

# Eybler.

# Proprium missæ.

Joseph Leopold Edler von  
**Eybler**

**Quem tuus amor ebriat**  
HerEy 38

Offertorium (de tempore)

*[S (solo)], A (solo), S, A, T, B (coro), 2 ob, 2 fag, 2 cor (C),  
2 clno (C), 2 trb, timp (C-G), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**W** Esser  
**S**kala  
**E**dition




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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

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# Critical Report

## Abbreviations

|             |             |
|-------------|-------------|
| <b>A</b>    | alto        |
| <b>B</b>    | bass        |
| <b>b</b>    | basses      |
| <b>clno</b> | clarion     |
| <b>cor</b>  | horn        |
| <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>trb</b>  | trombone    |
| <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. 707/2                              |
|           | <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; 28 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.

Asterisks denote the following emendations:

| Bar   | Staff | Description  |
|-------|-------|--|
| –     | cor   | cor 1/2 have been added in red ink on the staff of trb 1 (p. 1), clno 1/2 (p. 2–4, 6–20), and timp (p. 21–28).   |
| –     | trb   | In the <i>Alleluia</i> , trb 1 and 2 share a staff with timp and clno 1/2, respectively, and are written on p. 21 (bars 156–161), 25 (bars 201–209), 26 (bars 210–212, 219f), and 27 (bars 221–226). Otherwise, they should play unison with A and T, as indicated by Eybler’s directive at the bottom of p. 21 (“Nb: Wo die Tromboni nicht besonders ausgefetzt find, gehen fie mit die Singftimmen.”). |
| –     | S     | Eybler added an alternative part for S solo on the bottommost staff of pages 4–8 and 11–17, and on the staff for S tutti on p. 21–27.  |
| 1–153 | org   | All bass figures have been added by the editor.  |
| 132   | A     | A1 contains two autograph <i>cadenzas</i> for A solo (on the second staff from the bottom on p. 17):   |



and



## Acknowledgements

Permission of the Schottenstift Abbey Archive to use their archival materials for this edition is gratefully acknowledged. We thank Dr. Maximilian Alexander Trofaiher for assistance in obtaining these documents; the staff of the Austrian National Library for support; and Dr. Reinhold Kainhofer for his previous work on the Eybler Edition.

## Lyrics

Quem tuus amor ebriat,  
 novit quid Jesus sapiat.  
 Quam Felix est quem satiat?  
 Non est ultra quod cupiat.

Jesu decus angelicum,  
 in aure dulce canticum,  
 in ore mel mirificum,  
 in corde nectar coelicum.

# 38 Quem tuus amor ebriat

## Aria · Allegro moderato

*Oboe I, II*  
*f*

*Fagotto I, II*  
*a<sup>2</sup>*  
*f*

*Corno I, II in C*  
*f*

*Clarino I, II in C*  
*f*

*Trombone I, II*  
*f*

*Timpani in C-G*  
*f*

*I Violino*  
*f*

*II Violino*  
*f*

*Viola*  
*f*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo, Violoncello e Bassi*  
*\* f Solo*  
6 6

3

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes. The bass staff contains a half note.

Musical notation for the second system, featuring three staves: two treble and one bass staff. The top treble staff has rests and chords. The middle treble staff has chords and eighth notes. The bass staff has eighth notes.

Musical notation for the third system, featuring three staves: two treble and one bass staff. The top treble staff has a rapid sixteenth-note run. The middle treble staff has eighth notes. The bass staff has eighth notes.

Musical notation for the fourth system, featuring four empty staves.

Musical notation for the fifth system, featuring a single bass staff with a sequence of notes and fingerings: 5, 6, 6, 5, 6.

6

a 2

6

tr

6  
5

10

*dolce dolce*

*a 2*

*p*

*p*

*p*

*p*

*p*



14

Musical notation for the first system, measures 14-17. It features a treble and bass staff with complex rhythmic patterns and chords. A dynamic marking 'f' is present in measure 17.

Musical notation for the second system, measures 14-17. It consists of four staves (treble, two middle, and bass) with mostly rests and some chordal accompaniment.

Musical notation for the third system, measures 14-17. It features a grand staff with intricate melodic lines and arpeggiated accompaniment. Dynamic markings 'f' are present in measures 16 and 17.

Musical notation for the fourth system, measures 14-17. It consists of four staves (treble, two middle, and bass) with mostly rests.

Musical notation for the fifth system, measures 14-17. It features a single bass staff with a simple melodic line. Dynamic markings '6' are present in measures 16 and 17.



21

Two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain chords and some melodic fragments. Measure 21 shows a series of chords. Measure 22 continues with similar chords. Measure 23 features a more complex chordal structure with some eighth notes.

Three staves of music. The top staff is in treble clef and contains chords. The middle staff is in treble clef and contains rests with a fermata. The bottom staff is in bass clef and contains chords and rests. Measure 21 shows a chord in the top staff and a rest in the middle. Measure 22 shows a chord in the top staff and a rest in the middle. Measure 23 shows a chord in the top staff and a rest in the middle.

Three staves of music. The top staff is in treble clef and contains a melodic line with eighth notes and chords. The middle staff is in treble clef and contains chords. The bottom staff is in bass clef and contains chords. Measure 21 shows a melodic line in the top staff and chords in the middle and bottom. Measure 22 shows a melodic line in the top staff and chords in the middle and bottom. Measure 23 shows a melodic line in the top staff and chords in the middle and bottom.

Four staves of music. All four staves (two treble and two bass clefs) contain rests with a fermata, indicating a full rest for all parts in these measures.

One staff of music in bass clef. It contains a continuous melodic line with eighth notes and chords. Measure 21 shows a melodic line with eighth notes. Measure 22 shows a melodic line with eighth notes. Measure 23 shows a melodic line with eighth notes.

24

pp

pp

pp

pp

pp

*P* Solo

Quem tu - - us

*P* Solo

Quem tu - - us

pp

27

ob 1

fag 1

p

p

a - mor, quem tu - us a - mor e - bri - at, no -

a - mor, quem tu - us a - mor e - bri - at, no -

6 5 6 6

30

vit quid Je - sus sa - pi - at, quam fe - - lix  
vit quid Je - sus sa - pi - at, quam fe - - lix

33

fag 1

est. \_\_\_\_\_ quem sa - - - ti - at, quam

est quem sa - - - ti - at, quam

6 7# 6

36

ob 1  
*mf*

trb 1  
*mf*

*mf*

*mf*

*mf*

fe - - - lix est quem sa - ti - at, non

fe - - - lix est quem sa - ti - at, non

8

6 5 #



39

*mf*  
*mf*  
*p*  
*a 2*  
*sfz*

*mf*

*dolce*  
*dolce*  
*dolce*

*f*  
*p*  
*tr*  
*p*  
*p*

ul - tra est quod cu - pi - at, quem  
ul - tra est quod cu - pi - at, quem

*mf*  
6  
5  
#

43

*p*

*p*

*tr*

tu - us a - mor e - bri-at, no - vit quid Je - sus sa - pi-at, quid

tu - us a - mor e - bri-at, no - vit quid Je - sus sa - pi-at, quid

*p*

47

pp

pp

Detailed description: This system contains the first four measures of a piano accompaniment. The music is in 4/4 time. Measures 47 and 49 are mostly rests. Measures 48 and 50 feature chords in the right hand and single notes in the left hand. The dynamic marking 'pp' (pianissimo) is present in both staves.

Detailed description: This system contains five empty musical staves, including two treble clefs, two alto clefs, and one bass clef.

Detailed description: This system contains the next four measures of the piano accompaniment. It features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

sa

sa

Detailed description: This system contains the vocal line for measures 55-58. The melody is written in a treble clef with a soprano range. The lyrics 'sa' are written below the notes. The music consists of quarter and eighth notes with some slurs.

Detailed description: This system contains the final four measures of the piano accompaniment. It continues the rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

51

f

f

f

f

pi - at, no - vit quid Je - - -

pi - at, no - vit quid Je - - -

f

55

*p*

*tr*

*p*

*tr*

*p*

*tr*

sus, quid Je - sus sa - pi - at, quid Je - sus sa - - -

sus, quid Je - sus sa - pi - at, quid Je - sus sa - - -

*p*

6 6 5# 6



62

65

*dolce*  
*dolce*



69

*p*

*p*

*tr*

*p*



77

6 6 4 7 #

80

The musical score consists of four systems of staves. The first system (measures 80-82) features two staves with rhythmic accompaniment. The second system (measures 83-85) includes three staves, with the top two staves showing rests and the bottom staff continuing the accompaniment. The third system (measures 86-88) has three staves with melodic lines in the upper staves and accompaniment in the lower staff. The fourth system (measures 89-91) contains four staves, with the top three staves mostly empty and the bottom staff featuring a complex bass line with a 5# fingering and a 6# fingering.

83

*sfp* *sfp* *sfp*

*sfp* *sfp* *sfp*

*sfp* *sfp* *sfp*

*sfp* *sfp* *sfp*

*sfp* *sfp* *sfp*

*sfp* *sfp* *sfp*

*sfp* *sfp* *sfp*

*sfp* *sfp* *sfp*

*sfp* *sfp* *sfp*

*sfp* *sfp* *sfp*

$\frac{8}{3}$   $\frac{7}{2}$   $\frac{47}{3}$

Je - su de - cus an - ge - li - cum, in au - re dul - ce

Je - su de - cus an - ge - li - cum, in au - re dul - ce



91

ri - fi - cum, in cor - de ne - ctar coe - li-cum.

ri - fi - cum, in cor - de ne - ctar coe - li-cum.

95

ob 1

*p*  
fag 1

*p*

*p*

*f*

*p*

*f*

*p*

*p*

*p*

*p*

Quem tu - us a - mor e - bri - at, no -

Quem tu - us a - mor e - bri - at, no -

6 5 6 6



98

*p*

*p*

*p*

vit quid Je - sus sa - pi - at, quam fe - - lix

vit quid Je - sus sa - pi - at, quam fe - - lix

*p*

*p*

101

fag 1

est. \_\_\_\_\_ quem sa - - ti - at,

est. \_\_\_\_\_ quem sa - - ti - at,

6 7 b7 f

104

mf  
fag 1  
mf

p  
p  
mf

mf  
mf  
p  
mf

ul - tra non est quod cu - pi - at, non est quod cu - pi - at, quam

ul - tra non est quod cu - pi - at, non est quod cu - pi - at, quam

mf

p

6 8 7 6 6  
6 5 4

108

*mf*

*mf*

*dolce*  
*dolce*

*mf*

*dolce*

*dolce*

*dolce*

*tr*

fe - lix est quem sa - - ti - at, quem

fe - lix est quem sa - - ti - at, quem

*8*

*mf*

*6*  
*5*

112

*a 2*  
*p*

*p*

*p*

*tr.*

*tr.*

*tr.*

tu - us a - mor e - bri-at, no - vit quid Je - sus sa - pi-at, quid

tu - us a - mor e - bri-at, no - vit quid Je - sus sa - pi-at, quid

*p*

116

*p*

*p*

*p*

*p*

sa

sa

*p*

7

121

Musical score for page 35, starting at measure 121. The score is divided into three systems. The first system consists of a grand staff (treble and bass clefs) and a separate bass line. The second system consists of a grand staff and a separate bass line. The third system consists of a grand staff and a separate bass line. The vocal line is written on two staves with lyrics. Dynamics include *f*, *p*, and *tr*. There are also some numerical markings like 6, 6, 5, 4, 5 at the bottom.

- - pi - at, no-vit quid Je - - sus, quid Je - sus sa - - pi -  
 - - pi - at, no-vit quid Je - - sus, quid Je - sus sa - - pi -

f p 6 6 5 4 5

126

at, quid Je - sus sa - - - - pi - at,

at, quid Je - sus sa - - - - pi - at,



130

quid sa - pi - at.

quid sa - pi - at.

cresc.

134

8/3      7/4      8/3      6/5

138

*dolce dolce*  
*p*  
a 2  
*p*

*p*  
*p*

*dolce*  
*dolce*  
*dolce*

*p*

142

Musical score for the first system, measures 142-145. It features a treble and bass staff with complex rhythmic patterns and chords. A dynamic marking 'f' is present in the final measure of the treble staff.

Musical score for the second system, measures 142-145. It consists of three staves: two treble staves and one bass staff. The top treble staff contains a melodic line with some rests, while the other staves contain chordal accompaniment.

Musical score for the third system, measures 142-145. It consists of a single bass staff with rests in all four measures.

Musical score for the fourth system, measures 142-145. It features a grand staff with treble and bass clefs. The right hand has a melodic line with trills and slurs, and the left hand has a complex rhythmic accompaniment. Dynamic markings 'f' and '(f)' are present.

Musical score for the fifth system, measures 142-145. It consists of a single treble staff with rests in all four measures.

Musical score for the sixth system, measures 142-145. It consists of a single treble staff with rests in all four measures.

Musical score for the seventh system, measures 142-145. It consists of a single treble staff with rests in all four measures.

Musical score for the eighth system, measures 142-145. It consists of a single bass staff with rests in all four measures.

Musical score for the ninth system, measures 142-145. It consists of a single bass staff with a melodic line. Fingering numbers '6' are indicated under the first and fourth notes.

146

The musical score consists of several systems. The first system has a treble and bass staff. The second system has three staves: treble, middle, and bass. The third system has three staves: treble, middle, and bass. The fourth system has three staves: treble, middle, and bass. The fifth system has four staves: three treble and one bass. The sixth system has one bass staff. Dynamics include *f* (forte). Fingering numbers 5, 6, 4, and 5 are present at the bottom of the page.

149

The musical score consists of several systems of staves. The first system (measures 149-151) includes two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The second system (measures 152-154) features a grand staff with three staves (treble, middle, and bass clefs). The third system (measures 155-157) consists of four empty staves. The fourth system (measures 158-160) features a single bass staff with a complex, fast-moving line. A '5' marking is present below the bass staff in the final measure.

## 152 Alleluia · Allegro moderato

152 Alleluia · Allegro moderato

*p*

*p*

*p*

*p*

*p*

*p* Solo

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

*p* Solo

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

*p* Solo

6 5 | 4 3 9 8 | 7 6 4 3 | 7 8 | 6 3 4

159

*p* *f*

*f*

*f*

*f* Tutti  
 lu - ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al -  
*f* Tutti  
 lu - ia, al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al -  
*f* Tutti  
 Al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia, al -  
*f* Tutti  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

*f* Tutti

6 6 6 5] 4 3 9 8 7 6 4 3 7 8 6 2 6 6 6  
 5 4 3 2 - 3 -



168

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

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

le - lu - ia.

le - lu - ia.

8 8 8 8 8 *p Solo* 6 6 6 4/2 6 7



187

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.

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.

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

6 5 6 7 9 8 6 6 5 6 6 8 8 8 8 8 p Solo

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

195

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

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

6 6 3 4 6 6 5 9 8 6 5  
4 3 4 3 4 3



214

*tr*

*p*

*f*

*p*

*f*

*p*

*p*

*p*

*P Solo*

le - lu - ia, al - le - lu - ia, \_\_\_\_\_ al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia, \_\_\_\_\_

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

*p Solo*

$\frac{6}{5}$        $\frac{6}{5}$        $\frac{4}{3}$        $\frac{9}{4}$      $\frac{4}{2}$  -

223

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

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

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

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

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

b 2 4 3 | 4 3 4 3 2 - [3]

232

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

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

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

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

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