

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Fremit mare cum furore

HerEy 93

Offertorium (De Tempore)

*S (solo), S, A, T, B (coro), 2 ob, cl solo (B♭), 2 cl (B♭), 2 fag,
2 clno (D), timp (D-A), 2 vl, vla, vlc solo, b, org*

edited by Wolfgang Esser-Skala

Full score

 Esser
Skala
Edition

Critical Report

Abbreviations

A	alto
B	bass
b	basses
cl	clarinet
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>	567 (4)
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1800-08
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 32 pages
A2	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/3
	<i>Category</i>	autograph manuscript
	<i>Date</i>	unknown
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	cl/fag parts (2 pages)
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2525

	<i>Category</i>	print
	<i>Date</i>	1814
	<i>RISM ID</i>	991018067
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328843
	<i>Notes</i>	10 parts (S solo, S, A, T, B, cl solo, vl 1, vl 2, vla, vlc/b); Stamperia chimica sul Graben (Chemische Druckerey), Wien, plate number 2137
D1	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (E-22)
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1800-1830
	<i>RISM ID</i>	455039871
	<i>License</i>	public domain
	<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E22/
	<i>Notes</i>	23 parts (S solo, S (2×), A (2×), T (2×), B (2×), ob 1, ob 2, cl, fag, clno 1, clno 2, b-trb, timp, vl 1(2×), vl 2, vla, vlc/b, org)

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>
–	–	Articulations and dynamics are exclusively taken from A1 , since they are highly inconsistent in C1 .
–	cl, fag	In A1 , cl and fag only begin in bar 207. By contrast, parts in A2 , which Eybler apparently wrote later, also accompany bars 1–82 and 168–206. These parts are identical to A1 in the remaining bars of the third part.
10	vla	1st ♭ in C1 : d [♯] 2
55	vl 2	6th/last eighth Note in C1 : b _♭ 8
82	vl 1	1st ♭ in C1 : e _♭ " + c ^{'''} 4
83–167	–	There are two versions of the middle section: The first version (which likely represents the earlier one) comprises all (85) bars and a solo for vlc. The second version (probably created in 1814 when Eybler revised the work for print C1) omits bars 92–108 (here indicated by segnos) and contains a solo for cl. This is also the version reproduced in C1 and was likely considered as the final version by Eybler (cf. his autograph catalogue of works, where this work is listed as offertorium no. 5: "in der Mitte mit Soprano und Clarinetto Solo").
83	vlc	In A1 , a treble clef without transposition is used, so that vlc would sound one octave higher (i.e., starting with b ^{''}).

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
92	org	bar in C1: e \flat 2.
142, 152	S	The upper voice is only written in A1 (in small font.)
163	cl	last ♪ in C1: a'16
202–237	cl, fag	These parts may have been added at a later timepoint, since their ink is different, and they are labeled with pencil.
214	T	1st ♪ in C1: g2
226	vl 2	1st ♪ in C1: f \sharp '8
226	vla	1st ♪ in C1: d'8
226	A	grace note added by editor

Lyrics

Fremit mare cum furore
 coelum undique obscuratur,
 stridet fulmen cum terrore,
 cor oppressum cruciatur.
 Vivam adhuc sola spe.
 Genus omne Deo creatum
 nunc est triste, nunc beatum,
 crescat ergo spes in me,
 quid desperam? quid pavescam?

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.

3

The first system consists of three staves. The top staff is in treble clef with a key signature of one flat and one sharp (B-flat major). It contains three measures of chords: a whole note chord in the first measure, a half note chord in the second, and a whole note chord in the third. The middle and bottom staves are in bass clef and contain corresponding chords for the first two measures, with the third measure being empty.

The second system consists of two staves. The top staff is in treble clef and contains a rhythmic pattern of eighth notes with stems pointing up, followed by a quarter note. The bottom staff is in bass clef and contains a rhythmic pattern of eighth notes with stems pointing down, followed by a quarter note. A fermata is placed over the final quarter note in both staves.

The third system is a grand staff with five staves. The top staff is in treble clef and contains a piano part with a melodic line of eighth notes. The middle two staves are in bass clef and contain chords. The bottom two staves are in bass clef and contain chords. The system concludes with a fermata over the final notes.

The fourth system consists of four empty staves, all with a treble clef. This system appears to be a placeholder for additional musical notation.

The fifth system consists of a single staff with a bass clef. It contains a rhythmic pattern of eighth notes with stems pointing up, followed by a quarter note. A fermata is placed over the final quarter note.

6

Musical score for three staves (treble, alto, bass). The treble staff has a key signature of one flat and contains chords with accidentals. The alto staff has a key signature of one sharp and contains chords with accidentals. The bass staff has a key signature of one flat and contains chords with accidentals.

Musical score for two staves (treble, bass). The treble staff contains notes with stems and beams, and rests. The bass staff contains notes with stems and beams, and rests, with a tremolo effect indicated by a wavy line above the notes.

Musical score for three staves (treble, alto, bass). The treble staff contains a complex melodic line with many accidentals. The alto staff contains chords with accidentals. The bass staff contains chords with accidentals.

Musical score for four staves (treble, alto, bass). All staves contain rests, indicating a section where the instruments are silent.

Musical score for one staff (bass). The staff contains notes with stems and beams, and rests, with a key signature change to one sharp indicated by a sharp sign on the first note.

6

46

6

9

Musical score for the first system, measures 9-11. It consists of three staves: two treble clefs and one bass clef. The key signature has one flat and one sharp. The music features chords and some melodic lines.

Two empty musical staves, one treble and one bass clef.

Musical score for the second system, measures 12-14. It consists of five staves: a grand staff (treble and bass clefs) and three additional treble clef staves. The grand staff has a complex melodic line with many notes and slurs. The other staves have chords. A red asterisk is placed below a note in the second bass staff of measure 13.

Four empty musical staves, two treble and two bass clefs.

A single bass clef staff with a melodic line and chord symbols below it.

4
b

6

6
b5

b6

7
b

12

The musical score is divided into several systems. The first system (measures 12-14) features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, marked with *sf* (sforzando). The string parts are mostly silent, with some chords in the first and third measures. The second system (measures 15-17) shows the piano part continuing with similar rhythmic patterns, also marked with *sf*. The string parts remain mostly silent. The third system (measures 18-20) features a piano part with a more melodic line, marked with *sf* and *unisono*. The string parts are also mostly silent. The fourth system (measures 21-23) shows the piano part with a melodic line, marked with *sf* and *unisono*. The string parts are mostly silent. The fifth system (measures 24-26) features a piano part with a melodic line, marked with *sf* and *unisono*. The string parts are mostly silent. The sixth system (measures 27-29) shows the piano part with a melodic line, marked with *sf* and *unisono*. The string parts are mostly silent. The seventh system (measures 30-32) features a piano part with a melodic line, marked with *sf* and *unisono*. The string parts are mostly silent.

15

f Tutti
Fremit ma - re cum fu -

f Tutti
Fremit ma - re cum fu -

f Tutti
Fremit ma - re cum fu -

f Tutti
Fremit ma - re cum fu -

unisono

f Tutti
Tutti
accompagnato

19

22

Three staves of piano introduction. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music consists of chords and rests.

Two staves of piano accompaniment. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music features a rhythmic pattern of eighth notes in the bass and rests in the treble.

Three staves of piano accompaniment. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef with a key signature of one flat (B-flat). The music features a complex rhythmic pattern of eighth notes in the top staff and chords in the bottom two staves.

coe - - lum un - di - que, un - di - que ob - scu -

coe - - lum un - di - que, un - di - que ob - scu -

coe - - lum un - di - que, un - di - que ob - scu -

coe - - lum un - di - que, un - di - que ob - scu -

4 6 $\frac{b6}{4}$

25

Musical score for three staves (treble, alto, bass). The treble staff has a key signature of one flat and a common time signature. The alto and bass staves have a key signature of two sharps. Dynamic markings include **sf** (sforzando) and **fz** (forzando).

Musical score for two staves (treble, bass). The treble staff contains a fermata. The bass staff contains a trill marked with *tr*.

Musical score for three staves (treble, alto, bass). The treble staff features a complex melodic line with many accidentals. Dynamic markings include **sf** (sforzando).

ra - tur, stri - - det ful - - men

ra - tur, stri - - det ful - - men

ra - tur, stri - - det ful - - men

ra - tur, stri - - det ful - - men

Bass line with dynamic markings **sf** and figured bass notation: 6, 6, 6, 6.

28

sf sf

fz fz

fz fz

sf sf sf sf sf

sf sf sf sf sf

sf sf sf sf sf

sf cum ter - - ro - re, fre - mit ma - re cum fu -

sf cum ter - - ro - re, fre - mit ma - re cum fu -

sf cum ter - - ro - re, fre - mit ma - re cum fu -

sf cum ter - - ro - re, fre - mit ma - re cum fu -

sf **sf** unisono **sf** **sf** **sf** **sf**

$\flat 6$ $\flat 7$ # $\flat 7$ $\flat 7$

31

ro - re, stri - det ful - men cum ter - ro - re,
 ro - re, stri - det ful - men cum ter - ro - re,
 ro - re, stri - det ful - men cum ter - ro - re,
 ro - re, stri - det ful - men cum ter - ro - re,

sf sf sf sf decresc. decresc. decresc. decresc. decresc.

unisono sf sf # sf # unisono decresc.

38

System 1: Treble clef, Alto clef, Bass clef. System 2: Treble clef, Bass clef. System 3: Treble clef, Bass clef. All staves are empty with a bar line in the middle of each measure.

System 4: Treble clef. System 5: Bass clef. All staves are empty with a bar line in the middle of each measure.

System 6: Treble clef. System 7: Treble clef. System 8: Bass clef. Measures 38-40 contain piano accompaniment with chords and rhythmic patterns.

System 9: Treble clef. System 10: Treble clef. System 11: Treble clef. System 12: Bass clef. Measures 38-40 contain vocal lines with lyrics and a "tur." marking.

System 13: Bass clef. Measures 38-40 contain a bass line with a melodic sequence.

41

The musical score for page 14, measures 41-44, is organized into several systems. The first system (measures 41-44) features a grand piano (piano) section with three staves (treble, middle, and bass clefs). The piano part begins with a rest in measure 41, followed by a melodic line in the treble clef starting in measure 42, marked with the instruction "dolce". The middle and bass clefs provide accompaniment with rhythmic patterns. The second system (measures 45-48) consists of three empty staves. The third system (measures 49-52) consists of three empty staves. The fourth system (measures 53-56) features a solo section in the bass clef, marked with "pizz." and "Solo". The solo part consists of a rhythmic pattern of eighth notes with rests. A fermata is placed over the final note of the solo in measure 56, with a "7" below it. The page number "41" is written at the beginning of the first system.

49

p

Vi - - vam, vi - - vam ad - huc so - la

p

Vi - - vam, vi - - vam ad - huc so - la

p

Vi - - vam, vi - - vam ad - huc so - la

p

Vi - - vam, vi - - vam ad - huc so - la

7

57

spe, vi - vam, vi - vam ad - huc so - la

spe, vi - vam, vi - vam ad - huc so - la

spe, vi - vam, vi - vam ad - huc so - la

spe, vi - vam, vi - vam ad - huc so - la

arco

6 6 8 6 7 5

61

61

cresc.

cresc.

cresc.

cresc.

f

f

f

cresc.

f

p

cresc.

cresc.

f

f

p

cresc.

f

p

spe, vi - vam so - la

spe, vi - vam so - la

spe, vi - vam so - la

spe, vi - vam so - la

cresc.

f

p

5/3

8/6

10/8

7

65

Three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of one flat (B-flat). All three staves begin with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The music consists of rhythmic patterns of eighth and sixteenth notes.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

Three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). All three staves begin with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The music consists of rhythmic patterns of eighth and sixteenth notes.

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

9/4 8/3 cresc. 6/4 7/3

69

f

p

f

p

spe, so - la spe, so - la spe.

p

spe, so - la spe, so - la spe.

p

spe, so - la spe, so - la spe.

p

spe, so - la spe, so - la spe.

p

f

74

Musical score for measures 74-77. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of quarter and eighth notes with some slurs. The piano accompaniment features chords and moving lines in both hands.

Two systems of empty musical staves, each consisting of a vocal line (treble clef) and piano accompaniment (treble and bass clefs).

Musical score for measures 78-81. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one flat. The vocal line features trills (tr.) and slurs. The piano accompaniment includes chords and moving lines.

Three systems of empty musical staves, each consisting of a vocal line (treble clef) and piano accompaniment (treble and bass clefs).

Musical score for measures 82-85, featuring a piano accompaniment (bass clef). The key signature has one flat. The bass line contains triplets (3) and other rhythmic patterns.

Genus omne Deo creatum

83 *Larghetto*

cl (Bb) solo
p

vlc solo
p

1
vl
p

2
p

vla
p

S

org b
p Solo
7 4 3 6 4 7 [5] [9 4] 8 3

87

4 2 6 [6] 6 6 4 5 3

91



p Solo
 Ge - nus o - mne De - o cre - a - tum nunc est

*
 7 3 6 7 9 8 2
 4 4 4 [5] 4 3]

96

tri - ste, nunc be - a - tum, ge - nus

[6 6] 4 6

100

o - - mne De - - o cre - a - tum,

6 4 3 10 9 8 7 6 5 [5] 4 3

104

nunc est

6 4 [5] 4 [5] 2 - 3 [5] 4 3

108

tri - ste, nunc be - a - tum, cre - scat

6
4

7
4

6
3

[b5]
#

112

er - go spes in me, quid de - speram? quid pa-

sfp

sfp

sfp

sfp

6
4

7
4

b7
4
2

8
[3]

b7
4
2

116

8 [3] 6 6 7

vescam? cre - - scat, cre - - scat er - go spes in

cresc. p cresc. p cresc. p

120

6 5 2 [7] 6 6 4 b

me.

p

135

a - tum,

5 2 6 6/5

139

nunc est tri - ste, nunc be -

2 6 6/5

143

a - tum, cre - scat er - - go spes in

6 $\frac{b6}{5}$ 6 $\frac{b6}{4}$ 7 [3]

147

me, quid de-speram? quid pa - vescam? cre - - scat,

sfp *sfp* *sfp* *sfp* *cresc.*

cresc. *cresc.* *cresc.*

$\frac{7}{4}$ 2 $\frac{8}{3}$ $\frac{7}{4}$ 2 $\frac{8}{3}$ *cresc.* 6 $b7$

151

p *p* *p* *p*

cre - - scat er - go spes in me.

p 6 7 6 2

155

p *p* *p* *p*

(b)

6 6 5 2 6

159

pp

pp

pp

pp

b7 *6/4* *7/5*

163

pp

pp

pp

pp

[7]

Fremet mare cum furore (II)

168 **Tempo primo**

ob
1, 2

cl (Bb)
1, 2

fag
1, 2

clno
1, 2

timp

1
vl

2

vla

S

A

T

B

org
vlc
b

p Solo

f

p

$\begin{matrix} 6 \\ 4 \\ \flat \end{matrix}$

$\begin{matrix} 6 \\ \flat \end{matrix}$

171

System 1:
 Treble clef, 8/8 time, key signature: one flat. Dynamics: *f*, *sf*, *sf*.
 Treble clef, 8/8 time, key signature: one sharp. Dynamics: *f*, *fz*, *fz*.
 Bass clef, 8/8 time, key signature: one flat. Dynamics: *f*, *fz*, *fz*.

System 2:
 Treble clef, 8/8 time, key signature: one flat. Dynamics: *f*, *sf*, *sf*.
 Bass clef, 8/8 time, key signature: one flat. Dynamics: *f*, *sf*, *sf*.

System 3:
 Treble clef, 8/8 time, key signature: one flat. Dynamics: *f*, *sf*, *sf*, *unisono*, *sf*, *sf*.
 Bass clef, 8/8 time, key signature: one flat. Dynamics: *f*, *sf*, *sf*, *unisono*, *sf*, *sf*.

Additional markings in the bottom-most staff:
 \flat_6 (under the first *sf*), \sharp_7 (under the second *sf*), and \sharp (under the *unisono*).

177

f Tutti
 Fremit ma - re cum fu - ro - re, fre-mit

f Tutti
 Fremit ma - re cum fu - ro - re, fre-mit

f Tutti
 Fremit ma - re cum fu - ro - re, fre-mit

f Tutti
 Fremit ma - re cum fu - ro - re, fre-mit

unisono *Tutti*

181

ma - re cum fu - ro - re, coe - - lum

ma - re cum fu - ro - re, coe - - lum

ma - re cum fu - ro - re, coe - - lum

ma - re cum fu - ro - re, coe - - lum

184

Three staves of piano introduction. The top staff is in G major (one sharp), the middle in D major (two sharps), and the bottom in B-flat major (two flats). The music consists of chords in a 3/4 time signature.

Two staves: vocal line and harp accompaniment. The vocal line has a dotted quarter note followed by a quarter rest in each measure. The harp part features a tremolo pattern in the right hand and a dotted quarter note in the left hand.

Four staves of piano accompaniment. The top staff has a complex melodic line with many accidentals. The bottom three staves provide harmonic support with chords.

First vocal line with lyrics: un - di - que, un - di - que ob - scu - ra - tur,

Second vocal line with lyrics: un - di - que, un - di - que ob - scu - ra - tur,

Third vocal line with lyrics: un - di - que, un - di - que ob - scu - ra - tur,

Fourth vocal line with lyrics: un - di - que, un - di - que ob - scu - ra - tur,

Bass line for the vocal parts, showing the harmonic foundation for the lyrics.

6

6

6

187

sf sf sf sf sf sf

fz fz fz fz fz fz

fz fz fz fz fz fz

sf sf sf sf sf sf

sf sf sf sf sf sf

sf sf sf sf sf sf

sf sf sf sf sf sf

stri - - det ful - - men cum ter - -

sf sf sf sf sf sf

stri - - det ful - - men cum ter - -

sf sf sf sf sf sf

stri - - det ful - - men cum ter - -

sf sf sf sf sf sf

stri - - det ful - - men cum ter - -

sf sf sf sf sf sf

$\frac{4}{b}$ 6 $\frac{6}{b5}$ sf $\frac{b6}{b}$ $\frac{7}{\sharp}$

190

193

stri - det ful - men cum ter - ro - re, cor op -

stri - det ful - men cum ter - ro - re, cor op -

stri - det ful - men cum ter - ro - re, cor op -

stri - det ful - men cum ter - ro - re, cor op -

unisono

197

pres - sum cru - ci - a - - - tur.

pres - sum cru - ci - a - - - tur.

pres - sum cru - ci - a - - - tur.

pres - sum cru - ci - a - - - tur.

201

The musical score is divided into two main systems. The first system, starting at measure 201, features a grand piano (piano) section. The piano part consists of three staves: a right-hand treble staff and a left-hand bass staff. The right-hand part begins with a melodic line marked *dolce* (softly), while the left hand plays a rhythmic accompaniment of eighth notes. The second system continues the piano part and includes a string quartet section with four staves (two treble and two bass). The string quartet part is mostly silent, with some chordal accompaniment in the bass staves. The piano part concludes with a *Solo* section marked *pizz.* (pizzicato), featuring a melodic line in the bass staff. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4.

211

p
Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

p
Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

p
Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

p
Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

216

vi - vam ad - huc so - la spe, vi - vam, vi - vam

vi - vam ad - huc so - la spe, vi - vam, vi - vam

vi - vam ad - huc so - la spe, vi - vam, vi - vam

vi - vam ad - huc so - la spe, vi - vam, vi - vam

6 6/4 [5] arco 6 6

221

f
 cresc.
 f
 cresc.
 f

cresc.
 f
 cresc.
 f
 p
 p
 p
 cresc.
 f

ad - huc so - la spe, vi - vam so - la

ad - huc so - la spe, vi - vam so - la

8 ad - huc so - la spe, vi - vam so - la

ad - huc so - la spe, vi - vam so - la

cresc.
 f
 p

8 6 7 # - 8 10 8 7

226

p *cresc.*

p *cresc.*

p *cresc.*

cresc.

p

cresc.

cresc.

cresc.

cresc.

spe, vi - vam, vi - vam ad - huc so - la spe,

spe, vi - vam, vi - vam ad - huc so - la spe,

spe, vi - vam, vi - vam ad - huc so - la spe,

spe, vi - vam, vi - vam ad - huc so - la spe,

cresc.

[9/4] [8/3] [6/4] [7/3]

231

so - la spe, so - la spe.

so - la spe, so - la spe.

so - la spe, so - la spe.

so - la spe, so - la spe.

p *decresc.* *pp*