

# Eybler. Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Te summe Jesu**  
HerEy 49

Gradual (de SS. Nomine Jesu et de Tempore)

*S, A, T, B (coro), 2 ob, 2 fag, 2 clno (D), timp (D-A), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*



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# Critical Report

## Abbreviations

|             |             |
|-------------|-------------|
| <b>A</b>    | alto        |
| <b>B</b>    | bass        |
| <b>b</b>    | basses      |
| <b>clno</b> | clarion     |
| <b>fag</b>  | bassoon     |
| <b>ob</b>   | oboe        |
| <b>org</b>  | organ       |
| <b>S</b>    | soprano     |
| <b>T</b>    | tenor       |
| <b>timp</b> | timpani     |
| <b>vl</b>   | violin      |
| <b>vla</b>  | viola       |
| <b>vlc</b>  | violoncello |

## Sources

|           |                  |                                         |
|-----------|------------------|-----------------------------------------|
| <b>A1</b> | <i>Library</i>   | A-Ws                                    |
|           | <i>Shelfmark</i> | 569 (2)                                 |
|           | <i>Category</i>  | autograph manuscript (principal source) |
|           | <i>Date</i>      | 1809                                    |
|           | <i>RISM ID</i>   | not available                           |
|           | <i>License</i>   | public domain                           |
|           | <i>URL</i>       | none                                    |
|           | <i>Notes</i>     | full score; 16 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:

| <i>Bar</i> | <i>Staff</i> | <i>Description</i>                                                                                                                               |
|------------|--------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| –          | –            | This work is a revised version of the second movement of <i>Hæc est dies</i> (HerEy 89). See the critical report of the latter work for details. |

## Lyrics

Te summe Jesu fontem amoris  
beati coelites adorent,  
et triumphali cantico laudent  
per cuncta saecula.

## 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.

# 49 Te summe Jesu

**Allegro**

Oboe I, II

Fagotto I, II

Clarino I, II  
in D

Timpani  
in D-A

I  
Violino  
II

Viola

Soprano

Alto

Tenore

Basso

Organo,  
Violoncello  
e Bassi

The musical score is for the piece 'Te summe Jesu' in 3/4 time, marked 'Allegro'. The key signature has two sharps (F# and C#). The score includes parts for Oboe I, II; Fagotto I, II; Clarino I, II in D; Timpani in D-A; Violino I, II; Viola; Soprano; Alto; Tenore; Basso; and Organo, Violoncello, and Bassi. The vocal parts (Soprano, Alto, Tenore, Basso) sing the lyrics 'Te sum - me Je - - su fon - tem a -' in a 'Tutti' section. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking 'f' (forte) is used throughout the score.

4

mo - - ris be - a - ti coe - li - tes ad - o - -

mo - - ris be - a - ti coe - li - tes ad - o - -

8 mo - - ris be - a - ti coe - li - tes ad - o - -

mo - - ris be - a - ti coe - li - tes ad - o - -

7 6 2 - p Solo 7 6 4 3

8

**f**

**f**

**f**

**f**

**f**

rent, et tri - um - pha - - li can - ti - co

rent, et tri - um - pha - - li can - ti - co

8 rent, et tri - um - pha - - li can - ti - co

rent, et tri - um - pha - - li can - ti - co

**f** Tutti 6 6

12

lau - - dent per cun - cta, cun - cta sae - - cu -

lau - - dent per cun - cta, cun - cta sae - - cu -

8 lau - - dent per cun - cta, cun - cta sae - - cu -

lau - - dent per cun - cta, cun - cta sae - - cu -

6 6 6 6 4 [7] #

16

la, te sum - me Je - su

la, te sum - me Je - su

la, fon - tem a -

la, fon - tem a -

[5] # 6 4 7 # 6 4 [5] # 4 2

20

be - a - ti coe - li - tes ad - o -

be - a - ti coe - li - tes ad - o -

8 mo - - ris be - a - ti coe - li - tes ad - o -

mo - - ris be - a - ti coe - li - tes ad - o -

5/3 5/3 4/2 3/1 5 6

24

**System 1: Piano Introduction**

Treble staff:  $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Bass staff:  $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

**System 2: Empty staves**

**System 3: Piano Accompaniment**

Treble staff:  $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Middle staff:  $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Bass staff:  $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

**System 4: Vocal Parts**

Soprano: rent, et tri - um - pha - - li lau - dent

Alto: rent, et tri - um - pha - - li lau - dent

Tenor 1: rent, et tri - um - pha - - li lau - dent

Tenor 2: rent, et tri - um - pha - - li lau - dent

**System 5: Piano Accompaniment**

Bass staff:  $\text{f}$   $\text{f}$   $\text{f}$   $\text{f}$

Chord symbols:  $\sharp$   $\sharp$   $\frac{7}{2}$   $\flat 7 \sharp$

28

*f*

can - ti - co per cun - cta, cun - cta sae - - cu -

can - ti - co per cun - cta, cun - cta sae - - cu -

8 can - ti - co per cun - cta, cun - cta sae - - cu -

can - ti - co per cun - cta, cun - cta sae - - cu -

6/5 4 6 7# 6/5 6/4 [7]#

32

a 2

la.

la.

la.

la.

Solo

6

7

6

6

6

36

Te sum - me Je - - su fon - tem a -

Te sum - me Je - - su fon - tem a -

8 Te sum - me Je - - su fon - tem a -

Te sum - me Je - - su fon - tem a -

6  
4

5  
#

Tutti

40

The musical score for page 11, measures 40-43, is presented below. It features a piano introduction, vocal entries for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The lyrics are "mo - - ris be - a - ti coe - li - tes, be - a - ti".

**Measure 40:** Piano introduction with chords in both hands. Soprano and Alto enter with a half note, Tenor and Bass with a quarter note.

**Measure 41:** Piano accompaniment continues. Soprano and Alto have a half note, Tenor and Bass a quarter note.

**Measure 42:** Piano accompaniment continues. Soprano and Alto have a half note, Tenor and Bass a quarter note.

**Measure 43:** Piano accompaniment continues. Soprano and Alto have a half note, Tenor and Bass a quarter note.

**Lyrics:** mo - - ris be - a - ti coe - li - tes, be - a - ti

**Chord symbols:** [b]7, 6, 7 #

44

**Piano Accompaniment:**

- Measures 44-45: Rests.
- Measure 46: **f** (forte) chord in the right hand, moving to a half note in the left hand.
- Measure 47: **f** (forte) chord in the right hand, moving to a half note in the left hand.

**Vocal Parts:**

- Soprano:**
  - Measures 44-45: Rests.
  - Measure 46: **f** (forte) chord.
  - Measure 47: **f** (forte) chord.
- Alto:**
  - Measures 44-45: Rests.
  - Measure 46: **f** (forte) chord.
  - Measure 47: **f** (forte) chord.
- Tenor:**
  - Measures 44-45: Rests.
  - Measure 46: **f** (forte) chord.
  - Measure 47: **f** (forte) chord.
- Bass:**
  - Measures 44-45: Rests.
  - Measure 46: **f** (forte) chord.
  - Measure 47: **f** (forte) chord.

**Lyrics:**

coe - li - tes ad - o - rent, et lau - dent

6

48

*f*

can - ti - co tri - - um - pha - - li per cun - cta,

can - ti - co tri - - um - pha - - li per cun - cta,

can - ti - co tri - - um - pha - - li per cun - cta,

can - ti - co tri - - um - pha - - li per cun - cta,

6 [6] [5]

52

cun - cta sae - cu - la, tri - um -

cun - cta sae - cu - la, tri - um - pha -

cun - cta sae - cu - la, tri - um -

cun - cta sae - cu - la, tri - um - pha -

7 6 6 6 6 6

6 4 3

56

pha - li can - ti - co lau - dent.

li lau - dent, can - ti - co lau - dent.

pha - li can - ti - co lau - dent.

li lau - dent, can - ti - co lau - dent.

[6] Solo

60

The musical score for page 16, measures 60-63, is presented below. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics in Latin.

**Piano Accompaniment:**

- Measures 60-63:** The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some sixteenth-note patterns.

**Vocal Parts:**

- Measures 60-63:** The vocal parts enter in measure 60 with the lyrics "Te sum - me Je - - su fon - tem a -". The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts provide harmonic support.

**Lyrics:**

Te sum - me Je - - su fon - tem a -

**Performance Markings:**

- Measures 60-63:** The piano part includes a *fp* (fortissimo) marking in measure 60.
- Measures 60-63:** The vocal parts include a *8va* marking in measure 60, indicating an octave shift for the Soprano and Alto parts.
- Measures 60-63:** The piano part includes a *Tutti* marking in measure 60, indicating a change in dynamics and tempo.

64

mo - ris be - a - ti coe - li - tes ad - o -

mo - ris be - a - ti coe - li - tes ad - o -

mo - ris be - a - ti coe - li - tes ad - o -

mo - ris be - a - ti coe - li - tes ad - o -

7 8 9 8 p 9 6 -  
2 3 4 3 [6] 4 3 5

68

*f*

rent, et tri - um - pha - - li can - ti - co

*f*

rent, et tri - um - pha - - li can - ti - co

*f*

rent, et tri - um - pha - - li can - ti - co

*f*

rent, et tri - um - pha - - li can - ti - co

*f*

$\frac{4}{2}$

72

The musical score for page 19 begins at measure 72. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The key signature is D major (two sharps). The piano part consists of a right hand with eighth-note patterns and a left hand with a more active bass line. The vocal parts enter in measure 72 with the lyrics 'lau - dent per cun - cta, cun - cta sae - - cu -'. The lyrics are repeated across the four vocal parts. The score ends with a double bar line at measure 75.

lau - dent per cun - cta, cun - cta sae - - cu -

lau - dent per cun - cta, cun - cta sae - - cu -

lau - dent per cun - cta, cun - cta sae - - cu -

lau - dent per cun - cta, cun - cta sae - - cu -

6 6 6 6 6 6 7 [3]

76

la, te sum - me Je - - su

la, te sum - me Je - - su

8 la, ad - o - rent

la, ad - o - rent

7 6 7

80

et tri - um - pha - - li can - ti - co

et tri - um - pha - - li can - ti - co

coe - li - tes et tri - um - pha - - li can - ti - co

coe - li - tes et tri - um - pha - - li can - ti - co

4/2 6 4/2

84

lau - - dent per cun - cta, cun - cta sae - - cu -

lau - - dent per cun - cta, cun - cta sae - - cu -

8 lau - - dent per cun - cta, cun - cta sae - - cu -

lau - - dent per cun - cta, cun - cta sae - - cu -

6 7 6 4 4 2 6 6 6 4 [7] #

88

la, tri - um - pha - li can - ti - co

la, tri - um - pha - li can - ti - co

la, tri - um - pha - li lau - dent, can - ti - co

la, tri - um - pha - li lau - dent, can - ti - co

6 7 8 6 7  
4 2 3 4 2

92

lau - dent, te sum - me Je - - su fon - tem a -

lau - dent, te sum - me Je - - su fon - tem a -

lau - dent, te sum - me Je - - su fon - tem a -

lau - dent, te sum - me Je - - su fon - tem a -

8 3      6 4      [5] #

96

mo - - ris be - a - ti coe - li - tes ad - o - -

mo - - ris be - a - ti coe - li - tes ad - o - -

mo - - ris be - a - ti coe - li - tes ad - o - -

mo - - ris be - a - ti coe - li - tes ad - o - -

9 8 2 6

4 3

100

rent, et tri - um - pha - - li can - ti - co

rent, et tri - um - pha - - li can - ti - co

rent, et tri - um - pha - - li can - ti - co

rent, et tri - um - pha - - li can - ti - co

6 6  $\frac{4}{2}$  [b]6 6

104

The musical score is for a piece in D major (two sharps) and 4/4 time. It begins with a piano introduction consisting of four measures. The piano part features a complex texture with sixteenth-note runs in the right hand and a more rhythmic bass line. The vocal parts enter in the fifth measure with the lyrics 'lau - dent per cun - cta, cun - cta sae - - cu -'. The Soprano, Alto, and Tenor parts have a melodic line, while the Bass part has a more rhythmic line. The basso continuo line follows the vocal parts. The score ends with a double bar line and a key signature change to D major (two sharps).

lau - dent per cun - cta, cun - cta sae - - cu -

lau - dent per cun - cta, cun - cta sae - - cu -

lau - dent per cun - cta, cun - cta sae - - cu -

lau - dent per cun - cta, cun - cta sae - - cu -

unisono

6

6

6

[7]

