

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**



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Edited by Wolfgang Esser-Skala · [ID 0000-0002-7350-4045](#).

Music engraving by LilyPond 2.24.4 (<https://www.lilypond.org>) and EES Tools v2026.01.0.

Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

Archival Resource Key: [ark:68748/e1jle93](#)

 [edition-esser-skala/eybler-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)
v2026.01.0, 2026-01-31 (756c7d0dd165e8e24a56044fd2988d4209409a7b)



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 (2x), A (2x), T (2x), B (2x), ob 1, ob 2, cl, fag, clno 1, clno 2, b-trb, timp, vl 1(2x), 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 \downarrow in C1 : $d\sharp'2$
55	vl 2	6th/last eighthNote in C1 : $b\flat 8$
82	vl 1	1st \downarrow in C1 : $e\flat''+c'''4$
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 \downarrow 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 \downarrow in C1: g2
226	vl 2	1st \downarrow in C1: f \sharp '8
226	vla	1st \downarrow 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.

93 Fremit mare cum furore

Allegro con fuoco

Oboe I, II

*Clarinetto I, II
in B♭*

Fagotto I, II

*Clarino I, II
in D*

*Timpani
in D-A*

I Violino

II Violino

Viole

Soprano

Alto

Tenore

Basso

*Organo,
Violoncello
e Bassi*

8

A page of musical notation for a six-part composition. The page is divided into three measures by vertical bar lines. The top measure shows soprano, alto, and basso parts. The middle measure shows soprano, alto, and basso parts. The bottom measure shows soprano, alto, tenor, basso, and basso continuo parts. The notation includes various musical symbols such as quarter notes, eighth notes, sixteenth notes, and rests. The basso continuo part is indicated by a basso clef and a bass staff, with a basso clef and a bass staff below it. The page is numbered 6 at the bottom center.

Musical score page 4, featuring six systems of music. The score is divided into systems by vertical bar lines. The first system consists of three staves: treble, alto, and bass. The second system also consists of three staves: treble, alto, and bass. The third system consists of three staves: treble, alto, and bass. The fourth system consists of three staves: treble, alto, and bass. The fifth system consists of three staves: treble, alto, and bass. The sixth system consists of two staves: bass and treble. A red asterisk (*) is placed below the bass staff of the third system.

Measure numbers 4, 6, 6, 6, 6, 7 are indicated below the bass staff of the sixth system.

12

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

unisono

sf

sf

sf

sf

sf

sf

unisono

sf

sf

19

8 ♯8 8

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

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

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

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

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

22

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

34

p

cor op - pres - sum cru - ci - a -

cor op - pres - sum cru - ci - a -

cor op - pres - sum cru - ci - a -

8 op - pres - sum cru - ci - a -

p

cor op - pres - sum cru - ci - a -

p

38

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41

dolce

pizz.
Solo

45

9
4 8
3 6 6
4 7
[3]

49

p

8

8

8

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

53

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

$\frac{9}{4}$ $\frac{8}{3}$

6

6

$\frac{7}{3}$

57

cl 1

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

5

74

5 6

3 3 3 3 3 3 3

78

Recitativo

p Solo

Quid despe-ram?
Quid pa-ve-scum?

6 7 [3]

Genus omne Deo creatum

83 **Larghetto**

cl (B♭) solo p

vlc solo p *

vl 1 p

vl 2 p

vla p

S

org b p Solo $\frac{7}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{9}{4}$ $\frac{8}{3}$

≡

87

cl (B♭) solo

vlc solo

vl 1

vl 2

vla

S

org b

$\frac{4}{2}$ $\frac{6}{6}$ [6] $\frac{6}{6}$ $\frac{6}{5}$ $\frac{5}{3}$

91

%

p Solo

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

*

96

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

6

104

8

6

5

5

2

3

5

nunc
est

108

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

112

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

116

cresc. *p*

cresc. *p*

cresc. *p*

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

8 6 5 6 7

120

8

me.

6 2 7 6 6

125

Ge - nus o - mne

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

=

130

De - o cre - a - tum nunc est tri - ste, nunc be -

$\frac{7}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{6}{4}$ $\frac{6}{3}$ $\frac{6}{4}$ 6 $\frac{7}{5}$

135

8

5 2 6 65

a - tum,

5

139

nunc
est
tri - ste,
nunc
be -

2
6
6
5

143

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

6 5 6 6 7 [3]

147

sfp sfp cresc.

sfp sfp cresc.

sfp sfp cresc.

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

7/2 8/3 7/2 8/3 6 7/4

151

cre - - - scat er - - go spes in me.

6 7 [4] 6 2

155

6 6 5 3 2 6

Fremit mare cum furore (II)

168 *Tempo primo*

ob 1, 2 *c* — | **#8** *f* — | —

cl (B♭) 1, 2 *c* — | **#8** *f* — | —

fag 1, 2 *c* — | **8** — | —

clno 1, 2 *c* — | — | —

timp *c* — | — | —

vl 1 *c* *p* — | *f* — | *p* —

vl 2 *c* *p* — | *f* — | *p* —

vla *c* *p* — | *f* — | *p* —

S *c* — | — | —

A *c* — | — | —

T *c* — | — | —

B *c* — | — | —

org *c* *p* Solo — | *f* *6*
4 — | *p* *6* —

177

8

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

8

8

tr

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

4

184

un - di - que, un - di - que ob - scu - ra - tur,
 un - di - que, un - di - que ob - scu - ra - tur,
 un - di - que, un - di - que ob - scu - ra - tur,
 un - di - que, un - di - que ob - scu - ra - tur,

6

$\frac{6}{4}$

187

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

$\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$

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 -

sf sf # unisono decresc. p

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

6

8

dolce

pizz.

Solo

206

$\frac{9}{4}$ $\frac{8}{3}$

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

$\frac{5}{3}$

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 [5] 3 arco 6 6

221

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

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

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

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

8 6 7 # - 8 6 10

cresc. f

7

226

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

decresc. pp