

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Lauda Sion**  
HerEy 45

Sequence (in Festo Corporis Christi)

*S (solo), S, A, T, B (coro), fl, 2 cl (C), 2 cor (C), 2 clno (C), timp (C-G),  
2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**Esser**  
**Skala**  
**Edition**



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Please report any errors or mistakes to [edition@esser-skala.at](mailto: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
cl	clarinet
clno	clarion
cor	horn
fl	flute
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola
vlc	violoncello

## Sources

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.21573
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	no later than 1833
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14266032">https://data.onb.ac.at/rec/AC14266032</a>
	<i>Notes</i>	16 parts (S, A (2×), T, B, fl, cl 1, cl 2, cor 1/2, clno 1/2, timp, vl 1, vl 2, vla, vlne, org)

## 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
-	-	The setting of the first verse ( <i>Lauda Sion</i> ) is based on the <i>Alleluia</i> movement of HerEy 38. It likely has been arranged by a different hand. A total of 65 performance dates (as recorded on the envelope of <b>B1</b> ) from 1833 to 1906 testify to its popularity; the work was not performed only in the years 1860, 1877, 1879f, 1883–1886, and 1897. <b>B1</b> also contains settings for three further verses of the hymn ( <i>Ecce panis Angelorum</i> , <i>In figuris praesignatur</i> , and <i>Bone Pastor, panis vere</i> ), which are likely not by Eybler.

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## 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.



**f Tutti** al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, **p Solo** in hy -

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

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

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

**f Tutti** 6 7 - 9 8 7 6 4 3 9 - 8 6 6 3 4 6 6 **p Solo**  
 4 3 5 3 - 4 3 3 4 2

18

Two staves of music. The first seven measures contain rests. The eighth measure contains a forte (*f*) dynamic marking and a single note with an accent (>).

Two staves of music. The first seven measures contain rests. The eighth measure contains a forte (*f*) dynamic marking and a chord.

A single bass staff of music. The first seven measures contain rests. The eighth measure contains a forte (*f*) dynamic marking and a single note.

Three staves of piano accompaniment. The first seven measures contain rhythmic patterns. The eighth measure contains a forte (*f*) dynamic marking and more complex rhythmic patterns.

Vocal line with lyrics: *mnis et can - ti - cis, in hy - mnis et can - ti - cis, al - le -*

Vocal line with lyrics: *al - le -*

Vocal line with lyrics: *al - le -*

Vocal line with lyrics: *al - le -*

Figured bass notation: *6 6 7# 6 7# 6 6 6# 6#*. The final measure contains a forte (*f*) dynamic marking and the word *Tutti*.

26

*P* Solo *f* Tutti

lu - ia, al - le - lu - ia, — lau - da du - cem et - pa - storem, al - le - lu - ia,

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

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

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

7 9 8 7 6 4 3 9 8 p Solo 6 [#]5 - 9 8 7 6 4 # 9 8 f Tutti 6 4 3  
4 # # - 4 - 3 4 5 # - 7 7 4



35

*P* Solo

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, in hy - mnis et...

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,

*p* Solo

6 - [9 8] 6 6 6 *p* Solo 6

5 - 4 3 2

43

Two musical staves, both containing rests for the duration of the system.

Two musical staves. The upper staff contains rests until the 7th measure, where it begins with a piano (*pp*) dynamic marking and a chord. The lower staff contains rests throughout the system.

A single bass staff containing rests for the duration of the system.

Piano accompaniment consisting of three staves (treble, middle, and bass clefs). The music features rhythmic patterns and chords. A piano (*pp*) dynamic marking is present in the bass staff.

can - ti - cis, in hy - mnis et can - ti - cis, lau - da Si - on Sal - va - to - rem,

Vocal line in a single treble staff with the lyrics: "can - ti - cis, in hy - mnis et can - ti - cis, lau - da Si - on Sal - va - to - rem,"

A single treble staff containing rests for the duration of the system.

A single treble staff containing rests for the duration of the system.

A single bass staff containing rests for the duration of the system.

Bass line in a single bass staff with figured bass notation. The figures are: 6, 3, 6, 6, 6, 3, 6, 5, 7, 3, 7, 3.

6 3 [4] 6 6 6 3 6 5 7 3 7 3

53

lau - da - dum et - pas - to - rem, in hy-mnis et can - ti-cis, al - le - lu -

al - le - lu - ia, al -

al - le - lu - ia, al -

al - le - lu -

**f Tutti**

4/2    6    6    7    7    6/4 5/3    6    **f Tutti** [5] 6 [5] 6

61

*p*  
*p*

*p*  
*p*

*p*  
*p*

*P* Solo  
ia, al - le - lu - ia, al - le - lu - ia, lau - da Si - on Sal - va - to - rem, lau - da

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

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

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

*P* Solo

[5] 6 [5] 6      6 -      6 - 3 5 6 7      *P* Solo      6      7 - 9 8      7 6 4 3      9 8      3      4  
5 -      5 -      5      6      4 3      4 3      3      2

71

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f* Tutti

du - cem et pa - sto - rem, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

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

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

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

*f* Tutti

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

80

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.

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

5 6 7 ff 3 6 7

# Ecce panis Angelorum

*Adagio*

*fl*  
*cl*  
 1, 2  
*cor*  
 1, 2  
 1  
*vl*  
 2  
*vla*  
*S*  
 Fa - ctus ci - bus vi - a - to - - rum, ve - re pa - nis fi - li -  
*A*  
 Fa - ctus ci - bus vi - a - to - - rum, ve - re pa - nis fi - li -  
*T*  
 Fa - ctus ci - bus vi - a - to - - rum, ve - re pa - nis fi - li -  
*B*  
 Fa - ctus ci - bus vi - a - to - - rum, ve - re pa - nis fi - li -  
*org*  
*vlc*  
*b*  
 8 3 5 - 6 5 5/4 # 3 6

11

o - rum, non mit - ten - dus ca - ni - bus, non mit - ten - dus ca - ni - bus.

o - rum, non mit - ten - dus ca - ni - bus, non mit - ten - dus ca - ni - bus.

o - rum, non mit - ten - dus ca - ni - bus, non mit - ten - dus ca - ni - bus.

o - rum, non mit - ten - dus ca - ni - bus, non mit - ten - dus ca - ni - bus.

5 4 # 6 4 6 6 6 7 b7 6 b6 6 6 6 5 3



## In figuris praesignatur

*Adagio*

*fl*

*cl*  
1, 2

*cor*  
1, 2

1  
*vl*

2

*vla*

*S*

Cum\_ I - saac im - mo - la - - tur, a - gnus Pas - chae

*A*

Cum\_ I - saac im - mo - la - - tur, a - gnus Pas - chae

*T*

Cum\_ I - saac im - mo - la - - tur, a - gnus Pas - chae

*B*

Cum\_ I - saac im - mo - la - - tur, a - gnus Pas - chae

*org*  
*vlc*  
*b*

1 3 5 - 6 5 5 4 # 3

10

First system of musical notation, measures 10-18. It features a vocal line in the upper staff and piano accompaniment in the lower staff.

Second system of musical notation, measures 19-20. It features piano accompaniment in the lower staff.

Third system of musical notation, measures 21-29. It features a vocal line in the upper staff and piano accompaniment in the lower staff.

de - pu - ta - tur, da - tur man - na pa - tri - bus, da - tur man - na pa - tri - bus.

Fourth system of musical notation, measures 30-38. It features a vocal line in the upper staff and piano accompaniment in the lower staff.

de - pu - ta - tur, da - tur man - na pa - tri - bus, da - tur man - na pa - tri - bus.

Fifth system of musical notation, measures 39-47. It features a vocal line in the upper staff and piano accompaniment in the lower staff.

de - pu - ta - tur, da - tur man - na pa - tri - bus, da - tur man - na pa - tri - bus.

Sixth system of musical notation, measures 48-56. It features a vocal line in the upper staff and piano accompaniment in the lower staff.

de - pu - ta - tur, da - tur man - na pa - tri - bus, da - tur man - na pa - tri - bus.

Seventh system of musical notation, measures 57-65. It features a vocal line in the upper staff and piano accompaniment in the lower staff.

Eighth system of musical notation, measures 66-74. It features piano accompaniment in the lower staff.

6 5 4 # 6 4 2 6 6 6 4 7 b7 6 b5 b6 6 6 6 4 5 3

## Bone Pastor, panis vere

*Adagio*

*fl*

*cl*  
1, 2

*cor*  
1, 2

1  
*vl*

2

*vla*

*S*  
Je - su, no - stri mi - se - re - - re, tu nos pa - sce, nos tu - e - re,

*A*  
Je - su, no - stri mi - se - re - - re, tu nos pa - sce, nos tu - e - re,

*T*  
Je - su, no - stri mi - se - re - - re, tu nos pa - sce, nos tu - e - re,

*B*  
Je - su, no - stri mi - se - re - - re, tu nos pa - sce, nos tu - e - re,

*org*  
*vlc*  
*b*

1 3 5 - 6 5 5 4 # 3 6 5 4 #

13

tu nos bo - na\_ fac vi - de - re in ter - ra vi - ven - ti - um, in ter - ra vi - ven - ti - um.

tu nos bo - na fac vi - de - re in\_ ter - ra vi - ven - ti - um, in ter - ra vi - ven - ti - um.

tu nos bo - na\_ fac vi - de - re in ter - ra vi - ven - ti - um, in\_ ter - ra vi - ven - ti - um.

tu nos bo - na\_ fac vi - de - re in\_ ter - ra vi - ven - ti - um, in\_ ter - ra vi - ven - ti - um.

6 4 6 8 3 6 3 6 6 5 6 6 6 7 b7 6 b6 6 6 6 5  
5 2 6 6 5 4 3 6 6 4 7 b5 b5 4 3