

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Sperate in Deo**

HerEy 41

Gradual (de Tempore)

*S, A, T, B (coro), 2 ob, 2 fag, 2 cor (C), 2 trb, 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**Esser**  
**Skala**  
**Edition**



# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
cor	horn
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin
vla	viola
vlc	violoncello

## Sources

<b>A1</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/10
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1822
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 16 pages
<b>A2</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	555 (1)
	<i>Category</i>	autograph manuscript
	<i>Date</i>	1822
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	parts for cor 1/2; 4 staves on the last page of the cor parts for the Missa Sancti Mauritii HerEy 4
<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2504

- |           |                  |   |
|-----------|------------------|---|
|           | <i>Category</i>  | manuscript copy   |
|           | <i>Date</i>      | 1822  |
|           | <i>RISM ID</i>   | not available   |
|           | <i>License</i>   | public domain   |
|           | <i>URL</i>       | <a href="https://data.onb.ac.at/rec/AC14266100">https://data.onb.ac.at/rec/AC14266100</a>   |
|           | <i>Notes</i>     | 38 parts (S (5×), A (5×), T (5×), B (5×), ob 1, ob 2, fag 1/2, cor 1, cor 2, trb 1, trb 2, vl 1 (3×), vl 2 (3×), vla, vlne (2×), org, maestro di capella) |
| <b>C1</b> | <i>Library</i>   | A-Wn  |
|           | <i>Shelfmark</i> | HK.2144   |
|           | <i>Category</i>  | print   |
|           | <i>Date</i>      | 1827  |
|           | <i>RISM ID</i>   | 991018076   |
|           | <i>License</i>   | public domain   |
|           | <i>URL</i>       | <a href="https://data.onb.ac.at/rec/AC14328859">https://data.onb.ac.at/rec/AC14328859</a>   |
|           | <i>Notes</i>     | full score; Tobias Haslinger, Wien, plate number 5012   |
| <b>C2</b> | <i>Library</i>   | A-Wn  |
|           | <i>Shelfmark</i> | F4.Baden.86   |
|           | <i>Category</i>  | print   |
|           | <i>Date</i>      | 1827  |
|           | <i>RISM ID</i>   | 654000104   |
|           | <i>License</i>   | public domain   |
|           | <i>URL</i>       | <a href="https://data.onb.ac.at/rec/AC14266102">https://data.onb.ac.at/rec/AC14266102</a>   |
|           | <i>Notes</i>     | 14 parts (S, A, T, B, ob 1, ob 2, fag 1, fag 2, cor 1/2, vl 1, vl 2, vla, vlne, org); Tobias Haslinger, Wien, plate number 5015                           |

## 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>
–	–	An in-depth critical report is available in Reinhold Kainhofer's edition of the work (Edition Kainhofer, 2011).

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
-	-	There exist three versions of the work: Initially, it comprised 143 bars (Eybler also wrote down this number below the final bar line). For the second version (used as template for <b>B1</b> ), Eybler cancelled 17 bars following bar 72. (Here, these bars are reproduced as appendix). Concomitantly, he crossed out the bar count “143” and replaced it by “126”. In the third version (used as template for <b>C1</b> and <b>C2</b> ), Eybler also cancelled bars 80–81 and replaced the bar count by “124”. (Here, these bars are indicated by vide marks.) The cor parts in <b>A2</b> also comprise 124 bars, and there are no cancellations.
-	cor	The title page of <b>D1</b> (but no other source) states that either two trombones or two horns should play.
1	-	The addition “con moto” to the tempo indication appears in <b>A1</b> above the system, <b>A2</b> , and <b>C1</b> , but not in <b>A1</b> below the system, <b>B1</b> , and <b>C2</b> . Since “con moto” is written in the same ink as the bar count “124” in <b>A1</b> , Eybler may have added it when revising the work for the third version.
120	ob 2	bar in <b>C1</b> : $\frac{2}{4}$ -a'2-a'4

## Lyrics

Sperate in Deo, omnis congregatio populi,  
effundite coram illo corda vestra.  
Deus adiutor noster in aeternum.  
(Psalms 62(61):9)

## Acknowledgements

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6

Musical staff system 1: Treble clef with notes and rests, bass clef with rests.

Musical staff system 2: Empty staves for piano accompaniment.

Musical staff system 3: Treble and bass clefs with notes and rests.

Musical staff system 4: Empty staves for piano accompaniment.

Musical staff system 5: Bass clef with notes and rests.

12

fp

17

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, starting with a melodic phrase of eighth and sixteenth notes. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and single notes.

The second system of music shows a piano accompaniment with rests in both the treble and bass clefs, indicating a period of silence for the instrument.

The third system of music features a vocal line in treble clef with a melodic line and a piano accompaniment in bass clef with a rhythmic pattern of eighth notes.

*p Tutti*  
Spe - ra - te in De - o, spe -

*p Tutti*  
Spe - ra - te in De - o, spe -

*p Tutti*  
Spe - ra - te in De - o, spe -

*p Tutti*  
Spe - ra - te in De - o, spe -

The fourth system of music contains four vocal staves and a piano accompaniment staff. Each vocal staff begins with the instruction *p Tutti* and the lyrics "Spe - ra - te in De - o, spe -". The piano accompaniment in the bottom staff provides a steady bass line.

23

*p* *f* *f*

*p* *f* *f*

*f* *f* *f*

ra - te in De - o o - mnis con - gre - ga - ti - o po - pu - li, ef -

*f*

ra - te in De - o o - mnis con - gre - ga - ti - o po - pu - li, ef -

*f*

ra - te in De - o o - mnis con - gre - ga - ti - o po - pu - li, ef -

*f*

ra - te in De - o o - mnis con - gre - ga - ti - o po - pu - li, ef -

*f*

*f* Tutti 6 6 7 7

6/5 7/4

29

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line features a series of chords and melodic fragments, while the piano accompaniment provides a harmonic and rhythmic foundation.

The second system is primarily piano accompaniment. It features several measures with a forte (*fz*) dynamic marking. The notation includes chords and melodic lines in both the upper and lower staves.

The third system continues the piano accompaniment, characterized by frequent trills (*tr*) in the upper staves. The lower staves provide a steady harmonic accompaniment.

fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,

fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,

fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,

fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,

The fourth system contains four vocal staves with lyrics and a piano accompaniment. The lyrics are: "fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,". The piano accompaniment includes figured bass notation at the bottom of the page.

Figured bass notation:  $\frac{4}{6}$   $\frac{5}{7}$  6 6  $\frac{4}{2}$   $\frac{4}{6}$  6  $\frac{6}{4}$  [7 6] 5]

35

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef. The system contains five measures of music.

The second system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is mostly empty, with only a few notes in the first measure. The piano accompaniment is in the bass clef and contains five measures of music.

The third system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is mostly empty, with only a few notes in the first measure. The piano accompaniment is in the bass clef and contains five measures of music.

The fourth system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains five measures of music with the lyrics: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in". The piano accompaniment is in the bass clef and contains five measures of music.

The fifth system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains five measures of music with the lyrics: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in". The piano accompaniment is in the bass clef and contains five measures of music.

The sixth system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains five measures of music with the lyrics: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in". The piano accompaniment is in the bass clef and contains five measures of music.

The seventh system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains five measures of music with the lyrics: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in". The piano accompaniment is in the bass clef and contains five measures of music.

8 7 6 5 6 6 6 4 3 - # 7 5  
6 5 4 3

40

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef and features a melodic line with a trill-like figure. The piano accompaniment is in a bass clef and provides harmonic support with chords and moving lines.

The second system continues the vocal and piano parts. The vocal line maintains its melodic pattern, while the piano accompaniment provides a steady harmonic foundation.

The third system shows the vocal line with a trill-like figure and the piano accompaniment. The piano part features a more active bass line with eighth notes.

De - o o - mnis con - gre - ga - ti - o po - pu-li,

The fourth system contains the vocal line and piano accompaniment for the first part of the lyrics. The vocal line is in a soprano clef and the piano part is in a bass clef.

De - o o - mnis con - gre - ga - ti - o po - pu-li,

The fifth system contains the vocal line and piano accompaniment for the second part of the lyrics. The vocal line is in a soprano clef and the piano part is in a bass clef.

De - o o - mnis con - gre - ga - ti - o po - pu-li,

The sixth system contains the vocal line and piano accompaniment for the third part of the lyrics. The vocal line is in a soprano clef and the piano part is in a bass clef.

De - o o - mnis con - gre - ga - ti - o po - pu-li,

The seventh system contains the vocal line and piano accompaniment for the fourth part of the lyrics. The vocal line is in a soprano clef and the piano part is in a bass clef.

The eighth system shows the piano accompaniment for the final part of the lyrics. It includes a trill-like figure and a final cadence. The piano part is in a bass clef.

45

ob 1  
Solo

**p**

o - - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

**p**

**p** Solo

6/5 5 - 6 6/4 5# 6/5

50

il - lo cor - - da ve - stra, co - ram il - lo ef - fun - di - te cor - da

il - lo cor - - da ve - stra, co - ram il - lo effun - di - te

8 il - lo, ef - fun - - di - te, co - ram il - lo ef - fun - di - te cor - da,

il - lo, ef - fun - di - te cor - da ve - stra, co - ram il - lo effun - di - te

5 6 6] cresc. f Tutti 5/4 6 6

55

**p**  
ve - - - stra.

**p**  
cor - da ve - - stra.

**p**  
cor - da ve - - stra.

**p**  
cor - da ve - - stra.

**p** Solo **f**

6/4 6/4 6/4 7/4

60

ob 1

Solo

66

*f*  
*ff*

*f*  
*f*  
*f*

*f*  
*f*  
*f*

*f*  
De - us ad - iu - tor, no - ster ad - iu - tor in ae -

*f*  
De - us ad - iu - tor no - ster in ae -

*f*  
De - us ad - iu - tor, no - ster ad - iu - tor in ae -

*f*  
De - us ad - iu - tor no - ster in ae -

*f* Tutti

6/4    —    5/4    6    5/3    6/4    6    6

72 \*

fz

fz

fz

fz

fz

fz

fz

ter - num, De - us ad - iu - tor no - - ster\_

fz

ter - num, De - us ad - iu - tor no - ster\_

fz

8 ter - num, De - us ad - iu - tor no - - ster\_

fz

ter - num, De - us ad - iu - tor no - ster

47

9 7 - 6 3 - 7 - 5 - 9 7 - 6 3 - 7 - 5 - 7 - 6 6 4 4

79

vi - de

in ae - ter - - - (ter) - - - num.

in ae - ter - - - (ter) - - - num.

in ae - ter - - - (ter) - - - num.

in ae - ter - - - (ter) - - - num.

6 6 # - 6 # 6 #

85

ob 1  
Solo

fag 1  
Solo

pizz.

arco

pizz.

arco

pizz.

arco

**p**  
Spe - ra - te in

**p**  
Spe - ra - te in

**p**  
Spe - ra - te in

**p**  
Spe - ra - te in

pizz.

Solo

$\frac{1}{2}$

$\frac{6}{5}$

arco

92

De - o, spe - ra - te in De - o o - mnis con - gre - ga - ti - o po - pu -

De - o, spe - ra - te in De - o o - mnis con - gre - ga - ti - o po - pu -

De - o, spe - ra - te in De - o o - mnis con - gre - ga - ti - o po - pu -

De - o, spe - ra - te in De - o o - mnis con - gre - ga - ti - o po - pu -

$\frac{4}{2}$   $\frac{6}{5}$  **f** Tutti  $\frac{6}{4}$  5 - 3

98

Musical notation for measures 98-103. The system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical notation for measures 104-109. The system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical notation for measures 110-115. The system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

Musical notation for the first vocal line of measures 116-121. The lyrics are: li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

Musical notation for the second vocal line of measures 116-121. The lyrics are: li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da, —

Musical notation for the third vocal line of measures 116-121. The lyrics are: li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da, —

li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

Musical notation for the fourth vocal line of measures 116-121. The lyrics are: li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

Musical notation for the piano accompaniment of measures 116-121. The bass clef part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

6 # 6 6 8 6 3 6 6 8 6 6



110

7 3 3 fz fz fz fz ob 1 Solo

fz fz fz fz

tr p p p

ra - te o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

ra - te o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

ra - te o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

ra - te o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

fz fz fz fz p p p p

Tutti

fz fz p Solo

6 # 6 - 6 7 6 5

4 3

116

3 3 3 3

**f** \*

**f**

cresc. **f**

cresc. **f**

cresc. **f**

**f**

il - lo, cor - - da ve - stra, co - ram il - lo ef - fun - di-te cor - da

**f**

il - lo, cor - - da ve - stra, co - ram il - lo ef - fun - di-te cor - da,

**f**

il - lo, ef - fun - - di - te, co - ram il - lo ef - fun - di-te cor - da,

**f**

il - lo, ef - fun - di-te cor - da ve - stra, co - ram il - lo effun - di-te

6 6] cresc. **f** Tutti 6 6 6



Appendix: Cancelled bars in versions 2/3

*vl 1*

*S*  
num, De - - us no - ster ad - iu - tor,

*A*  
De - us ad - iu - tor, no - ster ad - iu - tor in ae - ter - -

*T*  
in ae - ter - - num,

*B*  
De - - us ad - iu - tor no - ster

*org*  
*vlc*  
*b*

**≡**

6

*S*  
De - - us ad - iu - tor no - ster in ae - ter - -

*A*  
num, De - - us no - ster ad - iu - tor

*T*  
De - us ad - iu - tor, no - ster ad - iu - tor in ae - ter - - num, De -

*B*  
in ae - ter - - num, De - us ad -

12

num, ad - iu - tor no - ster in ae - ter -

De - - us, ad - iu - tor no - ster in ae - ter -

8 - us no - ster ad - iu - tor in ae - ter -

iu - tor, no - ster ad - iu - tor in ae - ter - - num, in ae - ter -