

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Fremit mare cum furore

HerEy 93

Offertorium (De Tempore)

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

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala · Koppl, Austria · 2024

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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
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola
vlc	violoncello

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	567 (4)
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1800-08
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 32 pages
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2525
	<i>Category</i>	print
	<i>Date</i>	1814
	<i>RISM ID</i>	991018067
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328843
	<i>Notes</i>	10 parts (S solo, S, A, T, B, cl solo, vl 1, vl 2, vla, vlc/b); Stamperia chimica sul Graben (Chemische Druckerey), Wien, plate number 2137
D1	<i>Library</i>	D-NATk

<i>Shelfmark</i>	NA/SP (E-22)
<i>Category</i>	manuscript not used for this edition
<i>Date</i>	1800-1830
<i>RISM ID</i>	455039871
<i>License</i>	public domain
<i>URL</i>	https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E22/
<i>Notes</i>	23 parts (S solo, S (2×), A (2×), T (2×), B (2×), ob 1, ob 2, cl, fag, clno 1, clno 2, b-trb, timp, vl 1(2×), vl 2, vla, vlc/b, 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:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	Articulations and dynamics are exclusively taken from A1 , since they are highly inconsistent in C1 .
10	vla	1st ♭ in C1 : d [♯] 2
55	vl 2	6th/last eighth Note in C1 : b _♭ 8
82	vl 1	1st ♭ in C1 : e _♭ " + c [♯] "4
83–167	–	There are two versions of the middle section: The first version (which likely represents the earlier one) comprises all (85) bars and a solo for vlc. The second version (probably created in 1814 when Eybler revised the work for print C1) omits bars 92–108 (here indicated by segnos) and contains a solo for cl. This is also the version reproduced in C1 and was likely considered as the final version by Eybler (cf. his autograph catalogue of works, where this work is listed as offertorium no. 5: "in der Mitte mit Soprano und Clarinetto Solo").
83	vlc	In A1 , a treble clef without transposition is used, so that vlc would sound one octave higher (i.e., starting with b").
92	org	bar in C1 : e _♭ 2.
142, 152	S	The upper voice is only written in A1 (in small font.)
163	cl	last ♯ in C1 : a'16
202–237	cl, fag	These parts may have been added at a later timepoint, since their ink is different, and they are labeled with pencil.
214	T	1st ♭ in C1 : g2
226	vl 2	1st ♯ in C1 : f [♯] 8
226	vla	1st ♯ in C1 : d'8
226	A	grace note added by editor

Acknowledgements

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Lyrics

Fremit mare cum furore
coelum undique obscuratur,
stridet fulmen cum terrore,
cor oppressum cruciatur.
Vivam adhuc sola spe.
Genus omne Deo creatum
nunc est triste, nunc beatum,
crescat ergo spes in me,
quid desperam? quid pavescam?

93 Fremit mare cum furore

Allegro con fuoco

Oboe I, II

Clarino I, II
in D

Timpani
in D-A

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,
Violoncello
e Bassi

This musical score is arranged in a system with a grand staff (piano) and a bass line. The piano part consists of five staves: a treble staff with a melodic line of eighth notes, and four lower staves (treble and bass clefs) providing harmonic support with chords and single notes. The bass line is on a single staff at the bottom, featuring a mix of quarter and eighth notes. The score is divided into four measures. The first measure contains a triplet of eighth notes in the piano treble staff and a bass note. The second measure continues the eighth-note pattern. The third measure features a wavy line in the piano treble staff, indicating a tremolo or vibrato effect. The fourth measure concludes with a final melodic phrase in the piano treble staff and a bass note. The key signature has one flat (B-flat) and one sharp (F-sharp), and the time signature is 8/8.

This musical score page features a piano accompaniment and a string section. The piano part is written in a grand staff (treble and bass clefs) and includes a complex melodic line in the right hand and a bass line in the left hand. The string section consists of five staves (three violins and two violas/violas). The score is divided into three measures. The first measure is marked with a '6' above the piano staff. The second measure includes a '46' and a '4/4' time signature change. The third measure is marked with a '6' above the piano staff. The piano part includes dynamic markings such as *fp* (fortissimo piano) and *tr* (trills) in the bass line. The string parts are mostly silent, indicated by horizontal lines with dashes.

This page contains a musical score for a piece, likely a piano introduction. The score is organized into several systems. The first system includes a treble clef staff with a key signature of one flat and a common time signature, starting with a measure number '9'. It contains a series of chords. The second system consists of three empty staves. The third system is a grand staff (treble and bass clefs) featuring a complex piano introduction with sixteenth-note runs and chords. The fourth system consists of three empty staves. The fifth system consists of three empty staves. The sixth system consists of three empty staves. The seventh system is a bass clef staff with a key signature of one flat, containing a bass line with notes and figured bass notation: ♭, 6, 6, ♭5, ♭6, 7, ♯.

12

The musical score consists of several systems. The first system includes a vocal line and a piano accompaniment. The piano part features rapid sixteenth-note passages in both hands, with dynamic markings of *sf* (sforzando). The vocal line has rests in the first two measures, followed by a melodic phrase. The second system continues the piano accompaniment with similar rhythmic patterns and *sf* markings. The third system shows the piano accompaniment with *sf* markings and a vocal line with rests. The fourth system features a vocal line with a melodic phrase and dynamic markings of *unisono* and *sf*. The fifth system continues the vocal line with *unisono* and *sf* markings. The sixth system shows the piano accompaniment with *sf* markings and a vocal line with rests. The seventh system features a vocal line with a melodic phrase and dynamic markings of *unisono* and *sf*. The eighth system continues the vocal line with *unisono* and *sf* markings.

15

f Tutti
Fremit ma - re cum fu -

f Tutti
Fremit ma - re cum fu -

f Tutti
Fremit ma - re cum fu -

f Tutti
Fremit ma - re cum fu -

unisono

Tutti
accompagnato

19

ro - re, fre-mit ma - re cum fu - ro - re,

ro - re, fre-mit ma - re cum fu - ro - re,

ro - re, fre-mit ma - re cum fu - ro - re,

ro - re, fre-mit ma - re cum fu - ro - re,

22

coe - lum un - di - que, un - di - que ob - scu -

coe - lum un - di - que, un - di - que ob - scu -

coe - lum un - di - que, un - di - que ob - scu -

coe - lum un - di - que, un - di - que ob - scu -

4 6 4/4

25

ra - tur, stri - - det ful - - men

ra - tur, stri - - det ful - - men

ra - tur, stri - - det ful - - men

ra - tur, stri - - det ful - - men

6 sf 6 sf 6/5 sf

28

sf **sf**

sf **sf** **sf** **sf** **sf** **sf**

sf **sf** **sf** **sf** **sf** **sf**

sf **sf** **sf** **sf**

sf **sf**

cum ter - - ro - re, fre - mit ma - re cum fu -

cum ter - - ro - re, fre - mit ma - re cum fu -

cum ter - - ro - re, fre - mit ma - re cum fu -

cum ter - - ro - re, fre - mit ma - re cum fu -

sf **sf** **sf** **sf** **sf** **sf**

b6 **7** **#** **unisono** **7**

31

ro - re, stri - det ful - men cum ter - ro - re,
 ro - re, stri - det ful - men cum ter - ro - re,
 ro - re, stri - det ful - men cum ter - ro - re,
 ro - re, stri - det ful - men cum ter - ro - re,

sf sf sf sf decresc.
 sf sf decresc.
 sf sf sf sf decresc.
 # unisono sf sf # sf # unisono decresc.

34

The musical score consists of several staves. At the top, there are three empty staves (two treble clefs and one bass clef). Below these is a grand staff with three staves (two treble clefs and one bass clef) containing piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) at the beginning of the first measure. Below the piano part are four vocal staves, each with a dynamic marking of *p* and the lyrics "cor op - pres - sum cru - ci - a - - -". The vocal lines are arranged in a four-part setting. At the bottom of the page is a single bass clef staff with a melodic line and a dynamic marking of *p*.

cor op - pres - sum cru - ci - a - - -

cor op - pres - sum cru - ci - a - - -

cor op - pres - sum cru - ci - a - - -

cor op - pres - sum cru - ci - a - - -

p

38

Three empty musical staves, two in treble clef and one in bass clef, with a key signature of one flat. Each staff contains a whole rest in every measure.

Piano accompaniment for three measures. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef and a key signature of one flat. The first measure contains chords. The second and third measures contain a continuous eighth-note accompaniment.

Vocal lines and piano accompaniment. The vocal parts (treble and bass clefs) have a key signature of one flat and lyrics consisting of dashes and the word "tur.". The piano accompaniment (treble and bass clefs) has a key signature of one flat and continues with eighth-note accompaniment.

Piano accompaniment for three measures. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef and a key signature of one flat. The first measure contains chords. The second and third measures contain a continuous eighth-note accompaniment.

41

The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with a piano section. The piano part features a melody in the right hand with a *dolce* marking and a rhythmic accompaniment in the left hand. The second system contains four empty staves. The third system features a solo section in the bass clef, marked *pizz.* (pizzicato), with the word *Solo* written below the staff. A fermata is placed over the final note of the solo section.

dolce

pizz.
Solo

45

The musical score is arranged in a grand staff format. It begins at measure 45. The upper staves (treble and bass clefs) are currently silent, indicated by horizontal lines. The piano accompaniment is shown in a grand staff with three staves: the top staff is the right hand with a complex melodic line featuring slurs and ties, and the bottom two staves are the left hand with a rhythmic accompaniment. The score concludes with a bass line and figured bass notation: $\frac{9}{4}$, $\frac{8}{3}$, 6, $\frac{6}{4}$, and $\frac{7}{[3]}$.

49

p
Vi - - vam, vi - - vam ad - huc so - la

p
Vi - - vam, vi - - vam ad - huc so - la

p
Vi - - vam, vi - - vam ad - huc so - la

p
Vi - - vam, vi - - vam ad - huc so - la

7

53

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

9 8
4 3

6

6 7
4 [3]

57

The musical score consists of several staves. The top three staves (treble, alto, and bass clefs) are initially empty, indicating rests for the vocalists. The piano introduction begins on the fourth staff, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The vocal parts enter on the fifth staff, with lyrics: "spe, vi - vam, vi - vam ad - huc so - la". This vocal line is repeated on the sixth, seventh, and eighth staves. The basso continuo line is on the ninth staff, starting with the instruction "arco" and followed by figured bass notation: 6, 6, 8 6, 6 4, 7 5.

spe, vi - vam, vi - vam ad - huc so - la

spe, vi - vam, vi - vam ad - huc so - la

spe, vi - vam, vi - vam ad - huc so - la

spe, vi - vam, vi - vam ad - huc so - la

arco 6 6 8 6 6 4 7 5

61

f
 cresc.
 f
 p
 cresc. cresc.
 f
 p
 cresc.
 f
 p
 spe, vi - vam so - la
 spe, vi - vam so - la
 spe, vi - vam so - la
 spe, vi - vam so - la
 cresc.
 5 8 40
 3 - 6 8
 f
 p
 7

65 *p*

p

cresc.

cresc.

cresc.

cresc.

spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

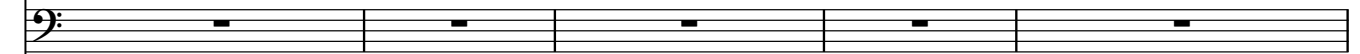
spe, vi - - vam, vi - - vam ad - huc so - la

spe, vi - - vam, vi - - vam ad - huc so - la

cresc.

$\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{7}{[3]}$

69 


p
spe, so - la spe, so - la spe.

p
spe, so - la spe, so - la spe.

p
spe, so - la spe, so - la spe.

p
spe, so - la spe, so - la spe.



74

The musical score consists of several systems of staves. The first system includes a vocal line (treble clef) and two empty staves (treble and bass clefs). The second system features a piano accompaniment with three staves (treble, middle, and bass clefs). The piano part includes trills (tr) and a complex rhythmic pattern with triplets and a quintuplet. The third system consists of four empty staves (two treble and two bass clefs). The fourth system includes a bass line (bass clef) with a complex rhythmic pattern and fingerings: 5, 6, 3, 3, 3, 3, 3, 3, 3, 3.

78 *Recitativo*

Quid despe-ram? Quid pa-ve-sciam?

P Solo

6 6 7
4 [3]

b7 -

Genus omne Deo creatum

83 *Larghetto*

cl (Bb) solo

vlc solo

1 *vl*

2 *vl*

vla

S

org b

p

p

p

p

p

p Solo

7 4 3 6 4 7 [5] [9 4] 8 3

87

4 2 6 [6] 6 6 4 5 3

91



p Solo
 Ge - nus o - mne De - o cre - a - tum nunc est

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

96

tri - ste, nunc be - a - tum, ge - nus

[6 6] 4 6

100

o - - mne De - - o cre - a - tum,

6 4 3 10 9 8 7 6 5 [5] 4

104

nunc est

6 4 [5] 4 [5] 2 - 3 [5] 4

108

tri - ste, nunc be - a - tum, cre - scat

6
4

7
4

6
3

[b5]
#

112

er - go spes in me, quid de - speram? quid pa-

sfp

sfp

sfp

sfp

6
4

7
4

b7
4
2

8
[3]

b7
4
2

116

8

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

vescam? cre - - scat, cre - - scat er - go spes in

8 [3] 6 $\flat 5$ *p* 6 4 7 4

120

8

me.

6 5 2 [7] 6 6 4 \flat

125



Ge - nus o - mne

[6] 6 5 7 6 3 4

130

De - o cre - a - tum nunc est tri - ste, nunc be -

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

135

a - tum,

5 2 6 6/5

139

nunc est tri - ste, nunc be -

2 6 6/5

143

a - tum, cre - scat er - - go spes in

6 $\begin{matrix} \flat 6 \\ \flat 5 \end{matrix}$ 6 $\begin{matrix} 6 \\ \flat 4 \end{matrix}$ 7 [3]

147

me, quid de-speram? quid pa - vescam? cre - - scat,

sfp *sfp* *sfp* *sfp* *cresc.*

$\begin{matrix} 7 \\ 4 \\ 2 \end{matrix}$ $\begin{matrix} 8 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ 4 \\ 2 \end{matrix}$ $\begin{matrix} 8 \\ 3 \end{matrix}$ *cresc.* $\begin{matrix} 6 \\ \flat 7 \end{matrix}$

151

cre - - scat er - go spes in me.

6 7 6 2

155

6 6 5 2 6

159

Musical score for measures 159-162. The score includes two vocal staves with melodic lines and trills, a piano accompaniment with a steady eighth-note pattern, and a bass line with chords and a melodic phrase. Dynamics include *pp* and *tr*. Chord symbols $b7$, $\frac{6}{4}$, and $\frac{7}{5}$ are present in the bass line.

163

Musical score for measures 163-166. The score includes two vocal staves with melodic lines and trills, a piano accompaniment with a steady eighth-note pattern, and a bass line with chords and a melodic phrase. Dynamics include *pp*.

171

f **sf** **sf**

f **sf** **sf** **sf** **sf**

f **sf** **sf** **sf** **sf**

f **sf** **sf** **sf** **sf**

f **sf** **sf** **unisono** **sf** **sf**

b_6 7 $\#$

177

f Tutti
 Fremit ma - re cum fu - ro - re, fre-mit

f Tutti
 Fremit ma - re cum fu - ro - re, fre-mit

f Tutti
 Fremit ma - re cum fu - ro - re, fre-mit

f Tutti
 Fremit ma - re cum fu - ro - re, fre-mit

unisono *Tutti*

181

ma - re cum fu - ro - re, coe - - lum

ma - re cum fu - ro - re, coe - - lum

ma - re cum fu - ro - re, coe - - lum

ma - re cum fu - ro - re, coe - - lum

184

Musical notation for the first system, consisting of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains two measures of whole notes: a B-flat in the first measure and a B in the second measure. The middle and bottom staves are bass clefs and contain whole rests for the first two measures.

Musical notation for the second system, consisting of two staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains three measures: a dotted quarter note B-flat, a quarter rest, a dotted quarter note B, a quarter rest, and a dotted quarter note B-flat, a quarter rest. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains three measures: a dotted quarter note B-flat with a trill, a quarter rest, a dotted quarter note B with a trill, a quarter rest, and a dotted quarter note B-flat with a trill, a quarter rest.

Musical notation for the third system, consisting of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature, featuring a complex melodic line with many sixteenth and thirty-second notes. The middle staff is a treble clef with a key signature of one flat and a common time signature, containing block chords. The bottom staff is a bass clef with a key signature of one flat and a common time signature, also containing block chords.

un - di - que, un - di - que ob - scu - ra - tur,

un - di - que, un - di - que ob - scu - ra - tur,

un - di - que, un - di - que ob - scu - ra - tur,

un - di - que, un - di - que ob - scu - ra - tur,

Musical notation for the bottom system, consisting of two staves. The top staff is a bass clef with a key signature of one flat and a common time signature. It contains three measures: a dotted quarter note B-flat, a quarter rest, a dotted quarter note B, a quarter rest, and a dotted quarter note B-flat, a quarter rest. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains three measures: a dotted quarter note B-flat, a quarter rest, a dotted quarter note B, a quarter rest, and a dotted quarter note B-flat, a quarter rest.

6

6

6

187

sf sf sf sf sf sf

sf sf sf sf sf sf

sf sf sf sf sf sf

stri - - det ful - - men cum ter - -

stri - - det ful - - men cum ter - -

stri - - det ful - - men cum ter - -

stri - - det ful - - men cum ter - -

sf 4/4 sf 6 sf 6/5 sf sf 6/6 sf 7/4

190

ro - re, fre - mit ma - re cum fu - ro - re,

ro - re, fre - mit ma - re cum fu - ro - re,

ro - re, fre - mit ma - re cum fu - ro - re,

ro - re, fre - mit ma - re cum fu - ro - re,

unisono sf sf # sf # unisono sf sf

193

stri - det ful - men cum ter - ro - re, cor op -

stri - det ful - men cum ter - ro - re, cor op -

stri - det ful - men cum ter - ro - re, cor op -

stri - det ful - men cum ter - ro - re, cor op -

197

pres - sum cru - ci - a - - - tur.

pres - sum cru - ci - a - - - tur.

pres - sum cru - ci - a - - - tur.

pres - sum cru - ci - a - - - tur.

201

The musical score is organized into several systems. The first system (measures 201-205) consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff contains mostly rests, with a key signature change to two sharps (F# and C#) in the third measure. The second system (measures 206-210) features a piano accompaniment. The left hand plays a continuous sixteenth-note pattern. The right hand has a melodic line starting with a half note, followed by eighth notes, and is marked with the instruction "dolce". The third system (measures 211-215) returns to the grand staff and bass clef staff, with rests and a key signature change to two sharps. The fourth system (measures 216-220) shows the piano accompaniment continuing. The fifth system (measures 221-225) features a solo line in the bass clef staff, marked "pizz." and "Solo", with a 7th fret marker. The piano accompaniment continues in the grand staff.

206

Violin I

Violin II

Viola

Piano

Double Bass

9
4

8
3

6

6
4

[5]
3

211

p
Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

p
Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

p
Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

p
Vi - vam, vi - vam ad - huc so - la spe, vi - vam,

216

vi - vam ad - huc so - la spe, vi - vam, vi - vam

vi - vam ad - huc so - la spe, vi - vam, vi - vam

vi - vam ad - huc so - la spe, vi - vam, vi - vam

vi - vam ad - huc so - la spe, vi - vam, vi - vam

6 6/4 [5] 3 arco 6 6

221

ad - huc so - la spe, vi - vam so - la

ad - huc so - la spe, vi - vam so - la

8 ad - huc so - la spe, vi - vam so - la

ad - huc so - la spe, vi - vam so - la

cresc. f p

8 6 7 # - 8 10 6 8 7

226

p *cresc.*

p *cresc.*

p *cresc.*

cresc. *p*

cresc. *p*

cresc.

spe, vi - vam, vi - vam ad - huc so - la spe,

spe, vi - vam, vi - vam ad - huc so - la spe,

spe, vi - vam, vi - vam ad - huc so - la spe,

spe, vi - vam, vi - vam ad - huc so - la spe,

cresc.

[9/4] [8/3] *cresc.* 6/4 7/[3]

231

The musical score consists of several systems. The first system shows three staves (treble, middle, and bass clefs) with rests. The second system shows a grand staff (treble and bass clefs) with piano accompaniment. The piano part includes dynamic markings: *p* at the beginning, *decresc.* in the middle, and *pp* at the end. The third system contains four vocal staves, each with the lyrics "so - la spe, so - la spe." and a dynamic marking of *p*. The fourth system shows the piano accompaniment for the vocal lines, with dynamic markings *p*, *decresc.*, and *pp*.