

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Tua est potentia**

HerEy 50

Gradual (de tempore)

*S, A, T, B (coro), 2 cl (B $\flat$ ), 2 fag,  
2 clno (E $\flat$ ), [2 trb], timp (E $\flat$ -B $\flat$ ), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*



Edition Esser-Skala · Koppl, Austria · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.  
Front matter typeset with Source Sans and Fredericka the Great.

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)  
v2024.06.0, 2024-06-28 (*dba68e568b34e9ba17e59f6c8bb236980a7a6ea0*)



# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>cl</b>	clarinet
<b>clno</b>	clarion
<b>fag</b>	bassoon
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>trb</b>	trombone
<b>vl</b>	violin
<b>vla</b>	viola
<b>vlc</b>	violoncello

## Sources


<b>A1</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/9
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1822-01
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 11 pages
<b>C1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2144
	<i>Category</i>	print
	<i>Date</i>	1826
	<i>RISM ID</i>	991018078
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14328864">https://data.onb.ac.at/rec/AC14328864</a>
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 4792
<b>C2</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	F4.Baden.90

<i>Category</i>	print
<i>Date</i>	1826
<i>RISM ID</i>	654000103
<i>License</i>	public domain
<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14328853">https://data.onb.ac.at/rec/AC14328853</a>
<i>Notes</i>	17 parts (S, A, T, B, cl 1, cl 2, fag 1/2, clno 1 and 2 on one sheet, trb 1 and 2 on one sheet, timp, vl 1, vl 2, vla, vlc/b, org); Tobias Haslinger, Wien, plate number 4795

## 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>
–	trb	Trombones are only included in <b>C1</b> and <b>C2</b> .
2ff	vl, vla, org	In bars 2, 3, 6, and 30, all sources show the rhythm  . Here, the $\text{♩}$ has been emended to a $\text{♩}$ in order to yield a plausible rhythm.
25	T	The 3rd $\text{♩}$ was originally $\text{♭♭4}$ in <b>A1</b> , but has been corrected (likely by later hand) to $\text{f}^4$ , since the original note would lead to parallel fifths with A. Nevertheless, $\text{♭♭4}$ still appears in <b>C1</b> and <b>C2</b> .
28	trb 1	2nd $\text{♩}$ in <b>C2</b> : $\text{♯}$

## 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; the staff of the Austrian National Library and the Vienna City Library for support; and Dr. Reinhold Kainhofer for his previous work on the Eybler Edition.

## Lyrics

Tua est potentia, tuum regnum, Domine,  
tu es super omnes gentes.  
Da pacem, Domine, in diebus nostris.  
(1 Chronicles 29:11)

# 50 Tua est potentia

Andante maestoso

*Clarinetto I, II in B $\flat$*   
a 2  
f ten. ten. ten.

*Fagotto I, II*  
a 2  
f ten. ten. ten.

*Clarino I, II in E $\flat$*   
a 2  
f ten. ten. ten.

*Trombone I*  
f ten. ten. ten.

*Trombone II*  
f ten. ten. ten.

*Timpani in E $\flat$ -B $\flat$*   
f

*Violino I*  
f ten. ten. ten. 3

*Violino II*  
f ten. ten. ten. 3

*Viola*  
f ten. ten. ten.

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo, Violoncello e Bassi*  
f Solo ten. ten. ten.

**f Tutti**

**f Tutti**

**f Tutti**

**f Tutti**

Tutti  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$

6

tu es su - per o - mnes, o - mnes gen - tes.

tu es su - per o - mnes, o - mnes gen - tes.

tu es su - per o - mnes, o - mnes gen - tes.

tu es su - per o - mnes, o - mnes gen - tes.

3

4  
2

6

Solo p

**p**  
Da pa-cem, Do - mi-ne, Do - mi - ne, in di - e - bus

**p**  
Da pa-cem, Do - mi-ne, Do - mi - ne, in di - e - bus

**p**  
Da pa-cem, Do - mi-ne, Do - mi - ne, in di - e - bus

**p**  
Da pa-cem, Do - mi-ne, Do - mi - ne, in di - e - bus



12

*p* *cresc.* *f*

*f*

*cresc.* *f*

no - stris, pa - cem, pa - cem, Do - mi - ne, in di - e - bus no -

*cresc.* *f*

no - stris, pa - cem, pa - cem, Do - mi - ne, in di - e - bus no -

*cresc.* *f*

no - stris, pa - cem, pa - cem, Do - mi - ne, in di - e - bus no -

*cresc.* *f*

no - stris, pa - cem, pa - cem, Do - mi - ne, in di - e - bus no -

*cresc.* *f*

*cresc.* *f*

16

The first system consists of two staves. The upper staff is a vocal line in G major (one flat) with a treble clef. It contains three measures of music. The lower staff is a piano accompaniment in bass clef, also in G major, with a 3/4 time signature. It features a bass line with some rests and chords.

The second system consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing three measures of music. The lower staff is a piano accompaniment in bass clef, also in G major, with a 3/4 time signature. It features a bass line with some rests and chords.

The third system consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing three measures of music. The lower staff is a piano accompaniment in bass clef, also in G major, with a 3/4 time signature. It features a bass line with some rests and chords.

The fourth system consists of three staves. The upper two staves are piano accompaniment in G major with a treble clef, featuring a complex, flowing melodic line. The lower staff is a piano accompaniment in G major with a bass clef, featuring a steady bass line.

The fifth system consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing three measures of music with the lyrics: "stris, pa - - cem, pa - - cem, da pa-cem in di -". The lower staff is a piano accompaniment in G major with a bass clef, containing three measures of music.

The sixth system consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing three measures of music with the lyrics: "stris, pa - - cem, pa - - cem in di -". The lower staff is a piano accompaniment in G major with a bass clef, containing three measures of music.

The seventh system consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing three measures of music with the lyrics: "stris, pa - - cem, pa - - cem, da pa-cem in di -". The lower staff is a piano accompaniment in G major with a bass clef, containing three measures of music.

The eighth system consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing three measures of music with the lyrics: "stris, pa - - cem, pa - - cem, da pa - cem". The lower staff is a piano accompaniment in G major with a bass clef, containing three measures of music.

The ninth system consists of two staves. The upper staff is a piano accompaniment in G major with a treble clef, containing three measures of music. The lower staff is a piano accompaniment in G major with a bass clef, containing three measures of music. Below the bass staff, the word "Tutti" is written, followed by figured bass notation: 7, 6/4, 7, 6/4, 7, [b]6/4, b7, 6/4, 3, b4, 6, b6.

19

Musical notation for the first system, including a vocal line and piano accompaniment.

Musical notation for the second system, including a vocal line and piano accompaniment.

Musical notation for the third system, including a vocal line and piano accompaniment.

e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -

e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -

e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -

in di - e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -

6 5 6 - ♯ [♯]3 3 3 ♯ 7 ♯

Musical notation for the fourth system, including a vocal line and piano accompaniment with lyrics.

22

a, tu - um re - gnum, Do - mi - ne, tu - - -

a, tu - um re - gnum, Do - mi - ne, tu - - -

a, tu - um re - gnum, Do - mi - ne, tu - - -

a, tu - um re - gnum, Do - mi - ne, tu - - -

4 6 | 4 6 7 | 4

24

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support. The word 'fz' (forzando) is written below the piano accompaniment in the third measure.

Second system of musical notation. It features a vocal line and piano accompaniment. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more straightforward bass line. The word 'fz' is written below the piano accompaniment in the third measure.

Third system of musical notation. This system is dominated by a dense piano accompaniment with intricate sixteenth-note patterns in both hands. The vocal line is present but less prominent due to the complexity of the piano part.

um, tu es su - per o - mnes gen - tes, tu es

um, tu es su - per o - mnes gen - tes, tu es

um, tu es su - per o - mnes gen - tes, tu es

um, tu es su - per o - mnes gen - tes, tu es

7 5 6 7 6 4

Fourth system of musical notation. It contains four vocal staves and a piano accompaniment. Each vocal staff has the lyrics 'um, tu es su - per o - mnes gen - tes, tu es' written below it. The piano accompaniment continues with a similar rhythmic pattern. At the bottom of the system, there are fingerings: 7, 5, 6, 7, 6, 4.

27 *tr* a 2

ten. ten. ten.  
ten. ten. ten.  
ten. ten. ten.

a 2

ten. ten. ten.  
ten. ten. ten.  
ten. ten. ten.

ten. ten. ten.  
ten. ten. ten.  
ten. ten. ten.

su - per o - mnes gen - - tes.  
su - per o - mnes gen - - tes.  
su - per o - mnes gen - - tes.  
su - per o - mnes gen - - tes.

6 46 8 6 6 4 [5] 4 Solo ten. ten. ten.

30

cl 1  
p <

fag 1  
p <

fp

fp

fp

p

Da pa - cem,

p

Da pa - cem,

p

Da pa - cem,

p

Da pa - cem,

pizz.

fp

$\frac{b7}{4} = 2 - \frac{6}{4}$

33

The first system of music consists of two staves. The upper staff is a vocal line in G major (one flat) with a treble clef. It begins with a quarter rest, followed by a quarter note G, a quarter rest, and a quarter note A. The second measure contains a complex rhythmic pattern of eighth and sixteenth notes. The lower staff is a piano accompaniment in G major with a bass clef, featuring a similar rhythmic pattern of eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing four measures of whole rests. The lower staff is a piano accompaniment in G major with a bass clef, also containing four measures of whole rests.

The third system of music consists of two staves. The upper staff is a vocal line in G major with a treble clef, containing four measures of whole rests. The lower staff is a piano accompaniment in G major with a bass clef, also containing four measures of whole rests.

The fourth system of music consists of three staves. The upper staff is a vocal line in G major with a treble clef. The middle and lower staves are piano accompaniment in G major with a bass clef. The music features a steady eighth-note accompaniment in the piano parts and a vocal line with eighth and sixteenth notes.

Do - mine, Do - mi - ne, in di - e - bus no - stris, pa - cem, pa -

Do - mine, Do - mi - ne, in di - e - bus no - stris, pa - cem, pa -

Do - mine, Do - mi - ne, in di - e - bus no - stris, pa - cem, pa -

Do - mine, Do - mi - ne, in di - e - bus no - stris, pa - cem, pa -

The fifth system of music consists of two staves. The upper staff is a piano accompaniment in G major with a bass clef, featuring a steady eighth-note accompaniment. The lower staff is a piano accompaniment in G major with a bass clef, also featuring a steady eighth-note accompaniment.



37

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*f*

*f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

cem, Do - mi - ne, in di - e - bus no - - stris, pa -

cem, Do - mi - ne, in di - e - bus no - - stris, pa - - cem,

cem, Do - mi - ne, in di - e - bus no - - stris, pa -

cem, Do - mi - ne, in di - e - bus no - - stris, pa - - cem,

*arco*

*cresc.* *f*

6 6 2 6 6  $\frac{9}{4}$  6] Tutti 5 7  $\frac{6}{4}$

40

- cem, pa - - cem in di - e - bus, in di - e - bus

pa - - cem, da pa-cem in di - e - bus, in di - e - bus

- cem, pa - - cem in di - e - bus, in di - e - bus

pa - - cem, da pa - cem, da pa - cem in di - e - bus

7 6 7 6 7 6 10 6 10 10 10 6 6 5 46 5 -  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

43

*sfp* *fzp* *fzp* *fzp*

*p* *tr* *tr* *p* *pizz.*

*p*

no - stris, pa - cem, da pa - cem, Do - mi-ne, in di - e - bus

*p*

no - stris, pa - cem, da pa - cem, Do - mi-ne, in di - e - bus

*p*

no - stris, pa - cem, da pa - cem, Do - mi-ne, in di - e - bus

*p*

no - stris, pa - cem, da pa - cem, Do - mi-ne, in di - e - bus

*pizz.*

*p* Solo [7]

6  
5

46.

no - stris, pa - - cem. Tu - a est po - ten - ti - a,  
 no - stris, pa - - cem. Tu - a est po - ten - ti - a,  
 no - stris, pa - - cem. Tu - a est po - ten - ti - a,  
 no - stris, pa - - cem. Tu - a est po - ten - ti - a,

6 7

arco  
 f Tutti

49

**fz**

tu - - a, tu - um re-gnum, Do - mi-ne, **fz** tu - - um,

**fz**

tu - - a, tu - um re-gnum, Do - mi-ne, **fz** tu - - um,

**fz**

tu - - a, tu - um re-gnum, Do - mi-ne, **fz** tu - - um,

**fz**

tu - - a, tu - um re-gnum, Do - mi-ne, **fz** tu - - um,

b7]  $\frac{6}{4}$

52

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

tu es su - per o - mnes gen - tes, tu es su - per o - mnes

*fz*

tu es su - per o - mnes gen - tes, tu es su - per o - mnes

*fz*

tu es su - per o - mnes gen - tes, tu es su - per o - mnes

*fz*

tu es su - per o - mnes gen - tes, tu es su - per o - mnes

6    ♭6    6    ♭5    6    5    6    ♯4

55

ff  
ff  
ff

ff  
ff  
ff

ff  
ff  
ff

ff  
ff  
ff

ff  
gen - tes, su - per o - mnes, su - per o-mnes.

ff  
gen - tes, su - per o - mnes.

ff  
gen - tes, su - per o - mnes, su - per o-mnes.

ff  
gen - tes, su - per o - mnes, su - per o - mnes.

ff  
6/4 5/3