

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Tui sunt coeli
HerEy 78

Offertorium (Nativitas Domini)

*S, A, T, B (coro), 2 cl (C), 2 fag, 2 cor (C),
2 clno (C), timp (C-G), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

Full score

Esser
Skala
Edition



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Critical Report

Abbreviations

A	alto
B	bass
b	basses
cl	clarinet
clno	clarion
cor	horn
fag	bassoon
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola
vlc	violoncello

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 735/14
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1827
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 16 pages
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2145
	<i>Category</i>	print
	<i>Date</i>	1829
	<i>RISM ID</i>	991018079
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328867
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 5245
C2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	MS69264-4°/4

<i>Category</i>	print
<i>Date</i>	1829
<i>RISM ID</i>	654000118
<i>License</i>	public domain
<i>URL</i>	https://data.onb.ac.at/rec/AC09306797
<i>Notes</i>	18 parts (S, A, T, B, cl 1, cl 2, fag 1, fag 2, cor 1, cor 2, clno 1, clno 2, timp, vl 1, vl 2, vla, vlc/b, org); Tobias Haslinger, Wien, plate number 5248

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>
45	vl 2	3rd ♯ in A1 , C1 , and C2 : b'4
102	fag 1	1st ♯ in C2 : b4
107	fag 1	1st to 5th ♯ in C2 : B \flat 2–B \flat '8
120	cl 2	3rd ♯ in C2 : c''4

Lyrics

Tui sunt coeli, et tua est terra:
 Orbem terrarum, et plenitudinem eius tu fundasti:
 Iustitia et iudicium praeparatio sedis tuae.
 (Psalms 89(88):12,15)

Acknowledgements

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78 Tui sunt coeli

Andante maestoso

Clarinetto I, II
in C

Clarinetto I, II in C: Musical notation for Clarinet I and II, showing rests and a final melodic phrase. Dynamics: **f**.

Fagotto I, II

Fagotto I, II: Musical notation for Bassoon I and II, showing rests and a final chord. Dynamics: **f**.

Corno I, II
in C

Corno I, II in C: Musical notation for Horn I and II, showing rests and a final melodic phrase. Dynamics: **f**.

Clarino I, II
in C

Clarino I, II in C: Musical notation for Flute I and II, showing rests. Dynamics: **f**.

Timpani
in C-G

Timpani in C-G: Musical notation for Timpani, showing rests. Dynamics: **f**.

I
Violino

I Violino: Musical notation for Violin I, showing a melodic line. Dynamics: **f sempre ben marcato**.

II

II: Musical notation for Violin II, showing a melodic line. Dynamics: **f sempre ben marcato**.

Viola

Viola: Musical notation for Viola, showing a melodic line. Dynamics: **f sempre ben marcato**.

Soprano

Soprano: Musical notation for Soprano, showing rests.

Alto

Alto: Musical notation for Alto, showing rests.

Tenore

Tenore: Musical notation for Tenor, showing rests.

Basso

Basso: Musical notation for Bass, showing rests.

Organo,
Violoncello
e Bassi

Organo, Violoncello e Bassi: Musical notation for Organ, Cello, and Basses, showing a melodic line. Dynamics: **f Solo sempre ben marcato**.

5

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

fz *fz* *fz* *fz*

9

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz*

fz *fz* *fz*

tr

fz

6

f Tutti Tu - i sunt

f Tutti Tu - i sunt

f Tutti Tu - i sunt

f Tutti Tu - i sunt

2

6]

14

coe - li, et tu - a est ter - ra: Or - bem ter - ra - rum,

coe - li, et tu - a est ter - ra: Or - bem ter - ra - rum,

8 coe - li, et tu - a est ter - ra: Or - bem ter - ra - rum,

coe - li, et tu - a est ter - ra: Or - bem ter - ra - rum,

fz Tutti fz

6

19

fz fz fz fz

fz fz fz fz

fz

fz fz

et ple-ni - tu - di-nem e - ius tu fun - da - sti,

et ple-ni - tu - di-nem e - ius tu fun - da - sti,

et ple-ni - tu - di-nem e - ius tu fun - da - sti,

et ple-ni - tu - di-nem e - ius tu fun - da - sti,

fz fz

4 6 5 2 6

23 **fz**

fz

fz

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

fz

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

fz

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

fz

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

28

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

6 6
4 4
2 6 7
#

32

fz
e - ius tu fun - da - sti. Tu - i sunt

fz
e - ius tu fun - da - sti. Tu - i sunt

fz
e - ius tu fun - da - sti. Tu - i sunt

fz
e - ius tu fun - da - sti. Tu - i sunt

36

Musical notation for the first system, featuring a treble and bass staff with a key signature of one sharp (F#).

Musical notation for the second system, featuring a treble and bass staff with a key signature of one sharp (F#).

Musical notation for the third system, featuring a treble and bass staff with a key signature of one sharp (F#).

coe - li, et tu - a est ter - ra: Or - bem ter -

coe - li, et tu - a est ter - ra: Or - bem ter -

coe - li, et tu - a est ter - ra: Or - - - bem ter -

coe - li, et tu - a est ter - ra: Or - bem ter -

Musical notation for the fourth system, featuring a bass staff with a key signature of one sharp (F#). Fingerings are indicated as #, 6, 6, #, 6, 9, and 3.

40

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

6
5

6
5

6

7
#

44

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

tu, tu fun - da - - sti: Iu - sti - ti - a et iu - di - cium praepa -

tu, tu fun - da - - sti: Iu - sti - ti - a et iu - di - cium praepa -

tu, tu fun - da - - sti: Iu - sti - ti - a et iu - di - cium praepa -

tu, tu fun - da - - sti: Iu - sti - ti - a et iu - di - cium praepa -

5 6 6 5
4 4 #

49

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

f tasto solo fz

[6] 3 6 6
5

53

sfp
sfp
sfp

sfp

tr
fz

tr
fz
sfp dolce

tr
fz
sfp dolce

tr
fz
sfp

sfp *dolce*

di - ci - um prae - pa - ra - ti - o se - dis

sfp

di - ci - um prae - pa - ra - ti - o se - dis

sfp

di - ci - um prae - pa - ra - ti - o se - dis

sfp

di - ci - um prae - pa - ra - ti - o se - dis

tr
fz
sfp Solo
7# | b6 b5

57

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

p *cresc.*
p *cresc.*

cresc.
cresc.
cresc.

tu - - - ae, prae - pa - ra - - ti - o *cresc.*

tu - - - ae, prae - pa - ra - - ti - o *cresc.*

tu - - - ae, prae - pa - ra - - ti - o *cresc.*

tu - - - ae, prae - pa - ra - - ti - o *cresc.*

cresc.

8 ————— $\flat 7$ $\flat 5$ $\flat 4$ $\flat 5$ $\flat 6$ $\flat 6$

60

f **ff** **a 2**

f **ff**

f **ff**

f **ff**

f **ff**

f **ff**

f **ff**

f **ff**

se - - dis tu - - - ae.

se - - dis tu - - - ae.

se - - dis tu - - - ae.

se - - dis tu - - - ae.

f **ff** **Solo**

f **ff** **[5]**

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

63

Tu - i sunt coe - li, et

Tu - i sunt coe - li, et

Tu - i sunt coe - li, et

Tu - i sunt coe - li, et

[6/5]

68

tu - a est ter - ra: Or - bem ter - ra - rum,
 tu - a est ter - ra: Or - bem ter - ra - rum,
 tu - a est ter - ra: Or - bem ter - ra - rum,
 tu - a est ter - ra: Or - bem ter - ra - rum,

fz
 fz
 a 2
 f
 fz
 fz
 fz
 fz
 fz Tutti
 6

76

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

6 5

6 5

81

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

8 ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

6 6/4 4/2 6 6

85

fz

fz

fz

fz

fz

fz

e - ius tu fun - da - sti. Tu - i sunt

fz

e - ius tu fun - da - sti. Tu - i sunt

fz

e - ius tu fun - da - sti. Tu - i sunt

fz

e - ius tu fun - da - sti. Tu - i sunt

89

The first system of music consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves feature a melodic line with a long note on the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines.

The second system continues the vocal and piano parts. The vocal staves have a similar melodic structure to the first system. The piano accompaniment includes some rests in the vocal staves, indicating where the vocalists are silent.

The third system shows the vocal staves with rests, while the piano accompaniment continues with a steady rhythmic pattern.

The fourth system is primarily piano accompaniment, featuring intricate sixteenth-note passages in both the right and left hands, creating a rich harmonic texture.

coe - li, et tu - a est ter - ra: Or - - - bem ter -

The fifth system introduces the vocalists with the lyrics "coe - li, et tu - a est ter - ra: Or - - - bem ter -". The vocal staves show the beginning of the phrase, with the piano accompaniment providing accompaniment.

coe - li, et tu - a est ter - ra: Or - bem ter -

The sixth system continues the vocal line with the lyrics "coe - li, et tu - a est ter - ra: Or - bem ter -". The piano accompaniment remains consistent.

coe - li, et tu - a est ter - ra: Or - bem ter -

The seventh system continues the vocal line with the lyrics "coe - li, et tu - a est ter - ra: Or - bem ter -". The piano accompaniment continues with its characteristic sixteenth-note patterns.

coe - li, et tu - a est ter - ra: Or - bem ter -

The eighth system continues the vocal line with the lyrics "coe - li, et tu - a est ter - ra: Or - bem ter -". The piano accompaniment continues with its characteristic sixteenth-note patterns.

The ninth system is primarily piano accompaniment, featuring intricate sixteenth-note passages in both the right and left hands, creating a rich harmonic texture. The lyrics "coe - li, et tu - a est ter - ra: Or - bem ter -" are written below the piano part.

93

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

6/5 6/5 6/5 6/4 6/4

102

a 2
ffz
a 2
ffz

tr
f
fz
tr
f
fz
tr
f
fz

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

f tasto solo
fz

6 3 6 6

106

ffz * sfz sfp

a 2 ffz sfz sfp

b \flat tr fz sfz sfz dolce sfz dolce

di - ci - um prae - pa - ra - ti - o se - - dis

sfz dolce

di - ci - um prae - pa - ra - ti - o se - - dis

sfz dolce

di - ci - um prae - pa - ra - ti - o se - - dis

sfz dolce

di - ci - um prae - pa - ra - ti - o se - - dis

sfz dolce

b \flat tr fz sfz Solo

6 6 b \flat 4 b b \flat 5

110

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

b6
b4

b5
3

b5
b

45
-

b6
-

46
b5
b

tu - - - ae, prae - pa - ra - - ti - o

tu - - - ae, prae - pa - ra - - ti - o

tu - - - ae, prae - pa - ra - - ti - o

tu - - - ae, prae - pa - ra - - ti - o

116

Musical notation for the first system, featuring a treble and bass clef. The first measure contains a long note, and the second measure contains a rest.

Musical notation for the second system, featuring two staves with 'ff' dynamics.

Musical notation for the third system, featuring a treble clef with a tremolo effect and 'ff' dynamics.

Musical notation for the fourth system, featuring a grand staff with dense sixteenth-note patterns.

se - - dis tu - - - - ae.

se - - dis tu - - - - ae.

se - - dis tu - - - - ae.

se - - dis tu - - - - ae.

Musical notation for the fifth system, featuring a bass clef with a 'Solo' marking.

5/4

5/3

Solo

119

1/2 6 6 16/4 5 3