

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
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	<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 candenzas for A solo (on the second staff from the bottom on p. 17):



and



Acknowledgements

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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
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

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 a treble and bass staff. The treble staff contains various chords and rests. The bass staff contains a melodic line.

Musical notation for the third system, featuring a grand staff. The treble staff contains a complex melodic line. The bass staff contains a rhythmic accompaniment.

Musical notation for the fourth system, consisting of five empty staves.

Musical notation for the fifth system, featuring a bass staff with a melodic line. Fingerings 5, 6, 6, 5, 6 are indicated below the notes.

6

a 2

6
5

14

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

Musical notation for the second system, measures 14-17. It consists of four staves: two treble staves and two bass staves, mostly containing rests.

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

Musical notation for the fourth system, measures 14-17. It consists of four staves: two treble staves and two bass staves, mostly containing rests.

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

24

pp

pp

pp

pp

pp

P Solo

Quem tu - - us

P Solo

Quem tu - - us

pp

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

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
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

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

47

pp

pp

sa

sa

8

The musical score is arranged in a system of staves. The top system consists of a grand staff (treble and bass clefs) with piano accompaniment. The second system contains three empty staves (two treble clefs and one bass clef). The third system is a grand staff with piano accompaniment. The fourth system features two vocal staves with lyrics 'sa' and piano accompaniment. The fifth system contains two empty staves (one treble clef and one bass clef). The sixth system is a grand staff with piano accompaniment.

55

p

tr

p

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

65

dolce
dolce

dolce

dolce
dolce
dolce

dolce

dolce

69

p

p

tr

p

77

80

The musical score consists of four systems of staves. The first system (measures 80-82) features two staves: a treble clef staff with eighth-note chords and a bass clef staff with eighth-note chords. The second system (measures 83-85) has three staves: two treble clef staves with rests and a bass clef staff with eighth-note chords. The third system (measures 86-88) has three staves: two treble clef staves with eighth-note chords and a bass clef staff with eighth-note chords. The fourth system (measures 89-91) has four staves: three treble clef staves with rests and a bass clef staff with a complex eighth-note bass line. The bass line in the fourth system includes a 5/6 fingering and a sharp sign.

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*

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

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

f

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

mf

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 b

126

f
ff
f

f
f
f

f
f
f

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

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

f
f
f

f

130

Musical score for a piano and voice piece, starting at measure 130. The score includes piano accompaniment and two vocal parts. The piano part features a complex texture with chords and moving lines. The vocal parts enter with the lyrics "quid sa - pi - at." in the final measures. Performance markings include "a 2", "tr", and "cresc.".

134

The musical score consists of several systems. The first system shows a grand staff with piano and bass clefs, featuring chords and melodic lines. The second system continues the piano part with some rests. The third system features a double bass line starting with a trill and a forte dynamic 'f'. The fourth system shows a grand staff with piano and bass clefs, with a piano part featuring sixteenth-note patterns and a bass line with eighth notes. The fifth system contains empty staves. The sixth system shows a bass line with eighth notes and fret numbers 8, 7, 8, 6.

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 (treble, middle, and bass) with various musical notations including rests and chords.

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

Musical score for the fourth system, measures 142-145. It features a grand staff (treble and bass) with complex rhythmic patterns and chords. 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.

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

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

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

Musical score for the ninth system, measures 142-145. It consists of a single bass staff with a melodic line and dynamic markings '6'.

149

The musical score consists of several systems of staves. The first system (measures 149-151) includes a vocal line with lyrics, a piano accompaniment, and a bass line. The piano accompaniment features chords and melodic lines. The bass line has a '5' marking below it. The second system (measures 152-154) shows piano accompaniment and a bass line. The piano accompaniment features chords and melodic lines. The bass line has a '5' marking below it. The third system (measures 155-157) shows piano accompaniment and a bass line. The piano accompaniment features chords and melodic lines. The bass line has a '5' marking below it. The fourth system (measures 158-160) shows piano accompaniment and a bass line. The piano accompaniment features chords and melodic lines. The bass line has a '5' marking below it.

152 Alleluia · Allegro moderato

152 Alleluia · Allegro moderato

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

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.

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

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

214

le - lu - ia, al - le - lu - ia, _____ al - le - lu - ia. *P Solo* Al - le - lu - ia, al - le - lu - ia, _____

le - lu - ia, al - le - lu - ia, al - le - lu - ia. *P Solo* 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

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 [5] 6 [5]