

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Sperate in Deo**

HerEy 41

Gradual (de Tempore)

*S, A, T, B (coro), 2 ob, 2 fag, 2 cor (C), 2 trb, 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*

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



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 [edition-esser-skala/eybler-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)  
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# Critical Report

## Abbreviations

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

## Sources

<b>A1</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/10
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1822
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 16 pages
<b>A2</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	555 (1)
	<i>Category</i>	autograph manuscript
	<i>Date</i>	1822
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	parts for cor 1/2; 4 staves on the last page of the cor parts for the Missa Sancti Mauritii HerEy 4
<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2504

- |           |                  |   |
|-----------|------------------|---|
|           | <i>Category</i>  | manuscript copy   |
|           | <i>Date</i>      | 1822  |
|           | <i>RISM ID</i>   | not available   |
|           | <i>License</i>   | public domain   |
|           | <i>URL</i>       | <a href="https://data.onb.ac.at/rec/AC14266100">https://data.onb.ac.at/rec/AC14266100</a>   |
|           | <i>Notes</i>     | 38 parts (S (5×), A (5×), T (5×), B (5×), ob 1, ob 2, fag 1/2, cor 1, cor 2, trb 1, trb 2, vl 1 (3×), vl 2 (3×), vla, vlne (2×), org, maestro di capella) |
| <b>C1</b> | <i>Library</i>   | A-Wn  |
|           | <i>Shelfmark</i> | HK.2144   |
|           | <i>Category</i>  | print   |
|           | <i>Date</i>      | 1827  |
|           | <i>RISM ID</i>   | 991018076   |
|           | <i>License</i>   | public domain   |
|           | <i>URL</i>       | <a href="https://data.onb.ac.at/rec/AC14328859">https://data.onb.ac.at/rec/AC14328859</a>   |
|           | <i>Notes</i>     | full score; Tobias Haslinger, Wien, plate number 5012   |
| <b>C2</b> | <i>Library</i>   | A-Wn  |
|           | <i>Shelfmark</i> | F4.Baden.86   |
|           | <i>Category</i>  | print   |
|           | <i>Date</i>      | 1827  |
|           | <i>RISM ID</i>   | 654000104   |
|           | <i>License</i>   | public domain   |
|           | <i>URL</i>       | <a href="https://data.onb.ac.at/rec/AC14266102">https://data.onb.ac.at/rec/AC14266102</a>   |
|           | <i>Notes</i>     | 14 parts (S, A, T, B, ob 1, ob 2, fag 1, fag 2, cor 1/2, vl 1, vl 2, vla, vlne, org); Tobias Haslinger, Wien, plate number 5015                           |

## 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>
–	–	An in-depth critical report is available in Reinhold Kainhofer's edition of the work (Edition Kainhofer, 2011).

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
-	-	There exist three versions of the work: Initially, it comprised 143 bars (Eybler also wrote down this number below the final bar line). For the second version (used as template for <b>B1</b> ), Eybler cancelled 17 bars following bar 72. (Here, these bars are reproduced as appendix). Concomitantly, he crossed out the bar count “143” and replaced it by “126”. In the third version (used as template for <b>C1</b> and <b>C2</b> ), Eybler also cancelled bars 80–81 and replaced the bar count by “124”. (Here, these bars are indicated by vide marks.) The cor parts in <b>A2</b> also comprise 124 bars, and there are no cancellations.
-	cor	The title page of <b>D1</b> (but no other source) states that either two trombones or two horns should play.
1	-	The addition “con moto” to the tempo indication appears in <b>A1</b> above the system, <b>A2</b> , and <b>C1</b> , but not in <b>A1</b> below the system, <b>B1</b> , and <b>C2</b> . Since “con moto” is written in the same ink as the bar count “124” in <b>A1</b> , Eybler may have added it when revising the work for the third version.
120	ob 2	bar in <b>C1</b> : <del>2</del> -a'2-a'4

## Lyrics

Sperate in Deo, omnis congregatio populi,  
effundite coram illo corda vestra.  
Deus adiutor noster in aeternum.  
(Psalms 62(61):9)

## Acknowledgements

Permission of the Schottenstift Abbey Archive to use their archival materials for this edition is gratefully acknowledged. We thank Dr. Maximilian Alexander Trofaiier for assistance in obtaining these documents.



## 41 Sperate in Deo

Andante [con moto]

ob 1  
Solo

Oboe I, II

fz fz

Fagotto I, II

fz

Corno I, II  
in C

f

I

Trombone

II

fz p

I

Violino

f p

II

f p

Viola

f p

Soprano

Alto

Tenore

Basso

Organo,  
Violoncello  
e Bassi

f Solo

$\frac{4}{2}$  6 6  $\frac{6}{4}$  5 3 p

6

Musical staff with treble clef containing a melodic line with slurs and a trill. The bass staff below it contains rests.

Empty musical staves for piano accompaniment.

Musical staff with treble clef containing a melodic line with slurs and a trill. The bass staff below it contains rests.

Empty musical staves for piano accompaniment.

Musical staff with bass clef containing a rhythmic line with slurs. The treble staff above it contains rests.



12

fp

6 6 2 6 6

17

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, starting with a melodic phrase of eighth and sixteenth notes. The lower staff is a bass line in bass clef, providing harmonic support with chords and single notes.

The second system of music is a grand staff with three staves: two treble clefs and one bass clef. It contains several measures of rests, indicating that the instruments are silent during this section.

The third system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*p Tutti*  
Spe - ra - te in De - o, spe -

*p Tutti*  
Spe - ra - te in De - o, spe -

*p Tutti*  
Spe - ra - te in De - o, spe -

*p Tutti*  
Spe - ra - te in De - o, spe -

The fourth system of music contains four vocal staves and a piano accompaniment staff. Each vocal staff begins with a rest followed by the lyrics 'Spe - ra - te in De - o, spe -'. The piano accompaniment is in bass clef and provides a rhythmic foundation for the vocalists.

The fifth system of music is a single staff in bass clef, likely representing the piano accompaniment. It contains several measures of music with a 6/4 time signature and a key signature of one sharp (F#).

23

*p* *f*

*p* *f*

*f*

ra - te in De - o o - mnis con - gre - ga - ti - o po - pu - li, ef -

*f*

ra - te in De - o o - mnis con - gre - ga - ti - o po - pu - li, ef -

*f*

ra - te in De - o o - mnis con - gre - ga - ti - o po - pu - li, ef -

*f*

ra - te in De - o o - mnis con - gre - ga - ti - o po - pu - li, ef -

*f*

*f* Tutti 6 6 7 7

6/5 7/4

29

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line features a series of chords and melodic fragments, while the piano accompaniment provides a harmonic and rhythmic foundation.

The second system is primarily piano accompaniment. It features several measures with a forte (*fz*) dynamic marking. The notation includes chords and melodic lines in both the upper and lower staves.

The third system continues the piano accompaniment, characterized by frequent trills (*tr*) in the upper staves. The lower staff provides a steady bass line.

fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,

fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,

fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,

fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,

4/6 5/7 6 6 4/2 4/6 6 6/4 [7 6/5]

The fourth system contains four vocal staves with lyrics and a piano accompaniment. The lyrics are: "fun - di - te co - ram il - lo, ef - fun - di - te co - ram il - lo cor - da ve - stra,". The piano accompaniment is shown in the bottom staff with figured bass notation below it.

35

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef. The system contains five measures of music.

The second system shows a piano accompaniment for the vocal line. It consists of three staves: a treble clef staff and two bass clef staves. The music is mostly rests, indicating that the piano accompaniment is silent during this section.

The third system features a piano accompaniment with active melodic lines. It consists of three staves: a treble clef staff and two bass clef staves. The music is more complex, with many eighth and sixteenth notes and slurs.

co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in

The fourth system shows the vocal line with lyrics. It consists of a single treble clef staff. The lyrics are: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in".

co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in

The fifth system shows the vocal line with lyrics. It consists of a single treble clef staff. The lyrics are: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in".

co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in

The sixth system shows the vocal line with lyrics. It consists of a single treble clef staff. The lyrics are: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in".

co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in

The seventh system shows the vocal line with lyrics. It consists of a single bass clef staff. The lyrics are: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in".

The eighth system shows the piano accompaniment with figured bass. It consists of a single bass clef staff. The lyrics are: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in".

8 7 6 5 6 6 6 4 3 - # 7 5  
6 5 4 3

40

First system of musical notation, starting at measure 40. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The piano part consists of chords and single notes.

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

Third system of musical notation, continuing the vocal line and piano accompaniment. The piano part features a more active melodic line in the right hand.

De - o o - mnis con - gre - ga - ti - o po - pu-li,

Fourth system of musical notation, including the vocal line and piano accompaniment. The lyrics are: De - o o - mnis con - gre - ga - ti - o po - pu-li,

De - o o - mnis con - gre - ga - ti - o po - pu-li,

Fifth system of musical notation, including the vocal line and piano accompaniment. The lyrics are: De - o o - mnis con - gre - ga - ti - o po - pu-li,

De - o o - mnis con - gre - ga - ti - o po - pu-li,

Sixth system of musical notation, including the vocal line and piano accompaniment. The lyrics are: De - o o - mnis con - gre - ga - ti - o po - pu-li,

De - o o - mnis con - gre - ga - ti - o po - pu-li,

Seventh system of musical notation, including the vocal line and piano accompaniment. The lyrics are: De - o o - mnis con - gre - ga - ti - o po - pu-li,

Eighth system of musical notation, showing the piano accompaniment with figured bass notation: 3 4 - [6] 3 4 - [6].

45

ob 1  
Solo

**p**

o - - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

**p**

o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

**p**

o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

**p**

o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

**p**

**p** Solo

6/5 5 - 6 6/4 5# 6/5

50

il - lo cor - - da ve - stra, co - ram il - lo ef - fun - di - te cor - da

il - lo cor - - da ve - stra, co - ram il - lo effun - di - te

8 il - lo, ef - fun - - di - te, co - ram il - lo ef - fun - di - te cor - da,

il - lo, ef - fun - di - te cor - da ve - stra, co - ram il - lo effun - di - te

5 6 6] cresc. f Tutti 5/4 6 6



55

*f*

*p*

*f*

*p*

ve - - - stra.

*p*

cor - da ve - - stra.

*p*

cor - da ve - - stra.

*p*

cor - da ve - - stra.

*p* Solo *f*

*p* Solo *f*

6/4 6/4 6/4 7/4

3 3

60

ob 1

Solo

66

*f*  
*ff*

*f*  
*f*  
*f*

*f*  
*f*  
*f*

*f*  
De - us ad - iu - tor, no - ster ad - iu - tor in ae -

*f*  
De - us ad - iu - tor no - ster in ae -

*f*  
De - us ad - iu - tor, no - ster ad - iu - tor in ae -

*f*  
De - us ad - iu - tor no - ster in ae -

*f* Tutti  
6 4 — 5# 6 — 5 3 6 4# 6 6

72 **fz**

**fz**

**fz**

**fz**  
ter - num, De - us ad - iu - tor no - - ster\_

**fz**  
ter - num, De - us ad - iu - tor no - ster\_

**fz**  
ter - num, De - us ad - iu - tor no - - ster\_

**fz**  
ter - num, De - us ad - iu - tor no - ster

**fz**

47 9 7 - 6 3 - 7 - 5 - 9 7 - 6 3 - 7 - 5 - 7 - 6 6 4 4

79

vi - de

in ae - ter - - - (ter) - - - num.

in ae - ter - - - (ter) - - - num.

in ae - ter - - - (ter) - - - num.

in ae - ter - - - (ter) - - - num.

6 6 # - 6 # 6 #

85

ob 1  
Solo

fag 1  
Solo

pizz.

arco

pizz.

arco

pizz.

arco

**p**  
Spe - ra - te in

**p**  
Spe - ra - te in

**p**  
Spe - ra - te in

**p**  
Spe - ra - te in

pizz.

Solo

arco

$\frac{1}{2}$

$\frac{6}{5}$

92

De - o, spe - ra - te in De - o o - mnis con - gre - ga - ti - o po - pu -

De - o, spe - ra - te in De - o o - mnis con - gre - ga - ti - o po - pu -

De - o, spe - ra - te in De - o o - mnis con - gre - ga - ti - o po - pu -

De - o, spe - ra - te in De - o o - mnis con - gre - ga - ti - o po - pu -

$\frac{4}{2}$   $\frac{6}{5}$  **f** Tutti  $\frac{6}{4}$  5 - 3

98

Musical notation for measures 98-103. The system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical notation for measures 104-109. The system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical notation for measures 110-115. The system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

Musical notation for the first vocal line of measures 116-121. The lyrics are: li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

Musical notation for the second vocal line of measures 116-121. The lyrics are: li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da, —

Musical notation for the third vocal line of measures 116-121. The lyrics are: li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da, —

li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

Musical notation for the fourth vocal line of measures 116-121. The lyrics are: li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,

Musical notation for the piano accompaniment of measures 116-121. The bass clef part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

6 # 6 6 8 6 3 6 6 8 6 6



104

cor - da - ve - - - - - stra, spe - ra - te, spe - ra - te, in De - o spe -

cor - da - ve - - - - - stra, spe - ra - te, spe - ra - te, in De - o spe -

cor - da - ve - - - - - stra, spe - ra - te, spe - ra - te, in De - o spe -

cor - da - ve - - - - - stra, spe - ra - te, spe - ra - te, in De - o spe -

*vlc, b*  
org  
tasto solo

110

7 3 3 fz fz fz fz ob 1 Solo

fz fz

fz fz

fz fz

tr p p p

fz fz p

ra - te o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

fz fz p

ra - te o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

fz fz p

ra - te o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

fz fz p

ra - te o - mnis con - gre - ga - ti - o po - pu - li, ef - fun - di - te co - ram

Tutti

fz fz p Solo

6 # 6 - 6 7 6 5

4 3

116

Musical notation for the first system. The treble clef staff contains a melodic line with several triplet markings (3). The bass clef staff contains a bass line with chords. A dynamic marking 'f' is present. A star symbol (\*) is located above the treble staff in the third measure.

Musical notation for the second system, consisting of a grand staff with treble and bass clefs. The treble staff is mostly empty with a few notes. The bass staff contains a bass line with chords. A dynamic marking 'f' is present.

Musical notation for the third system, featuring piano accompaniment. It includes treble and bass clef staves. The treble staff has a melodic line with 'cresc.' markings. The bass staff has a bass line with 'cresc.' markings. Dynamic markings 'f' are present.

Vocal and piano accompaniment for the fourth system. It includes lyrics and performance instructions. The lyrics are:
   
il - lo, cor - - da ve - stra, co - ram il - lo ef - fun - di-te cor - da
   
il - lo, cor - - da ve - stra, co - ram il - lo ef - fun - di-te cor - da,
   
il - lo, ef - fun - - di - te, co - ram il - lo ef - fun - di-te cor - da,
   
il - lo, ef - fun - di-te cor - da ve - stra, co - ram il - lo effun - di-te
   
Performance instructions include 'cresc.', 'f', and 'Tutti'. Fingering numbers (6, 5) are shown at the bottom.

121

*fz* *Solo*

*fz* *Solo*

*f* *f*

*f* *f*

*f*

*tr* *p* *cresc.* *f*

*p* *f*

*p* *f*

*p* *f*

ve - - - - - stra, cor - da ve - - - - - stra co - ram il - - - - - lo.

*p* *f*

cor - da ve - - - - - stra, cor - da ve - - - - - stra co - ram il - - - - - lo.

*p* *f*

8 cor - da ve - - - - - stra, cor - da ve - - - - - stra co - ram il - - - - - lo.

*p* *f*

cor - da ve - - - - - stra, cor - da ve - - - - - stra co - ram il - - - - - lo.

*p* Solo *f* Tutti

6/4 6/4 6/4 4/7

[6/5]

6 -

Appendix: Cancelled bars in versions 2/3

*vl 1*

*S*  
num, De - - us no - ster ad - iu - tor,

*A*  
De - us ad - iu - tor, no - ster ad - iu - tor in ae - ter - -

*T*  
in ae - ter - num,

*B*  
De - - us ad - iu - tor no - ster

*org*  
*vlc*  
*b*

6

De - - us ad - iu - tor no - ster in ae - ter - -

num, De - - us no - ster ad - iu - tor

De - us ad - iu - tor, no - ster ad - iu - tor in ae - ter - - num, De -

in ae - ter - num, De - us ad -

12

num, ad - iu - tor no - ster in ae - ter -

De - - us, ad - iu - tor no - ster in ae - ter -

- us no - ster ad - iu - tor in \_\_\_\_\_ ae - ter -

iu - tor, no - ster ad - iu - tor in ae - ter - - num, in ae - ter -