

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Terra tremuit**  
HerEy 85

Offertorium (Resurrectio Domini)

*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

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>clno</b>	clarion
<b>fag</b>	bassoon
<b>ob</b>	oboe
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>vl</b>	violin
<b>vla</b>	viola
<b>vlc</b>	violoncello

## Sources

<b>A1</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 735/3
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1797
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 16 pages
<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs. 733
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600110969
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14266115">https://data.onb.ac.at/rec/AC14266115</a>
	<i>Notes</i>	18 parts (S (2×), A (2×), T, B, ob 1, ob 2, fag 1, fag 2, clno 1, clno 2, timp, vl 1, vl 2, vla, vlne, org)
<b>C1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	F24.St.Peter.E161(II)

<i>Category</i>	print
<i>Date</i>	1929
<i>RISM ID</i>	not available
<i>License</i>	public domain
<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14328862">https://data.onb.ac.at/rec/AC14328862</a>
<i>Notes</i>	piano reduction (8 pages) and 17 parts (S, A, T, B, ob 1, ob 2, fag 1, fag 2, clno 1, clno 2, timp, vl 1, vl 2, vla, vlc, vlne, org); Anton Böhm & Sohn, Augsburg–Wien, plate number 7109

## 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

Terra tremuit, et quievit,  
dum resurgeret Deus in iudicio.  
(Psalms 76(75):9,10)

## Acknowledgements

Permission of the Schottenstift Abbey Archive to use their archival materials for this edition is gratefully acknowledged. We thank Dr. Maximilian Alexander Trofaier for assistance in obtaining these documents.

# 85 Terra tremuit

Allegro maestoso

Oboe I, II

Musical notation for Oboe I, II, featuring a dynamic marking of **ff** and a series of eighth and sixteenth notes in a descending and then ascending pattern.

Fagotto I, II

Musical notation for Fagotto I, II, featuring a dynamic marking of **ff** and a series of eighth and sixteenth notes in a descending and then ascending pattern.

Clarino I, II  
in C

Musical notation for Clarino I, II in C, featuring dynamic markings of **f ten.** and **ten.** with sustained notes.

Timpani  
in C-G

Musical notation for Timpani in C-G, featuring a dynamic marking of **f** and a series of sustained notes.

I  
Violino

Musical notation for Violino I, featuring a dynamic marking of **sfz** and a series of chords.

II

Musical notation for Violino II, featuring a dynamic marking of **sfz** and a series of chords.

Viola

Musical notation for Viola, featuring a dynamic marking of **sfz** and a series of chords.

Soprano

Musical notation for Soprano, featuring a dynamic marking of **ff Tutti** and the lyrics "Ter - ra,".

Alto

Musical notation for Alto, featuring a dynamic marking of **ff Tutti** and the lyrics "Ter - ra,".

Tenore

Musical notation for Tenore, featuring a dynamic marking of **ff Tutti** and the lyrics "Ter - ra,".

Basso

Musical notation for Basso, featuring a dynamic marking of **ff Tutti** and the lyrics "Ter - ra,".

Organo,  
Violoncello  
e Bassi

Musical notation for Organo, Violoncello e Bassi, featuring a dynamic marking of **ff Solo** and a series of eighth notes. Includes a **6** measure rest and a **7** measure rest.

5 *fp* *Allegro*

*pp*

ter - ra tre - mu-it, et qui - e - vit,

*pp*

ter - ra tre - mu-it, et qui - e vit, al - le - lu -

*pp*

ter - ra tre - mu-it, et qui - e - vit,

*pp*

ter - ra tre - mu-it, et qui - e - vit, dum re - sur - ge-ret

*sfp*

6  
[b5]

6  
4

7  
[b]

4 4 4 2 4

6 - 5

12

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase marked 'a 2'. The piano accompaniment features a bass line with a similar melodic motif.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, corresponding to the second system.

Musical notation for the third system, including piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

Vocal line for the fourth system with lyrics: *al - le - lu - ia, al - le - lu - ia,*

Vocal line for the fifth system with lyrics: *ia, al - le - lu - ia, dum re - sur - ge - ret*

Vocal line for the sixth system with lyrics: *dum re - sur - ge - ret De - us in iu - di - ci - o, al -*

Vocal line for the seventh system with lyrics: *De - us in iu - di - ci - o, al - le - lu -*

Piano accompaniment for the seventh system with figured bass: *3 6 - 5 3 6 - [b]5 6 - 5 3 b10 - b10*

18

dum re - sur - ge-ret De-us in iu - di - ci-o, al -

De-us in iu - di - ci-o, al - le - lu - ia,

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

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

6 - 4 - 6 5 6 [45] 6 - 6

24

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

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

ia, al - le - lu - ia, dum re - sur - ge - ret

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

6 6 6 5 4

29

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, indicating a section where the instruments are silent.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal line has a rest, followed by a melodic phrase. The piano accompaniment continues with harmonic support.

al - le - lu - ia, al - le - lu - ia, dum re - sur - ge-ret

dum re - sur - ge-ret De - us in iu - di - ci-o, al - le -

De-us in iu - di - ci - o, al - le - lu - ia, al - le - lu - ia,

ia, al - le - lu - ia, dum re - sur - ge-ret De-us in iu - di - ci-o,

6 - 4 - [45 # -] 3 6 - 6 - 4

Third system of musical notation, featuring the vocal line with lyrics and piano accompaniment. The lyrics are: "al - le - lu - ia, al - le - lu - ia, dum re - sur - ge-ret", "dum re - sur - ge-ret De - us in iu - di - ci-o, al - le -", "De-us in iu - di - ci - o, al - le - lu - ia, al - le - lu - ia,", and "ia, al - le - lu - ia, dum re - sur - ge-ret De-us in iu - di - ci-o,". The piano accompaniment includes figured bass notation at the bottom: "6 - 4 - [45 # -] 3 6 - 6 - 4".



40

*f*

lu - - ia, dum re - sur - ge-ret De-us in iu - di - ci-o,

dum re - sur - ge-ret De - us in iu -

dum re - sur - ge-ret De-us in iu - di - ci-o, ter - ra

- ia, dum re - sur - ge-ret De-us in iu - di - ci-o,

*f*

6 10 b 4 3 3 4

47

*f* *p*

*f* *p*

*f* *p*

ter - ra tre - - - mu - it, ter - ra tre-mu-it, et qui-

*f* *p*

di - ci-o, ter - ra tre - mu - it et qui - e -

*f* *p*

tre-muit, ter - ra, ter - ra tre - mu - it, ter - ra, ter-ra tre-mu-it, et qui-

*f* *p*

ter - - - ra, ter-ra tre-mu-it, et qui-

*f* *p*

6 [b] b6 - 6 - b5 - [b]4 3 5 - 6 - 5 - 6 - 6 [b] 7 -

b 4 b2 - [b]4 2 - 5 4 2 - 4 3 b4 2

55

*f*

*f*

*f*

e - vit, dum re - sur - geret De - us in iu - di - ci - o, in iu - di - ci - o, in iu -

*f*

vit, dum re - sur - geret in iu - di - ci - o De - us, in iu - di - ci - o,

*f*

e - vit, dum re - sur - geret De - us in iu - di - ci - o, in iu - di - ci - o,

*f*

e - vit, dum re - sur - geret De - us in iu - di - ci - o, in iu - di - ci -

*f*

4 4 2 7 6 5 7 4 4 5 6 4 6 6 6 6 4 6 6 6

62

di - ci - o, in iu - di - ci - o, dum re - sur - ge - ret De - us

in iu - di - ci - o, in iu - di - ci - o, dum re - sur - ge - ret

in iu - di - ci - o, in iu - di - ci - o, De - us

o, in iu - di - ci - o, in iu - di - ci - o, De - us

6 6 46 [b]6 6 6 6 [b]6 6 6 6 6 6 6 6 6 10 10 5

68

sfz sfz sfz sfz

a 2

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

in iu - di - ci - o, tre - mu - it ter - -

De - us, tre - mu - it ter - -

in iu - di - ci - o, tre - mu - it ter - -

in iu - di - ci - o, tre - mu - it ter - -

sf sf sf sf

sfz sfz sfz sfz

sfz sfz sfz sfz

46 4 4 [b]7 5 4 [b]2 6 4 [b]7 [b]6 4 [b]2

73

**Piano Part:**  
 Treble clef: sfz, ff, pp  
 Bass clef: sfz, sfz, sfz, pp

**Vocal Part:**  
 Treble clef: ra, ter - ra tre - muit, et qui - e - vit,  
 Bass clef: ra, ter - ra tre - muit, et qui - e - vit, dum re -

**Organ Part:**  
 Treble clef: sfz, ff, pp, f  
 Bass clef: sfz, ff, pp, f  
 Performance instruction: senza org

**Other markings:** ff, sfz, pp, f, a 2



86

a 2

*f*

*f*

dum re - sur - geret in iu - di - ci - o, dum re - sur - geret De - us, De - us in iu - di - ci -  
 us in iu - di - ci - o, dum re - sur - ge - ret, dum re - sur - ge - ret De - us in iu - di - ci -  
 sur - ge - ret De - us in iu - di - ci - o, dum re - sur - geret De - us, De - us in iu - di - ci -  
 di - ci - o, dum re - sur - ge - ret De - us in iu - di - ci - o, De - us, De - us in iu - di - ci -

6 ♯2 5 ♯ 7 - 6 4 - ♯2 5 ♯ 7 - 6 4 5 ♯2 6 6 6 ♯6 5 7 ♯6 6 6 7 ♯ 6

94

a 2

a 2

**ff** o, dum re-sur-geret De-us in iu-di-ci-o. **f** Al-

**ff** o, dum re-sur-geret De-us in iu-di-ci-o. **f** Al-

**ff** o, dum re-sur-geret De-us in iu-di-ci-o. **f** Al-

**ff** o, dum re-sur-geret De-us in iu-di-ci-o. **f** Al-

unisono

101

The musical score for page 101 consists of several systems. The first system includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part begins with a forte (**f**) dynamic and a piano (**p**) dynamic. The second system shows the vocal line with a treble clef and a piano accompaniment with a bass clef, both containing rests. The third system features a grand piano accompaniment with three staves: two treble clefs and one bass clef. The piano part is marked with a forte (**f**) dynamic. The fourth system contains three vocal lines with treble clefs and a piano accompaniment with a bass clef. The vocal lines are marked with the lyrics "le - - - - - lu - - - - -". The piano part is marked with a forte (**f**) dynamic. The fifth system shows the piano accompaniment with a bass clef, marked with a forte (**f**) dynamic and including fingering numbers [6], 6, 6, 6, and [6].



113

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

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

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

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

6 6 6 7

119

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

2 6 6 [6] 5 6 5

125

Musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain chords and some rests.

Musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain rests and some notes.

Musical notation for the third system, featuring a grand staff with piano accompaniment. It includes treble and bass clefs for both hands, with a central staff for the right hand.

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

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

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

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

Musical notation for the piano accompaniment in the bottom system, including fingerings: 6, 6, 6, 5, 8, 8.

131

First system of musical notation, including vocal staves and piano accompaniment. The piano part features a bass line with chords and a treble line with chords. Dynamics include *f*.

Second system of musical notation, including vocal staves and piano accompaniment. The piano part continues with chords in both staves.

Third system of musical notation, including vocal staves and piano accompaniment. The piano part features a bass line with a rhythmic pattern and a treble line with chords. Dynamics include *p* and *f*.

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

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

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

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

Fourth system of musical notation, including vocal staves and piano accompaniment. The piano part continues with chords in both staves. Dynamics include *p* and *f*.

Fifth system of musical notation, including piano accompaniment. The piano part features a bass line with a rhythmic pattern and a treble line with chords. Dynamics include *p* and *f*.

6 6 [7] 8 8 6 6 [7] 3 3 3 3 3 3  
4 4 5 4 4 5 3 3 3 3 3 3

137

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

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

*f* *ff* *ff*

*f* *ff* *ff*

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

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

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

*f* *ff* *ff*

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

[6] 40 40 40 40 40 40 [6] *ff* unisono 5