

Ausgewählte Compositionen
von
Kaiser Leopold I.

aus den handschriftlichen Stimmen in Partitur

übertragen und herausgegeben

von

Dr. Max Dietz.

1. Stabat mater.....	Partitur netto	fl. 1.50
		M. 2.50
2. Requiem.....	" "	fl. 2.40
		M. 4.---
3. Missa Angeli custodis....	" "	fl. 3.80
		M. 6.---

Oben verzeichnete 3 Werke sind auch im Clavier-Auszug erschienen.

Eingetragen in das Vereins-Archiv. Mit Vorbehalt aller Arrangements.
Eigenthum und Verlag der Kunst- u. Musikalienhandlung

C. HOFBAUER

WIEN I. Kärntnerstrasse 34.

Leipzig, Fr. Hofmeister.

Vorwort.

Ich übergebe hiemit eine Sammlung ausgewählter Compositionen von Kaiser Leopold I. (geb. 1640, gest. 1705) der Oeffentlichkeit. Die Partiturausgabe ist getreu nach den handschriftlichen Stimmen hergestellt. Den heutzutage außer Gebrauch gekommenen Discantschlüssel habe ich durch den Violinschlüssel ersetzt und in den Vocalpartien dort, wo mehrere Noten auf eine Silbe gesungen werden, die Textunterlegung declamatorisch richtig gestellt. Vom Stabat mater besitzt die k. k. Hofbibliothek (sonst der erste Fundort für Leopoldinische Musik) nur eine Art Partiturskizze. Erst die im Archiv der Gesellschaft der Musikfreunde befindlichen Stimmen legen die Conception des Ganzen klar. Sie bilden denn auch die Grundlage zu meiner Publication des Werkes. Die Composition trägt das Datum vom 30. März 1678, in der Ecke ist der 27. März 1739, vermuthlich der Tag der letzten Aufführung dieses an klangschönen Sologesängen reichen Productes verzeichnet. Die handschriftlichen Stimmen der Missa pro defunctis und Missa Angeli custodis finden sich in der k. k. Hofbibliothek. Das Requiem ist vom Jahre 1673 datirt. Aus einer Randbemerkung geht hervor, daß es noch am 5. Mai 1740 zur Aufführung gelangte. Die Messe dürfte aus demselben Zeitraum, wie die beiden eben erwähnten Arbeiten stammen. Ihre Aufführung in der k. k. Hofcapelle ist zumindest bis zum Jahre 1725 nachweisbar. Die in Rede stehenden Werke bilden die Hauptpfeiler des Ruhmes Kaiser Leopolds als kirchlichen Conseqers. Ein einfach edler, einheitlicher und würdevoller Styl, erlesenes Schönheitsgefühl, sowie religiöse Innigkeit und Tiefe des Ausdruckes offenbart sich in ihnen. Diese eigenartig gedachten und meisterhaft ausgeführten Tondichtungen besitzen absoluten Werth. Sie sind nicht bloß als Hervorbringungen eines frommen Fürsten von höchstem Interesse, sondern auch vom musikalischen Gesichtspunkte aus der bewundernden Anerkennung jedes für reine Kunst Empfänglichen sicher.

Wien, im October 1891.

Dr. Max Ditz.

Missa pro defunctis.

Sonata.

Viola I.

Viola II.

Viola III.

Viola IV.

Cornetto muto I.

Cornetto muto II.

Trombone I.

Trombone II.

Trombone III.

Violone.

Organo.

The musical score consists of ten staves. The first four staves are for Violas I, II, III, and IV. The next two staves are for Cornetto muto I and II. The following three staves are for Trombone I, II, and III. The eighth staff is for Violone. The final staff is for Organ, which includes figured bass notation below the notes. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The organ part features various figured bass symbols such as ♭, 6, 6̣, #, 7, 6, #, 6, 6, 6, 3̣, 6, 6, 5, 6, 4, 3, ♭, 6, #, ♭, 6, #, ♭, 6, 7, 6, 4, 3, #, 6, ♭, and #.

1. Sopr.

Requiem, ae-ter-nam, re-qui-em, ae-ter-nam dona, dona e-is, Do-mi-ne, dona, dona e-is, Do-mi-ne.

2. Sopr.

Requiem, ae-ter-nam, re-qui-em, ae-ter-nam dona e-is, do-na e-is, Do-mi-ne, dona, dona e-is, dona, dona e-is, Do-mi-ne.

Requiem, ae-ter-nam, re-qui-em, ae-ter-nam dona e-is, do-na e-is, Do-mi-ne, do-na e-is, Do-mi-ne.

Requiem, ae-ter-nam, re-qui-em, ae-ter-nam dona e-is, do-na e-is, Do-mi-ne, dona, dona e-is, dona, dona e-is, Do-mi-ne.

Requiem, ae-ter-nam, re-qui-em, ae-ter-nam dona, dona e-is, Do-mi-ne, dona, dona e-is, Do-mi-ne.

Viola I e
Cornetto muto I.

Viola II e
Cornetto muto II.

Viola III e
Trombone I.

Viola IV e
Trombone II.

Trombone III.

Violone.

Organo.

Figured bass notation: b, b, 6, 5, 4, #, b, 5, 4, 3, 5, 6, 5, 6, 6, 4, 3, b, 2, 6, b, b, 4, #.

Et lux per-pe-tu-a lu-ce-at e- - - is, lux per-pe-tu-a lu-ce-at, lu-ce-at-

Et lux per-pe-tu-a lu-ceat e- is, lux per-pe-tu-a lu-ce-at, lu-ceat e- is, lux per-pe-tu-a lu-ce-at, lu-ce-at-

Et lux per-pe-tua lu-ce-at e- - - is, et lux per-pe-tua lu-ce-at e-is, lu-ce-at, lu-ce-at-

Et lux per-pe-tu-a lu-ceat, lu-ceat e- - - is, lu-

Et lux per-pe-tu-a lu-ce-at, lu-ceat-

The score consists of ten staves. The first six staves contain vocal parts with lyrics. The remaining four staves contain piano accompaniment. The music is in 3/2 time and features various musical notations including rests, notes, and dynamic markings.

— e - - is, et lux per-pe-tu-a lu-ce-at e - - is, lu-ce-at, lu-ce-at e - - is.
 — e - - is, et lux per-pe-tu-a lu-ce-at e - - is, lu-ce-at e - - is, lu-ceat, lu-ceat e - - is.
 — e - - is, et lux per-pe-tu-a lu-ce-at e - - is, lux per-pe-tu-a lu-ce-at e - - is, lu-ce-at, lu-ceat e - - is.
 ceat e - - is, et lux per-pe-tu-a lu-ce-at, lu-ce-at e - - is, lu-ce-at, lu-ce-at e - - is, lu-ceat, lu-ceat e - - is.
 — e - - is, et lux per-pe-tu-a lu-ce-at e - - is, lu-ce-at e - - - - is.

5 7 6 # b 6 b b b⁶/₅ b⁶/₅ 6 7 6 b 5 7 6 5 # b

1. Sopr. Solo.
 Te decet, te decet hymnus, De-us in Si-on, et ti-bi redde-tur, et ti-bi redde-tur votum in Jerusalem,

2. Sopr. Solo.
 Te decet, te decet hymnus, De-us in Si-on, et ti-bi red-de-tur, et ti-bi redde-tur votum in Jerusalem,

Tenor. Solo.
 Te decet, te decet hymnus Deus in Si-on, et ti-bi red-de-tur, et ti-bi redde-tur votum in Je-

Viola I.
 Viola II.
 Viola III.
 Viola IV.

Cornetto muto I.
 Cornetto muto II.

Violone.

Alt. Solo.
 rotum in Jerusalem, in Je-ru-salem. Ex-audi o-ra-ti-o-nem meam, ex-audi o-ra-ti-o-nem me--am, ad te omnis caro ve-ni-et, ve-

Tutti. Tenor.
 rotum in Jerusalem, in Je-ru-sa-lem. Ex-audi o-ra-ti-o-nem re-am, ex-audi o-ra-ti-o-nem me--am, ad te omnis caro

Bass. Solo.
 ru-salem, in Je--ru-salem.

Tutti.
 Frombone I.
 Frombone II.
 Frombone III.

Tutti.

ad te omnis caro ve-ni-et, ad te omnis caro ve-ni-et,

ad te omnis caro ve-ni-et, ad te, ad te omnis caro ve-ni-et.

Tutti.

ad te omnis caro ve-ni-et, ad te omnis car-ro ve-niet, ad te omnis caro ve-niet, ad te omnis ca-ro ve-ni-et,

ad te omnis caro ve-ni-et, ad te, ad te omnis caro ve-ni-et.

Tutti.

ad te omnis caro ve-ni-et, omnis ca-ro ve-niet, ad te omnis ca-ro ve-ni-et, ad te, ad te omnis caro ve-ni-et.

-ni-et, om-nis ca-ro ve-ni-et, ad te omnis caro ve-ni-et,

ad te omnis caro ve-ni-et, ad te omnis caro ve-ni-et, ad te, ad te omnis caro ve-ni-et.

ve-ni-et, omnis caro ve-ni-et, ad te omnis ca-ro ve-ni-et,

ad te omnis caro ve-ni-et, ad te omnis caro ve-ni-et, ad te, ad te, omnis caro ve-ni-et.

Viola I e Cornetto muto I.

Viola II e Cornetto muto II.

Viola III e Trombone I.

Viola IV e Trombone II.

Trombone III.

Violone.

Organo.

Solo.

Tutti.

Ky-rie e - - lei-son, Ky-ri-e eleison, Ky-ri-e e - - lei-son, Ky-ri-e e-leison, Ky-ri-e e-lei-son.
 Ky-ri-e elei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-leison, Ky-ri-e e-lei-son.
 Ky-rie e-lei- - son, Ky-rie e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-leison, Ky-ri-e e-lei-son.
 Ky-ri-e e-leison, Ky-ri- e e-lei-son, Ky-rie e-leison, Ky-ri-e e-lei-son.
 Ky-ri-e e-lei-son, Ky-rie e-lei-son, Ky-rie e-lei-son, Ky-ri-e e-lei-son.

Cornetto muto I. Solo.
 Cornetto muto II. Solo.

b b 76 6 43 76 6 43 6 43 6 43 6 b 6 b 76 # 6 b b # 6 b b # 6

Tutti.

Christe e-lei - - son, Christe e-lei - - son,
Chri-ste e - - lei - - son, Christe e-lei - - son, e - - - lei-son, Christe e-
Chri-ste e-lei - son e - - lei - - son, Chri-ste e-lei - - son, Christe, Chri-ste e-lei - son, Christe, e-lei - son, Christe, Christe e-
Chri-ste e-lei - son, e - - - lei - - son, Christe e-lei - - son, e - - lei - - son, Christe, Christe, e-lei - - son, Christe e-
Christe e - - lei - - son, e - lei - son, Christe e-
Viola I e Cornetto muto I.
Viola II e Cornetto muto II.
Viola III e Trombone I.
Viola IV e Trombone II.
Trombone III.
Violone.

Kyrie
et
supra.

Sonata.

Solo. *rit.*

Sanctus, sanctus, san - - ctus, sanctus, san-ctus, — san-ctus, sanctus, san-ctus, — san-ctus

Solo.

San - - - ctus, san - - - ctus, sanctus, san - - - ctus, san-ctus sanctus, san-ctus, — san - - ctus

Solo.

Sanctus, sanctus, san - - - ctus, sanctus, san-ctus, — san-ctus, sanctus, san-ctus, san - - - ctus

Solo.

Sanctus, san-ctus, san - - - ctus, sanctus, san - - - ctus, san-ctus, sanctus, san-ctus, — san-ctus

Solo.

Sanctus, sanctus, san - - - ctus, sanctus, san-ctus, — san-ctus, sanctus, san-ctus, — san-ctus

The musical score consists of 14 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom ten staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line with figured bass notation. The music is in 3/4 time and B-flat major. The lyrics are: Sanctus, sanctus, san - - ctus, sanctus, san-ctus, — san-ctus, sanctus, san-ctus, — san-ctus. San - - - ctus, san - - - ctus, sanctus, san - - - ctus, san-ctus sanctus, san-ctus, — san - - ctus. Sanctus, sanctus, san - - - ctus, sanctus, san-ctus, — san-ctus, sanctus, san-ctus, san - - - ctus. Sanctus, san-ctus, san - - - ctus, sanctus, san - - - ctus, san-ctus, sanctus, san-ctus, — san-ctus. Sanctus, sanctus, san - - - ctus, sanctus, san-ctus, — san-ctus, sanctus, san-ctus, — san-ctus.

Solo.
Do-minus De-us Sa-ba-oth,

Solo.
Do-mi-nus De-us Sa-ba-oth,

Tutti.
Do-minus De-us Sa-ba-oth, De-us Sa-ba-oth.

Tutti.
Do-minus De-us Sa-ba-oth, De-us Sa-ba-oth.

Solo.
Do-minus De-us Sa-ba-oth,

Solo.
Do-minus De-us Sa-ba-oth,

Tutti.
Do-minus De-us Sa-ba-oth, De-us Sa-ba-oth, De-us Sa-ba-oth.

Tutti.
Do-mi-nus De-us Sa-ba-oth, De-us Sa-ba-oth.

2. Sopr. Solo.
Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a.

2. Sopr. Solo.
Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a.

Alto Solo.
Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a.

Ten.
Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a.

Bass.
Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a.

sum.

Gloria sunt caeli et terra, et terra gloria tua, gloria tua, gloria tua, gloria tua.

Gloria sunt caeli et terra, et terra gloria tua, gloria tua, gloria tua, gloria tua.

Gloria sunt caeli et terra, et terra gloria tua, gloria tua, gloria tua, gloria tua.

Gloria sunt caeli et terra, et terra gloria tua, gloria tua, gloria tua, gloria tua.

Gloria sunt caeli et terra, et terra gloria tua, gloria tua, gloria tua, gloria tua.

Gloria sunt caeli et terra, et terra gloria tua, gloria tua, gloria tua, gloria tua.

Gloria sunt caeli et terra, et terra gloria tua, gloria tua, gloria tua, gloria tua.

Viola I e Cornetto muto I.

Viola II e Cornetto muto II.

Viola III e Trombone I.

Viola IV e Trombone II.

Trombone III.

1. Sopr. Solo.

Osanna, osanna, osanna in excelsis, osanna, osanna, osanna in excelsis, in excelsis.

Viola I.

Viola II.

Viola III.

Viola IV.

Tutti.

Tutti.

sis.

O-sanna in ex-celsis,

Solo.

o-sanna in ex-celsis, in ex-cel-sis, o-sanna in ex-cel-sis, in ex-cel-sis.

O-sanna in ex-celsis, o-sanna, o-sanna, o-sanna o-sanna in ex-cel-sis, o-sanna in ex-celsis, in ex-cel-sis.

Solo.

Tutti.

Solo.

Tutti.

O-sanna, o-sanna, o-sanna in ex-celsis, o-sanna, o-sanna, o-sanna, o-sanna in ex-cel-sis, o-sanna in ex-cel-sis, in ex-cel-sis.

Solo.

Tutti.

Solo.

O-sanna in ex-celsis, o-sanna, o-sanna, o-sanna, o-sanna in ex-cel-sis, o-sanna in ex-celsis, in ex-cel-sis.

Tutti.

Tutti.

O-sanna, o-sanna, o-sanna in ex-celsis, o-sanna, o-sanna in ex-cel-sis, o-sanna in ex-celsis, in ex-cel-sis.

2^o Solo.
Solo. Be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, be-ne-di-ctus, qui ve-nit
Solo. Be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, bene-
Organo. Be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, be-ne-di-ctus, qui ve-nit

be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.
 di-ctus, qui ve-nit, be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.
 be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.

*Osanna
 et
 supera.*

1. Sopr. Solo. ag-nus De-i, qui tol-lis, qui tol-lis pec-ca-ta, pec-ca-ta mun-di, *2. Sopr. Solo.* do-na e-is, do-na e-is, do-na e-is re-qui-erit.
Solo. do-na e-is, do-na e-is, do-na e-is re-qui-erit.
Solo. do-na e-is, do-na e-is, do-na e-is re-qui-erit.

Cornetti muti.
Tromboni.

Solo.

Sig-nus De - i, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta mun - di,

Solo.

do-na e-is, do-na e-is, dona e - is

Solo.

do-na e-is, do-na e - is, do-na e - is

Solo.

do-na e-is, do-na e - is, do-na e - is

Viola I.

Viola II.

Viola III.

Viola IV.

Tutti.

re - qui-em. Sig-nus De - i, qui tol-lis, qui tol-lis pec-ca-ta, pec-ca-ta mun - di, pec-ca-ta mun - di,

re - qui-em. Sig-nus De - i, qui tol-lis, qui tol-lis pec-ca-ta, pec-ca-ta mun - di, pec-ca-ta mun - di,

Sig-nus De - i, qui tol-lis, qui tol-lis pec-ca-ta, pec-ca-ta mun - di, pec-ca-ta mun - di,

Sig-nus De - i, qui tol-lis, qui tol-lis pec-ca-ta, pec-ca-ta mun - di, pec-ca-ta mun - di,

re - qui-em. Sig-nus De - i, qui tol-lis, qui tol-lis pec-ca-ta, pec-ca-ta mun - di, pec-ca-ta mun - di,

Viola I e Cornetto muto I.

Viola II e Cornetto muto II.

Viola III e Trombone I.

Viola IV e Trombone II.

Trombone III.

Solo.
Solo.
Solo.
Solo.

do-na e-is, do-na e-is re-qui-em
 sem-pi-ter - - - - - nam, sem-pi-ter - nam,

do-na e-is, do-na e-is, re-qui-em,

Tutti.
Tutti.
Tutti.
Tutti.

do-na e-is, do-na e-is re-qui-em, sem-pi-ter - - - - - nam,
 ter - - - - - nam, sem-pi-ter nam,
 do-na e-is, do-na e-is re-qui-em, sem-pi-ter - - - - - nam,
 do-na e-is, do-na e-is re-qui-em, sem-pi-ter nam,
 do-na e-is, do-na e-is re-qui-em, sem-pi-ter - - - - - nam,
 do-na e-is, do-na e-is re-qui-em, sem-pi-ter - - - - - nam,
 do-na e-is, do-na e-is re-qui-em, sem-pi-ter - - - - - nam,

Solo.
Tutti.
Tutti.
Tutti.
Tutti.
Tutti.
Tutti.

Viola I e Cornetto muto I.
 Viola II e Cornetto muto II.
 Viola III e Trombone I.
 Viola IV e Trombone II.
 Trombone III.

do-na e-is, dona e-is re-qui-erm sempit-er - - - - - nam, sempit-ter - nam, requi-erm sem-pi-ter-nam.

do-na e-is, dona e-is re-qui-erm, dona e-is, dona e-is re-qui-erm, sempit-ter - nam, re-qui-erm sem-pi-ter-nam.

sempit-ter - - - - - nam, dona e-is, dona e-is re-qui-erm sempit-ter - nam, re-qui-erm sempit-ter-nam.

do-na e-is, dona e-is re-qui-erm sem-pi-ter - - - - - nam, sempit-ter - nam, requi-erm sempit-ter-nam.

sempit-ter - - - - - nam, dona e-is, dona e-is re-qui-erm sempit-ter - nam, requi-erm sempit-ter-nam.

6 4 5 6 4 5 b 4 # b 6 b 6 b # b 6 4 # # # 6 b 6 b #

Sonata.

The image shows a musical score for a Sonata, featuring vocal parts and piano accompaniment. The score is written in G major and 3/4 time. It consists of 15 staves. The first five staves are vocal parts, each with a Latin text line underneath. The remaining ten staves are piano accompaniment. The piano part includes a figured bass line at the bottom.

Luc aeterna luceat e-is Domine, luc aeter-na, aeterna luceat e-is Domine.

Luc aeterna luceat e-is Domi-ne, luc aeterna, aeterna luceat e-is Domi-ne.

Luc aeterna luceat e-is Domi-ne, luc aeterna, aeterna luceat e-is Domi-ne.

Luc aeterna luceat e-is Domi-ne, luc aeterna, aeterna luceat e-is Domi-ne.

Luc aeterna luceat e-is Domi-ne, luc aeterna, aeterna luceat e-is Domine.

3 6 3 4 3 H ^b6 4 H b 4 H H ^b6 6 6 H 5 6 6 6 H 6 4 3 3 6 3 b 6 6 4 3 H 3 ^b6 4 H 3 b 6 b 4 H H

1. Sopr. Solo

qui - a pi - us es,

2. Sopr. Solo

qui - a pi - us es, cum sanctis tu - is in aeternum, qui - a pi - us es,

Alt. Solo

Cum sanctis tu - is in aeternum, qui - a pi - us es,

Tenor Solo

qui - a pi - us es,

Trombone I.

Trombone II.

Trombone III.

Viola

2. Sop. Tutti

Alt. Solo Tutti cum sanctis tu - is in aeternum, qui - a, qui - a pi - us, qui - a pi - us es, qui - a pi - us

Tenor Solo qui - a pi - us es, cum sanctis tu - is in aeternum, cum san - ctis tu - is in aeternum, quia pi - us, qui - a pi - us es, qui - a pi - us

Qui - a pi - us es,

Viola I e Cornetto muto II. Tutti cum sanctis tu - is in aeternum, qui - a pi - us es, qui - a pi - us

Viola III.

Trombone I

Trombone II.

Trombone III.

Tutti

cum sanctis tu-is in ae-ternum, qui-a pi-us, qui-a pi-us, pi-us es, cum sanctis tu-is in ae-

es, cum sam-ctis tu-is in ae-ter-num, quia pi-us, pi-us es, cum sanctis tu-is in ae-ternum, qui-a pi-us es, qui-a pi-us,

es, qui-a pi-us es, qui-a pi-us, pi-us, qui-a pi-us es, qui-a pi-us es, qui-a pi-us es, qui-a pi-us, quia

Tutti.

cum sanctis tu-is in aeternum, qui-a pi-us es, cum sanctis tu-is in aeternum, qui-a pi-us es, qui-a pi-us,

es, qui-a pi-us es, cum sanctis tu-is in aeternum, qui-a pi-us es, qui-a pi-us,

Viola I e Cornetto muto I.

Viola II e Cornetto muto II.

Viola III e Trombone I.

Viola IV e Trombone II.

Trombone III.

ter-nun-qui-a pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.
 pi-us, pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.
 qui-a pi-us es, qui-a pi-us es.

Requiem
eternam
ut
supra.

Cum sanctis
ut
supra.

Tutti.
Solo.
 qui-a pi-us, qui-a pi-us es, pi-us es.
 qui-a pi-us, qui-a pi-us es, pi-us es.
 qui-a pi-us, qui-a pi-us es, pi-us es.
 qui-a pi-us, qui-a pi-us es, pi-us es.
 qui-a pi-us, qui-a pi-us es, pi-us es.
 qui-a pi-us, qui-a pi-us es, pi-us es.
 qui-a pi-us, qui-a pi-us es, pi-us es.
 qui-a pi-us, qui-a pi-us es, pi-us es.
 qui-a pi-us, qui-a pi-us es, pi-us es.
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