

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

Esser
Skala
Edition




Edition Esser-Skala · Koppl, Austria · 2024

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

 [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

A1	<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
A2	<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
B1	<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> | https://data.onb.ac.at/rec/AC14266100 |
| | <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) |
| C1 | <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> | https://data.onb.ac.at/rec/AC14328859 |
| | <i>Notes</i> | full score; Tobias Haslinger, Wien, plate number 5012 |
| C2 | <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> | https://data.onb.ac.at/rec/AC14266102 |
| | <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 B1), 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 C1 and C2), 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 A2 also comprise 124 bars, and there are no cancellations.
-	cor	The title page of D1 (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 A1 above the system, A2 , and C1 , but not in A1 below the system, B1 , and C2 . Since “con moto” is written in the same ink as the bar count “124” in A1 , Eybler may have added it when revising the work for the third version.
120	ob 2	bar in C1 : 2 -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 Trofaier for assistance in obtaining these documents.

6

6

6

6

12

fp

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 consists of six empty staves, arranged in two groups of three, with no musical notation present.

The third system of music consists of three staves. The upper staff is a vocal line in treble clef with a melodic line. The middle staff is a vocal line in treble clef with a rhythmic accompaniment. The lower staff is a bass line in bass clef with a rhythmic accompaniment.

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 consists of four staves. The top three staves are vocal lines in treble clef, each with the lyrics "Spe - ra - te in De - o, spe -" and a melodic line. The bottom staff is a bass line in bass clef with a rhythmic accompaniment.

The fifth system of music consists of a single bass line in bass clef with a rhythmic accompaniment. Below the staff are the numbers 6, 6, 5, and 4/2, which likely indicate fingerings or specific musical instructions.

23

p *f*

p *f*

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 Tutti 6 6 7 7

6/5 7/4

29

fz fz fz fz

tr tr tr tr

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,

$\frac{4}{6}$ $\frac{5}{7}$ 6 6 $\frac{4}{2}$ $\frac{4}{6}$ 6 $\frac{6}{4}$ [7 6] 5]

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 with three staves (treble, middle, and bass clefs). All staves contain rests for the first four measures, indicating a period of silence for the piano part.

The third system features a piano accompaniment with three staves. The upper two staves (treble and middle clefs) contain flowing eighth-note patterns, while the lower staff (bass clef) provides a steady bass line. The system contains five measures.

The fourth system includes a vocal line in the upper staff with lyrics. The lyrics are: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in". The piano accompaniment is in the lower staff.

The fifth system includes a vocal line in the upper staff with lyrics: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in". The piano accompaniment is in the lower staff.

The sixth system includes a vocal line in the upper staff with lyrics: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in". The piano accompaniment is in the lower staff.

The seventh system includes a vocal line in the upper staff with lyrics: "co - - ram il - lo, spe - ra - te in De - o, spe - ra - te in". The piano accompaniment is in the lower staff.

The eighth system shows a piano accompaniment in the lower staff. Below the staff is a numerical sequence: 8 7 6 5 6 6 6 4 3 - # 7 5. The numbers 8, 7, 6, 5 are stacked vertically above the first four notes of the piano line. The rest of the sequence (6, 6, 6, 4, 3, -, #, 7, 5) is aligned horizontally below the staff.

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, primarily piano accompaniment. It includes fingerings: 3, 4, [6] and 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

tr

tr

p

f

tr

tr

p

f

p

f

tr

tr

p

ve - - - stra.

p

cor - da ve - - stra.

p

cor - da ve - - stra.

p

cor - da ve - - stra.

p Solo

f

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

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 - 7 - 5 - 9 7 - 6 - 7 - 5 - 7 - 6 6
7 3 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

Solo

pizz.

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 vocal line contains rests for measures 98-100 and begins with the lyrics in measure 101. The piano accompaniment provides harmonic support with chords and moving lines.

Piano accompaniment for measures 98-103. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand has rests for measures 98-100 and then plays chords and moving lines. The left hand plays a steady accompaniment.

Piano accompaniment for measures 104-109. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). Both hands play active, flowing lines with many sixteenth and thirty-second notes.

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

Vocal line for measure 101. The lyrics are: "li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,". The melody is in the treble clef.

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

Vocal line for measure 102. The lyrics are: "li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,". The melody is in the treble clef.

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

Vocal line for measure 103. The lyrics are: "li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da, —". The melody is in the treble clef.

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

Vocal line for measure 104. The lyrics are: "li, ef - fun - di-te co - ram il - lo, ef - fun - di-te co - ram il - lo cor - da,". The melody is in the bass clef.

Piano accompaniment for measures 104-109. It consists of a single bass clef staff. The accompaniment features a steady bass line with some triplets and sixteenth notes.

110

7 3 3

fz fz fz

fz fz

ob 1 Solo

fz fz

fz fz

tr

p

p

p

fz fz

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

fz fz

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

fz fz

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

fz fz

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

p

p

p

p

Tutti

fz fz

6 # 6 - 6 7

4 3

p Solo

6 5

116

3 3 3 3

f

*

f

f

f

cresc.

f

cresc.

f

cresc.

f

f

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

f

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

f

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

f

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

6 6] cresc. **f** Tutti 6 6 6

121

fz *Solo*

fz *Solo*

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 *f*

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

p Solo
[6/5]

f Tutti
6 -

Appendix: Cancelled bars in versions 2/3

ul 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 -

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

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