

Eybler.

Sacred music.

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



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

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cor	horn
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin
vla	viola
vlc	violoncello

Sources

A1	<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



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.

Acknowledgements

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38 Quem tuus amor ebriat

1

Aria · Allegro moderato

Oboe I, II
f

Fagotto I, II
a²
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

Detailed description: This is a page of a musical score for the aria 'Quem tuus amor ebriat'. The score is written for a full orchestra and a vocal quartet. The tempo is 'Allegro moderato'. The key signature has one sharp (F#). The time signature is common time (C). The instruments listed are Oboe I, II; Fagotto I, II; Corno I, II in C; Clarino I, II in C; Trombone I, II; Timpani in C-G; Violino I, II; Viola; Soprano; Alto; Tenore; Basso; and Organo, Violoncello e Bassi. The score shows the first few measures of the piece. The woodwinds and strings enter with a forte (f) dynamic. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by rests. The organ, cello, and bass parts have a 'Solo' marking and a forte (f) dynamic. There are two '6' markings at the bottom of the page, likely indicating measure numbers.

3

The first system consists of two staves. The upper staff is in treble clef and contains three measures of music with quarter and eighth notes. The lower staff is in bass clef and contains three measures, including a long note with a slur and a fermata.

The second system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various note values, rests, and slurs across the measures.

The third system consists of three staves grouped by a brace on the left, representing a grand staff. The top staff is in treble clef and features a complex melodic line with many sixteenth notes. The middle and bottom staves are in bass clef and provide accompaniment with eighth and sixteenth notes.

The fourth system consists of four empty staves, two in treble clef and two in bass clef, indicating a section where the instruments are silent.

The fifth system consists of a single bass clef staff with three measures of music. The notes are quarter and eighth notes. Below the staff, the numbers 5 and 6 are written under the notes.

5 6 6 5 6

6

a 2

6

tr

6
5

10

dolce
dolce dolce

a 2

p

p

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 five staves: two treble staves, a bass staff, and two empty staves.

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

Musical notation for the fourth system, measures 14-17. It consists of five staves: two treble staves, a bass staff, and two empty staves.

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

Musical notation for the first system, measures 21-23. It consists of two staves with chords and some melodic movement.

Musical notation for the second system, measures 21-23. It includes three staves: two treble clefs and one bass clef, with various notes and rests.

Musical notation for the third system, measures 21-23. It features a grand staff with treble and bass clefs, showing a more complex melodic and harmonic structure.

Musical notation for the fourth system, measures 21-23. This system contains five empty staves, indicating a section where the instruments are silent.

Musical notation for the fifth system, measures 21-23. It shows a single bass clef staff with a continuous, flowing melodic line.

24

P Solo

Quem tu - - - us

P Solo

Quem tu - - - us

27

p

ob 1

fag 1

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

The musical score consists of several systems. The first system shows the vocal line and piano accompaniment. The piano part includes a string quartet and a piano. The second system shows the piano accompaniment for strings and piano. The third system shows the piano accompaniment for strings and piano. The fourth system shows the vocal line and piano accompaniment. The fifth system shows the piano accompaniment for strings and piano. The sixth system shows the piano accompaniment for strings and piano.

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
sf

mf

dolce
dolce
dolce

f
p
tr
p
ul - tra est quod cu - pi - at, quem
f
tr
p
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 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 three sets of empty musical staves, corresponding to the first three systems of the score, for measures 47-50.

Detailed description: This system contains the first four measures of a vocal line. The melody consists of quarter and eighth notes, with a sharp sign indicating a pitch change in the second measure.

sa

sa

Detailed description: This system contains the first four measures of a vocal line with lyrics. The lyrics are 'sa' followed by a dash. The melody is similar to the previous system, with a sharp sign in the second measure.

Detailed description: This system contains two sets of empty musical staves, corresponding to the fifth and sixth systems of the score, for measures 47-50.

Detailed description: This system contains the first four measures of a piano accompaniment. The music is in 4/4 time. The bass line consists of a steady eighth-note pattern.

51

f

f

f

f

f

f

f

f

7

6
5

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

55

p

tr

p

p

tr

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

4 4 # 4

59

f

f

f

f

f

f

f

f

f

f

pi - at.

pi - at.

f

5 #

6

6

7 #

62

6 7# 7#

65

dolce
dolce

Empty staves for the second system.

dolce
dolce
dolce

Empty staves for the fourth system.

dolce

69

p

p

tr

p

73

This musical score consists of six systems of staves. The first system (measures 73-74) features a piano part with a complex rhythmic pattern of eighth and sixteenth notes in both hands, and a string part with a steady eighth-note accompaniment. The second system (measures 75-76) shows the piano part continuing with similar rhythmic patterns, while the string part provides harmonic support with sustained chords and moving lines. The third system (measures 77-78) introduces a more active piano part with sixteenth-note runs and trills, while the string part remains relatively static. The fourth system (measures 79-80) continues the piano's intricate patterns. The fifth system (measures 81-82) shows the piano part with a trill and sixteenth-note passages, and the string part with a simple bass line. The sixth system (measures 83-84) concludes with the piano part playing a series of sixteenth notes and the string part providing a final accompaniment. Dynamics include **f** (forte) and **f** with a hairpin.

6 6 **f**
6 5

77

6 6 4 7 #

80

The musical score consists of four systems of staves. The first system (measures 80-82) features a treble and bass staff with chords and arpeggios. The second system (measures 83-85) includes three staves, with the top staff containing rests and a long note, and the bottom staff containing a bass line. The third system (measures 86-88) features three staves with complex chordal textures. The fourth system (measures 89-91) features four staves, with the top two staves containing rests and the bottom two staves containing a bass line. At the bottom of the page, there are two measures of a bass line with a '5' and a '#' symbol below them.

83

sfp *sfp* *sfp*

sfp *sfp* *sfp*

sfp *sfp* *sfp*

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

sfp *sfp* *sfp*

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

87

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

can - ti - cum, in o - re mel mi - ri - fi - cum, in o - re mel mi -

can - ti - cum, in o - re mel mi - ri - fi - cum, in o - re mel mi -

sfp *sfp* *sfp* *sfp*

6/5 6 7

91

f *a 2* *f* *f*

f *a 2* *f* *f*

f *f* *f* *f* *f* *f*

f

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

f

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

f *a 2* *f* *f*

f *f* 6

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

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

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

5 6 2

101

fag 1

est quem sa - - - ti - at,

est quem sa - - - ti - at,

6 7 b 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

8 7 6 6
6 5 4 6

108

mf

dolce dolce

mf

dolce

dolce

dolce

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

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

tr

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

- - 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 f p f p f p f p f p

6 6 5
 b5 4 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

tr

f

tr

tr

8
3

7
4

8
3

6
5

138

dolce dolce

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 measure 145.

Musical score for the second system, measures 142-145. It consists of three staves: two treble staves and one bass staff. The top two staves are mostly empty, while the bottom staff contains some notes and rests.

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 a trill in measure 142 and a forte 'f' dynamic in measure 145. The left hand has a rhythmic accompaniment with a trill in measure 142 and a forte 'f' dynamic in measure 145.

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. There are '6' markings below the staff in measures 143 and 145.

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

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.

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

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

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

205

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

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

Al - le - lu - ia, al -

Al - le - lu - ia, al -

6 6 6 6 6 6 4 5

f Tutti

214

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

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
 b 2

6 6 5
 4 3]

f Tutti 4 3 9 8 7 6 4 3 7 - 8 6 3 4
 4 3 2 - [3]

232

The first system of music consists of two vocal staves (Soprano and Alto) and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The second system continues the vocal and piano parts. The vocal lines have some rests, and the piano accompaniment maintains its rhythmic accompaniment.

The third system shows the piano accompaniment with more complex rhythmic patterns, including sixteenth-note runs in the right hand.

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]