano:** Measures 134-135 play chords with a forte (*f*) dynamic, and measure 136 features a melodic line with *sf* dynamics.

140

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

f Tutti

S.

A.

T.

B.

Fre-mit ma - re cum fu -

Fre-mit ma - re cum fu -

Fre-mit ma - re cum fu -

Fre-mit ma - re cum fu -

Fre-mit ma - re cum fu -

Fre-mit ma - re cum fu -

140

159

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

159

p

p

p

p

p

p

p

p

p

p

cor op - pres-sum cru - ci - a - - - - tur.

cor op - pres-sum cru - ci a - - - - tur.

cor op - pres-sum cru - ci a - - - - tur.

cor op - pres-sum cru - ci a - - - - tur.

cor op - pres-sum cru - ci - a - - - - tur.

p

164

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

dolce

p

pizz.

p

p

Detailed description: This page of a musical score, titled 'Fremit Mare', begins at measure 164. The score is arranged in a system with ten staves. From top to bottom, the staves are: B Kl. (Bass Clarinet), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), Kb. (Cello), Solo (Soprano), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The B Kl. staff has a treble clef and contains rests. The VI. I and VI. II staves have treble clefs and play a rhythmic pattern of eighth notes with a sharp sign on the first note. The Vla. staff has a bass clef and plays a similar eighth-note pattern. The Kb. staff has a bass clef and plays a pattern of quarter notes with a 'pizz.' (pizzicato) marking. The Solo staff has a treble clef and contains rests. The vocal staves (S., A., T., B.) have treble clefs and contain rests. The Piano part at the bottom has a grand staff (treble and bass clefs) and features a piano (*p*) dynamic. The VI. I staff includes a *dolce* marking. The VI. II and Vla. staves include a *p* (piano) marking. The Kb. staff includes a *pizz.* marking. The Piano part includes a *p* marking. The score is divided into measures by vertical bar lines, with a double bar line at the beginning of measure 164.

170

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

170

p

Vi - vam, vi - vam

p

Vi - vam, vi - vam

p

Vi - vam, vi - vam

p

Vi - vam, vi - vam

p

Vi - vam, vi - vam

170

176

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

176

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

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

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

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

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

181

B Kl.

VI. I

VI. II

Vla.

Kb.

arco

Solo

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

S.

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

A.

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

T.

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

B.

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

181

186

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

186

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

vi - vam so - la spe, vi - vam,

vi - vam so - la spe, vi - vam,

vi - vam so - la spe, vi - vam,

vi - vam so - la spe, vi - vam,

vi - vam so - la spe, vi - vam,

vi - vam so - la spe, vi - vam,

186

191

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

191

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

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

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

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

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

196

B Kl.

VI. I

VI. II

Vla.

Kb.

Solo

S.

A.

T.

B.

196

so - la spe.

so - la spe.

so - la spe.

so - la spe.

so - la spe.

pp