

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Confirma hoc Deus

HerEy 79

Offertorium (in Festo Pentecostes)

S, A, T, B (coro), 2 ob, 2 fag, 2 clno (C), timp (C-G), 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
clno	clarion
fag	bassoon
ob	oboe
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. 735/13
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1825
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 15 pages

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.

Lyrics

Confirma hoc Deus quod operatus es in nobis.
A templo sancto tuo quod est in Jerusalem tibi offerent reges munera.
(Psalms 68(67):29–30)

Acknowledgements

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79 Confirma hoc Deus

Allegro maestoso

Oboe I, II
Fagotto I, II
Clarino I, II in C
Timpani in C-G
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Organo, Violoncello e Bassi

f *a* 2 *3* *ten.*
f *3* *ten.*
f
f
f *3*
f *3*
f *3*
f Tutti
 Con - fir - ma hoc, con -
f Tutti
 Con - fir - ma hoc, con -
f Tutti
 Con - fir - ma hoc, con -
f Tutti
 Con - fir - ma hoc, con -
f Solo *3* *[6]*

4
f f

fz fz

fz fz fz p f

fz p f
fir - ma hoc De - us quod o - pe - ra - tus es in no - - bis, con -

fz p f
fir - ma hoc De - us quod o - pe - ra - tus es in no - - bis, con -

fz p f
fir - ma hoc De - us quod o - pe - ra - tus es in no - - bis, con -

fz p f
fir - ma hoc De - us quod o - pe - ra - tus es in no - - bis, con -

fz Tutti Solo f
6 6 8 6 3 3 3 p 9 8 3 4 3

7

fir - ma hoc, con - fir - ma hoc De - us quod o - pe-ra - tus, quod

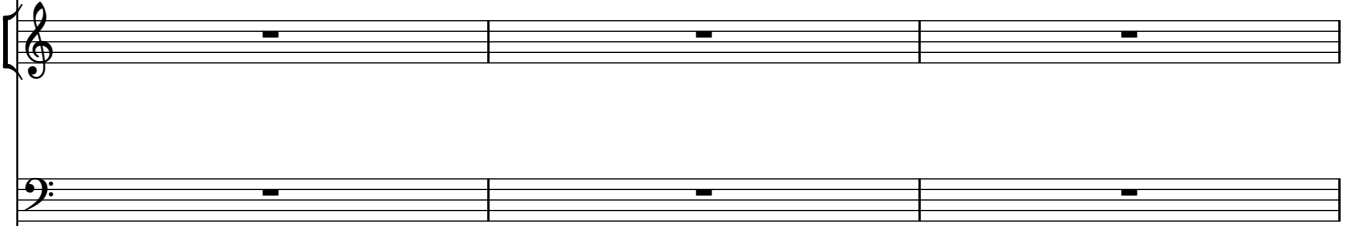
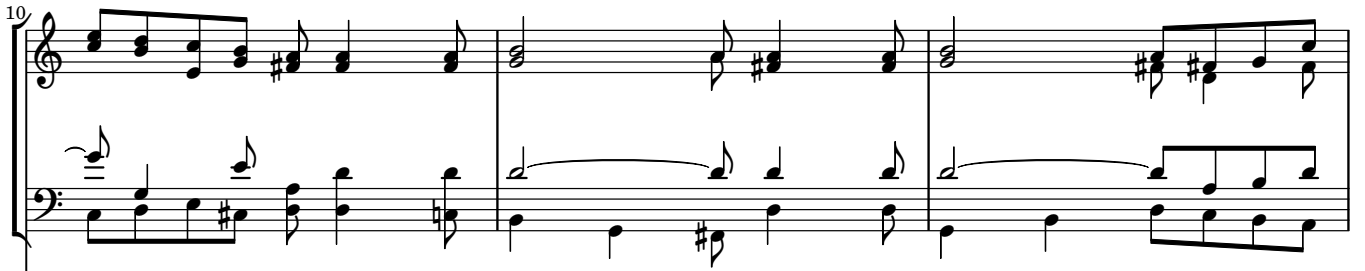
fir - ma hoc, con - fir - ma hoc De - us quod o - pe-ra - tus, quod

fir - ma hoc, con - fir - ma hoc De - us quod o - pe-ra - tus, quod

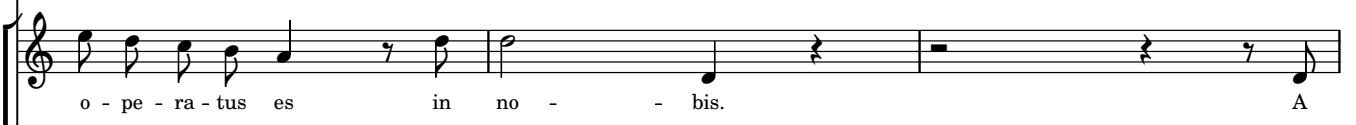
fir - ma hoc, con - fir - ma hoc De - us quod o - pe-ra - tus, quod

Tutti # 6 4. [6]

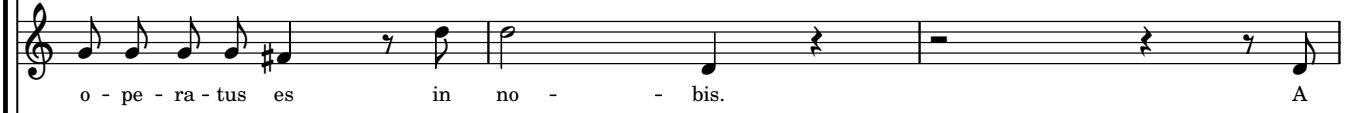
10



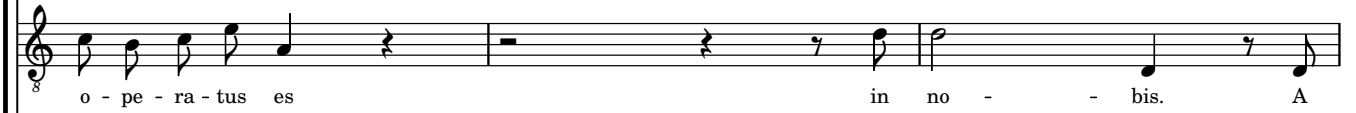
o - pe - ra - tus es in no - - bis. A



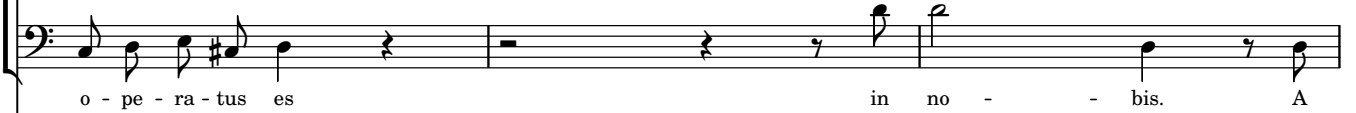
o - pe - ra - tus es in no - - bis. A



o - pe - ra - tus es in no - - bis. A



o - pe - ra - tus es in no - - bis. A



6 6 7 # [6] 6 # - 6 6

13

tem - plo san - cto tu - - o quod est in Je -

tem - plo san - cto tu - - o quod est in Je -

tem - plo san - cto tu - - o quod est in Je -

tem - plo san - cto tu - - o quod est in Je -

6 6 6 // 6 5

16

ru - sa - lem ti - - - bi of - - -

ru - sa - lem ti - - - bi of - - - fe - rent

ru - sa - lem ti - - - bi of - - - fe - rent

ru - sa - lem ti - - - bi of - - - fe - rent

8 # 6 6 # 9 8 9 5

19

- fe - rent re - - ges, ti - - bi of - - fe - rent

re - - - ges, ti - - bi of - fe -

re - ges, re - - ges, ti - bi of - - fe - rent,

re - - ges, ti - bi re - ges, of - fe - rent, ti - bi

9 5 - 8 3 - 9 - 8 3 - 7 # 5 3 6 5 # 6 5 3 6 5 5 4

22

re - ges mu - ne - ra. Con - fir - ma hoc quod

rent re - ges mu - ne - ra. Con - fir - ma hoc quod

ti - bi re - ges mu - ne - ra. Con - fir - ma hoc

re - ges of - fe - rent mu - ne - ra. Con - fir - ma hoc in

6 3 6 3 5 4 # 6

25

o - pe - ra - tus es, con - fir - ma hoc De - us in no - - bis, con -

o - pe - ra - tus es, con - fir - ma hoc De - us in no - - bis,

in no - - bis, con - fir - ma hoc De - us quod o - pe - ra - tus es, con -

no - - bis, con - fir - ma hoc De - us quod o - pe - ra - tus es,

5 # 6 4 7 5 #

5 # 6 4 7 5 #

31

Ti - bi of - fe - rent re - ges mu - ne - ra,

lu - ia, a

tu - o quod est in Je - ru - sa - lem,

Al - le -

6 3 8 3 3 6 5 6 3 [6]

34

al - le - lu - ia,

tem - plo san - cto tu - - o quod est in Je -

ti - - bi of - fe - rent, of - fe - rent re - ges

lu - ia, ti - bi of - fe - rent re - ges

6 6 3 6 3 8 3 3 3 6 5

37

The first system consists of a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a sharp sign and a melody of eighth notes.

The second system contains two empty musical staves, one in treble clef and one in bass clef.

The third system shows the piano accompaniment for the vocal line. It includes a grand staff with treble and bass clefs. The right hand plays a complex pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

a tem - plo san - cto tu - - o quod

ru - sa - lem, ti - - bi of - fe - rent,

mu - ne - ra, al - le - lu - ia, ti - bi

mu - ne - ra, al - le - lu - ia,

6 5 # 6 6 6 3 6 3 8 3 3 3

40

est in Je - ru - sa - lem ti - - bi

of - fe - rent re - ges mu - ne - ra, al - le - lu - ia,

of - fe - rent re - ges mu - ne - ra, al - le -

a tem - plo san - cto

43

of - fe - rent, of - fe - rent re - ges mu - ne - ra, al - le -

ti - bi of - fe - rent re - ges mu - ne - ra,

lu - ia, a

tu - - o quod est in Je - ru - sa - lem,

6 3 8 3 3 6 5 6 5 # 6

46

lu - ia, ti - bi of - fe - rent re - ges

al - le - lu - ia,

tem - plo san - cto tu - - o quod est in Je -

ti - - bi of - fe - rent, of - fe - rent re - ges

6 6 3 6 3 8 3 3 3 6 5

49

mu - ne - ra, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

ru - sa - lem, al - le - lu - ia, al - le - lu - ia,

mu - ne - ra, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

6 5 6 6

52

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

6 4 6 6 8 - 5 7 [6 6]

55

ten. ten. ten. ten. fz fz fz fz fz fz

ia. Con - fir - ma hoc, con - fir - ma hoc De - us

ia. Con - fir - ma hoc, con - fir - ma hoc De - us

ia. Con - fir - ma hoc, con - fir - ma hoc De - us

ia. Con - fir - ma hoc, con - fir - ma hoc De - us

Solo fz Tutti

58

First system of musical notation. It consists of a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal line begins with a rest, followed by notes in the second measure. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *f* (forte) in the second measure of both parts.

Second system of musical notation. It consists of a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal line has a rest in the first two measures, followed by notes in the third measure. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* (forte) in the third measure of both parts.

Third system of musical notation. It consists of a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The vocal line features trills (*tr*) in the first two measures, followed by notes. The piano accompaniment includes trills (*tr*) in the first two measures. Dynamics include *p* (piano) and *f* (forte).

quod o - pe - ra - tus es in no - - bis, con - fir - ma hoc, con -

quod o - pe - ra - tus es in no - - bis, con - fir - ma hoc, con -

quod o - pe - ra - tus es in no - - bis, con - fir - ma hoc, con -

quod o - pe - ra - tus es in no - - bis, con - fir - ma hoc, con -

Fourth system of musical notation. It consists of four vocal staves (treble clefs) and a piano accompaniment staff (bass clef). Each vocal staff has the Latin text: "quod o - pe - ra - tus es in no - - bis, con - fir - ma hoc, con -". The piano accompaniment features a melodic line with dynamics *p* (piano) and *f* (forte).

6 6 8 6 3 3 3 *Solo* *f* Tutti 6

61

fir - ma hoc De - us quod o - pe - ra - tus, quod o - pe - ra - tus es in

fir - ma hoc De - us quod o - pe - ra - tus, quod o - pe - ra - tus es in

fir - ma hoc De - us quod o - pe - ra - tus, quod o - pe - ra - tus es

fir - ma hoc De - us quod o - pe - ra - tus, quod o - pe - ra - tus es

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

64

The first system of music consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line features a melodic phrase starting with a half note, followed by a quarter rest, and then a quarter note. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the vocal and piano parts. The vocal line has a quarter rest followed by a quarter note. The piano accompaniment continues with its harmonic texture.

The third system is primarily piano accompaniment, featuring intricate sixteenth-note patterns in both the right and left hands, creating a rhythmic and melodic accompaniment for the vocalists.

no - - bis. A tem - plo san - cto

The fourth system shows the vocalists singing the lyrics "no - - bis. A tem - plo san - cto". The piano accompaniment continues with its rhythmic accompaniment.

no - - bis. A tem - plo san - cto

The fifth system continues the vocal line with the lyrics "no - - bis. A tem - plo san - cto". The piano accompaniment remains consistent.

in no - - bis. A tem - plo san - cto

The sixth system features the vocalists singing "in no - - bis. A tem - plo san - cto". The piano accompaniment continues with its accompaniment.

in no - - bis. A tem - plo san - cto

The seventh system continues the vocal line with the lyrics "in no - - bis. A tem - plo san - cto". The piano accompaniment continues with its accompaniment.

The eighth system is primarily piano accompaniment, showing the final measures of the piece with a bass clef and a key signature change to one flat.

67

tu - - o quod est in Je - ru - sa - lem

tu - - o quod est in Je - ru - sa - lem

tu - - o quod est in Je - ru - sa - lem

tu - - o quod est in Je - ru - sa - lem

6

6

/ 6

8

8

5

3

3

70

The first system of music consists of two vocal staves (soprano and alto) and a piano accompaniment. The vocal staves contain a melodic line with a dotted quarter note followed by a half note, and a half note followed by a quarter note. The piano accompaniment features a bass line with a dotted quarter note followed by a half note, and a half note followed by a quarter note.

The second system consists of two empty musical staves, one for the soprano voice and one for the alto voice.

The piano accompaniment for the second system features a complex rhythmic pattern with sixteenth and thirty-second notes in both the right and left hands.

ti - - - bi of - - - fe - rent re - - - -

The first vocal staff of the third system contains the lyrics "ti - - - bi of - - - fe - rent re - - - -". The musical notation shows a dotted quarter note followed by a half note, and a half note followed by a quarter note.

ti - - - bi of - - - fe - rent re - - -

The second vocal staff of the third system contains the lyrics "ti - - - bi of - - - fe - rent re - - -". The musical notation shows a dotted quarter note followed by a half note, and a half note followed by a quarter note.

ti - bi of - - - fe - rent re - - - -

The third vocal staff of the third system contains the lyrics "ti - bi of - - - fe - rent re - - - -". The musical notation shows a dotted quarter note followed by a half note, and a half note followed by a quarter note.

ti - - - bi of - - - fe - rent re - - - ges,

The fourth vocal staff of the third system contains the lyrics "ti - - - bi of - - - fe - rent re - - - ges,". The musical notation shows a dotted quarter note followed by a half note, and a half note followed by a quarter note.

The piano accompaniment for the third system features a complex rhythmic pattern with sixteenth and thirty-second notes in both the right and left hands. Below the piano part, there are numerical figures: 6, 6, 3, 9, 8, 9, 8, 9, 8, 9, 8.

73

- ges, ti - - bi of - fe - rent re - - ges

ges, ti - - bi of - - fe - rent, ti - bi re - ges

- ges, ti - bi of - - - fe - rent re - - - ges

ti - bi re - ges of - fe - rent, ti - bi re - ges of - fe - rent

7 5 6 3 6 3 6 3 6 3 6 8

5 5 3 5 3 5 3 5 3 5 3

76 *tr*

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

mu - ne - ra. Con - fir - ma hoc quod o - pe - ra - tus es, con -

mu - ne - ra. Con - fir - ma hoc in no - - bis, con -

mu - ne - ra. Con - fir - ma hoc quod o - pe - ra - tus es, con -

mu - ne - ra. Con - fir - ma hoc in no - - bis, con -

5 4 - 3 6 5 6 7 5 3 3

79

fir - ma hoc De - us in no - - bis, con - fir - ma hoc
 fir - ma hoc De - us quod o - pe - ra - tus es, con - fir - ma, con - fir - ma hoc
 fir - ma hoc De - us in no - - bis, con - fir - ma hoc
 fir - ma hoc De - us quod o - pe - ra - tus es, con - fir - ma, con - fir - ma hoc

7 3 5 6# 3 8

82

dolce
dolce
f
f

p e dolce
p e dolce
p e dolce
f
f
f

p e dolce
f
p e dolce
f
p e dolce
f
p e dolce
f

De - us. Al - le - lu - ia, al - le - lu - ia, al-le-

De - us. Al - le - lu - ia, al - le - lu - ia, al-le-

De - us. Al - le - lu - ia, al - le - lu - ia, al-le-

De - us. Al - le - lu - ia, al - le - lu - ia, al-le-

Solo *p* 7/5 6/4 - 5/3 6 6 9/4 6 *f* 6 6

85

fz **fz** **p** *decresc.*

fz **fz** **p** *decresc.*

fz **fz** **p** *decresc.* **fz** **p** *decresc.* **fz** **p** *decresc.*

fz **fz** **p**
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

fz **fz** **p**
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

fz **fz** **p**
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

fz **p**
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

fz **p** *decresc.*
b *vlc Tutti* 6 7 **Solo**