

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Tui sunt coeli
HerEy 78

Offertorium (Nativitas Domini)

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

edited by Wolfgang Esser-Skala

Full score



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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
cl	clarinet
clno	clarion
cor	horn
fag	bassoon
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola
vlc	violoncello

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 735/14
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1827
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 16 pages
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2145
	<i>Category</i>	print
	<i>Date</i>	1829
	<i>RISM ID</i>	991018079
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328867
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 5245
C2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	MS69264-4°/4

<i>Category</i>	print
<i>Date</i>	1829
<i>RISM ID</i>	654000118
<i>License</i>	public domain
<i>URL</i>	https://data.onb.ac.at/rec/AC09306797
<i>Notes</i>	18 parts (S, A, T, B, cl 1, cl 2, fag 1, fag 2, cor 1, cor 2, clno 1, clno 2, timp, vl 1, vl 2, vla, vlc/b, org); Tobias Haslinger, Wien, plate number 5248

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>
45	vl 2	3rd ♯ in A1 , C1 , and C2 : b'4
102	fag 1	1st ♯ in C2 : b4
107	fag 1	1st to 5th ♯ in C2 : B \flat 2–B \flat '8
120	cl 2	3rd ♯ in C2 : c''4

Acknowledgements

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Lyrics

Tui sunt coeli, et tua est terra:
 Orbem terrarum, et plenitudinem eius tu fundasti:
 Iustitia et iudicium praeparatio sedis tuae.
 (Psalms 89(88):12,15)

78 Tui sunt coeli

Andante maestoso

Clarinetto I, II
in C

Fagotto I, II

Corno I, II
in C

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,
Violoncello
e Bassi

5

fz fz fz fz

fz fz fz fz

fz fz fz fz

fz fz fz fz

fz fz fz fz

fz fz fz fz

9

fz fz fz fz fz

fz fz fz fz fz

fz

tr fz

fz fz fz fz fz

fz fz fz fz fz

fz

fz

tr

fz

f Tutti Tu - i sunt

f Tutti Tu - i sunt

f Tutti Tu - i sunt

f Tutti Tu - i sunt

6 2 6]

45

14

fz
fz
fz

fz
fz
3

fz
tr
fz
tr
fz
fz

coe - li, et tu - a est ter - ra: Or - bem ter - ra - rum,

coe - li, et tu - a est ter - ra: Or - bem ter - ra - rum,

8
coe - li, et tu - a est ter - ra: Or - bem ter - ra - rum,

coe - li, et tu - a est ter - ra: Or - bem ter - ra - rum,

fz Tutti fz
4/2
6

19

fz fz fz fz

fz fz fz fz

fz

fz fz

et ple-ni - tu - di-nem e - ius tu fun - da - sti,

et ple-ni - tu - di-nem e - ius tu fun - da - sti,

et ple-ni - tu - di-nem e - ius tu fun - da - sti,

et ple-ni - tu - di-nem e - ius tu fun - da - sti,

fz fz

[6] 2 [6]

23

fz

fz

fz

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

fz

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

fz

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

fz

tu fun - da - sti. Tu - i sunt coe - li, et tu - a est

32

fz
e - ius tu fun - da - sti. Tu - i sunt

fz
e - ius tu fun - da - sti. Tu - i sunt

fz
e - ius tu fun - da - sti. Tu - i sunt

fz
e - ius tu fun - da - sti. Tu - i sunt

5 6 6 # - 6 6

36

coe - li, et tu - a est ter - ra: Or - bem ter -

coe - li, et tu - a est ter - ra: Or - bem ter -

coe - li, et tu - a est ter - ra: Or - - - bem ter -

coe - li, et tu - a est ter - ra: Or - bem ter -

- 6 6 # 6 9 3

40

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

6/5 6/5 6/5 6/7

44

tu, tu fun - da - - sti: Iu - sti - ti - a et iu - di - cium praepa -
 tu, tu fun - da - - sti: Iu - sti - ti - a et iu - di - cium praepa -
 tu, tu fun - da - - sti: Iu - sti - ti - a et iu - di - cium praepa -
 tu, tu fun - da - - sti: Iu - sti - ti - a et iu - di - cium praepa -

5 6 6 5
4 4 #

49

Instrumental Introduction:

- Measures 49-52: Chords in the right hand and bass line.
- Measure 53: **f** (forte) dynamic.
- Measure 54: **f** dynamic, *a 2* (second ending).
- Measure 55: **fz** (forzando) dynamic, *tr* (trill) ornament.

Vocal Entry (Measures 56-59):

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

Piano Accompaniment (Measures 56-59):

- Measures 56-57: **f** dynamic, *tr* ornament.
- Measures 58-59: **fz** dynamic, *tr* ornament.

Final Measure (Measure 60):

- f** dynamic, *tr* ornament, **fz** dynamic.
- f** *tasto solo* (fingered: 6, 3, 6, 6).

57

p *cresc.*
p *cresc.*
p *cresc.*

p *cresc.*
p *cresc.*

cresc.
cresc.
cresc.

tu - - - ae, prae - pa - ra - - ti - o *cresc.*
tu - - - ae, prae - pa - ra - - ti - o *cresc.*
tu - - - ae, prae - pa - ra - - ti - o *cresc.*
tu - - - ae, prae - pa - ra - - ti - o *cresc.*

cresc.

8 ————— *b7* *b5* *4* *b5* *cresc.* *6* *6*
3 2 3 3 6

60

f **ff** **a 2**

f **ff**

f **ff**

f **ff**

f **ff**

f **ff**

f **ff**

f **ff**

se - - dis tu - - - ae.

se - - dis tu - - - ae.

se - - dis tu - - - ae.

se - - dis tu - - - ae.

f **ff** **Solo**

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

63

Tu - i sunt coe - li, et

Tu - i sunt coe - li, et

Tu - i sunt coe - li, et

Tu - i sunt coe - li, et

[6
5] #

81

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

8 ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

ter - ra: Or - bem ter - ra - rum, et ple - ni - tu - di - nem

6 6 4 2 6 6

85

fz

fz

fz

fz

fz

fz

e - ius tu fun - da - sti. Tu - i sunt

fz

e - ius tu fun - da - sti. Tu - i sunt

fz

e - ius tu fun - da - sti. Tu - i sunt

fz

e - ius tu fun - da - sti. Tu - i sunt

6

6 6

89

The first system of music consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts feature long, sustained notes with ties across measures, while the piano accompaniment provides a rhythmic and harmonic foundation.

The second system continues the vocal and piano parts from the first system. The vocal lines remain mostly static with ties, and the piano accompaniment continues its melodic and harmonic development.

The third system shows the continuation of the vocal and piano parts. The vocal staves have rests, and the piano accompaniment features a more active melodic line.

The fourth system features a more complex piano accompaniment with rapid sixteenth-note passages in both the right and left hands. The vocal parts have rests during this section.

coe - li, et tu - a est ter - ra: Or - - - bem ter -

The fifth system contains the first vocal entry with lyrics. The vocal staves show the beginning of the phrase, and the piano accompaniment provides accompaniment.

coe - li, et tu - a est ter - ra: Or - bem ter -

The sixth system contains the second vocal entry with lyrics. The vocal staves show the beginning of the phrase, and the piano accompaniment provides accompaniment.

coe - li, et tu - a est ter - ra: Or - bem ter -

The seventh system contains the third vocal entry with lyrics. The vocal staves show the beginning of the phrase, and the piano accompaniment provides accompaniment.

coe - li, et tu - a est ter - ra: Or - bem ter -

The eighth system contains the fourth vocal entry with lyrics. The vocal staves show the beginning of the phrase, and the piano accompaniment provides accompaniment.

The ninth system features a complex piano accompaniment with sixteenth-note patterns. The vocal parts have rests.

93

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

ra - rum, et ple - ni - tu - di - nem e - ius

6/5 6/5 6/5 6/4

102

a 2
ffz
a 2
ffz

tr
f
fz

tr
f
fz

tr
f
fz

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

con garbo

ra - ti - o se - dis tu - ae, iu - sti - ti - a et iu -

tr
f *tasto solo* *fz*

6 3 6 6

106

ffz
*
ffz
sfz
sfz
sfz

b^{tr}
fz
fz
fz
sfz dolce
sfz dolce
sfz

di - ci - um prae - pa - ra - ti - o se - - dis

di - ci - um prae - pa - ra - ti - o se - - dis

8 di - ci - um prae - pa - ra - ti - o se - - dis

di - ci - um prae - pa - ra - ti - o se - - dis

sfp
dolce

b^{tr}
fz
6
6
b⁴
b
sfz
Solo
b⁵ | b⁶ b | b⁵ b

110

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

b6
b4

b5
3

b5
b

45
-

b6
-

46
b5
b

tu - - - ae, prae - pa - ra - - ti - o

tu - - - ae, prae - pa - ra - - ti - o

tu - - - ae, prae - pa - ra - - ti - o

tu - - - ae, prae - pa - ra - - ti - o

113

f **ff**

mf **mf** **f** **f** **cresc.** **cresc.** **cresc.**

f **f** **cresc.**

f **ff** **f** **ff** **f** **ff**

f **ff**

se - - dis, se - - - - - dis,

f **ff**

se - - dis, se - - - - - dis,

f **ff**

se - - dis, se - - - - - dis,

f **ff**

se - - dis, se - - - - - dis,

f **Tutti** **ff**

$\frac{6}{4}$ $\frac{6}{5}$ $\frac{b6}{4}$

116

ff

ff

ff

tr

ff

se - - dis tu - - - - ae.

se - - dis tu - - - - ae.

se - - dis tu - - - - ae.

se - - dis tu - - - - ae.

$\frac{5}{4}$ $\frac{5}{3}$ Solo

