



Joseph Leopold Edler von
Eybler

Sacred music

General preface

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General preface

Joseph Leopold Edler von Eybler: Sacred Music (JLE:SM) is an edition project that will ultimately make all of Eybler's church music works available in modern editions.

Biography

Joseph Eybler was born on 8 February 1765 in Schwechat as the fifth of six children of the local choirmaster and school teacher. He received his first music lessons at an early age from his father, a childhood friend of Michael Haydn, and at the age of six he impressed the court official Joseph Seitz so much at a piano concert that he got him a place at the Vienna city seminary of St. Stephan. In this seminar he was taught singing, playing instruments and basso continuo. He also received composition lessons from Johann Georg Albrechtsberger from 1777 to 1779.

After the seminary was closed under Joseph II in 1782, Eybler began studying law, but soon had to give it up and earn his living as a musician. He received support from, among others, his distant relative Joseph Haydn, with whom he was friends and who recommended his compositions for publication. He also developed a close friendship with Mozart, who entrusted him with choir and soloist rehearsals for the opera *Così fan tutte*. However, the bad experiences there convinced Eybler to devote himself entirely to church and chamber music after his only opera *Das Zauberschwert* (1790). After Mozart's early death, Eybler was commissioned by his widow Constanze to complete the Requiem, but Eybler ultimately found himself unable to do so.

From 1792, Eybler succeeded Albrechtsberger as choir director of the Carmelites, and from 1794 to 1824 also at the Schottenstift. Through several house concerts for the imperial family, Eybler won the favor of Empress Maria Theresa, so that in 1801/1802 he was appointed imperial teacher of music and had to teach the archdukes and archduchesses. In 1803, he composed his double-choir *Requiem in C minor* on commission from the Empress. In 1804 he was appointed vice-court conductor under Antonio Salieri. In 1806, Eybler married the Empress's valet, Theresia Müller; one of their two children died at the age of two. The oratorio *Die vier letzten Dinge* was commissioned by the Emperor in 1810 (its libretto of which was originally intended for Joseph Haydn).

When Salieri became seriously ill in 1823, Eybler took over the direction of the court music. After Salieri's retirement, he was officially appointed the first court conductor on 6 June 1824, and thus led the court music ensemble, which consisted of around 50 orchestra musicians and choir singers. During a Mozart requiem in February 1833, Eybler suffered a stroke, which forced him to withdraw further and further from the court music. Eybler's elevation to the nobility, which had long been requested, finally took place in 1835. On 24 July 1846, Eybler passed away in the Schottenhof in Vienna and was buried in Außer-Währing, but his remains were later transferred to Schwechat.

Eybler's musical style, which shows a thorough knowledge of composition, is primarily influenced by courtly tradition and by the elder masters such as Mozart or the Haydn brothers. The vocal parts are relatively simple, but the orchestral parts are often technically demanding, with all instruments being given equal status. Eybler's work and talent were highly appreciated during his lifetime, which is reflected not least in numerous extremely positive recommendations, including from Haydn, Mozart and Albrechtsberger. Despite his great fame, Eybler was increasingly forgotten over time.

Scope

Eybler's sacred music comprises

- masses (HerEy 1–33)
- mass parts (HerEy 34–36)
- a requiem (HerEy 37)
- graduals (HerEy 38–75)
- offertories (HerEy 76–109)
- marian antiphons (HerEy 110–113)
- te deums (HerEy 114–120)
- miscellaneous works (HerEy 121–136)

Of these works, the following will not be edited:

- *Missa Sancti Alberti* (HerEy 6) – available from Carus
- *Missa Sancti Georgii* (HerEy 23) – available from Wolfgang G. Haas – Musikverlag Köln
- *Requiem* (HerEy 37) – available from Edition Kunzelmann
- *Ecce sacerdos* (HerEy 48) – a derivative of *Nocte surgentes* (HerEy 47) with different text
- *Cantate Domino* (HerEy 66) – wrong attribution, actually by Michael Haydn (MH 828)
- *Audite vocem magnam* (HerEy 82) – wrong attribution, actually by Antonio Salieri
- *Tremite mare* (HerEy 94) – spurious attribution, most likely identical to HerEy 93
- *Confitebor Domino* (HerEy 99) – spurious attribution
- *Domine Deus* (HerEy 101) – wrong attribution, actually by Michael Haydn (MH 827)
- *Alleluia* (HerEy 122) – second movement of *Quem tuus amor ebriat* (HerEy 38)
- *Asperges me* (HerEy 131) – likely a wrong attribution, and the single known source A-GÖ is currently (2024-08) undiscoverable
- *Miserere* (HerEy 134) – wrong attribution, actually by Georg Reutter der Jüngere (HofR 106/4)
- *Litaniae lauretanae* (HerEy 135) – likely a wrong attribution
- *Ad astra o mortales* (HerEy deest; A-Ws F26/6) – wrong attribution, actually by Johann Baptist Wanhal (WeiV 17b.28)

Sources

Most of Eybler's autographs are kept in the Schottenstift Abbey Archive; some can also be found in the Austrian National Library and in the Vienna City Library. The most important copies are the original performance materials of the Hofmusikkapelle (kept in the National Library). The following works were published during Eybler's lifetime by Tobias Haslinger:

<i>title</i>	<i>HerEy</i>	<i>year</i>	<i>plate number</i>		<i>notes</i>
			<i>full score</i>	<i>parts</i>	
Fremit mare	93	1814	–	2137	
Requiem	37	1825	4701	[4704]	parts never printed
Missa Sanctorum Apostolorum	15	1826	4791	4794	1. Messe
Tua est potentia	50	1826	4792	4795	1. Graduale
Domine si observaveris	88	1826	4793	4796	1. Offertorium
Missa Sancti Mauritii	4	1827	5011	5014	2. Messe
Sperate in Deo	41	1827	5012	5015	2. Graduale
Si consistant	86	1827	5013	5016	2. Offertorium
Missa Sancti Leopoldi	12	1827	5045	5048	3. Messe
Omnes de saba	40	1827	5046	5049	3. Graduale
Reges Tharsis	107	1827	5047	5050	3. Offertorium
Missa Sancti Ludovici	3	1829	5243	5246	4. Messe
Dies sanctificatus	61	1829	5244	5247	4. Graduale
Tui sunt coeli	78	1829	5245	5248	4. Offertorium
Missa Sancti Josephi/Rudolphi	17	1829	5427	5430	5. Messe
Benedicamus Patrem	55	1829	5428	5431	5. Graduale
Iubilare Deo	91	1829	5429	5432	5. Offertorium
Missa Sancti Raineri	20	1831	5559	5562	6. Messe
Non in multitudine	56	1831	5560	5563	6. Graduale
Timebunt gentes	87	1831	5561	5564	6. Offertorium
Missa coronationis Ferdinandi	5	1832	5740	5743	7. Messe
Domine Deus omnium creator	42	1832	5741	5744	7. Graduale
Magna et mirabilia	108	1832	5742	5745	7. Offertorium

Prior editions

- *Dies sanctificatus* (HerEy 61) and *Tui sunt coeli* (HerEy 78) edited by Karl Pfannhauser (Doblinger)
- *Iubilare Deo* (HerEy 91) edited by Felix Schroeder (Böhm & Sohn)
- *Omnes de Saba* (HerEy 40) and *Terra tremuit* (HerEy 85) edited by Rouland Carl (Böhm & Sohn)
- *Missa Sancti Alberti* (HerEy 6) edited by Armin Kircher (Carus)
- *Missa Sancti Georgii* (HerEy 23) edited by Paul Wißkirchen (Wolfgang G. Haas – Musikverlag Köln)
- *Requiem* (HerEy 37) edited by Franz Beyer (Edition Kunzelmann)
- three masses, as well as several graduals and offertories edited by Manfred Hößl (available at CPDL)
- *Omnes de Saba* (HerEy 40), *Sperate in Deo* (HerEy 41), *Domine Deus* (HerEy 42), *Tristes erant Apostoli* (HerEy 123), *Iste Confessor* (HerEy 124), and *Ecce quomodo moritur* (HerEy 125) edited by Reinhold Kainhofer (Edition Kainhofer)

Eybler's autograph catalogue of works

The Schottenstift Abbey archive holds an incomplete catalogue of works assembled by Eybler himself (siglum Cod. 707/1). This catalogue consists of two oblong bifolios, containing 16 staves per page.

- fol. 1: [above first staff, centered, in ink] Catalogo della musica sacra. [below: descriptions of Te Deums 1–7 and masses 1–11]
- fol. 2: [masses 12–16, offertories 1–13]
- fol. 3: [offertories 14–23]
- fol. 4: [graduals 1–16]
- fol. 5: [graduals 17–30, requiem, libera]
- fol. 6: [masses 17–21]
- fol. 7: [above first staff, in pencil] Unvollftändiger Catalog [in red pencil] 1
- fol. 8: [short masses 1–3]

These works descriptions are summarized below (incipits are omitted).

<i>HerEy</i>	<i>title</i>	<i>year</i>	<i>notes</i>	
<hr/>				
<i>Missæ</i>				
1	1	Sti Hermani	1781	
2	8	Sti Benonis	1797	
3	11	Sti Wolfgangi	1800	
4	29	Stæ Theresiæ	1802	
5	2	Sti Michaelis	1804	
6	30	Sti Francisci	1806	Nb doppelchörig.
7	17	Sti Josephi	1807	
8	22	Stæ Eleonoræ	1809	
9	13	Sti Ignatii	1816	
10	9	Sti Caroli	1817	[original name "Andreæ" crossed out]
11	28	Stæ Elisabethæ	1818	
12	18	Sti Maximiliani	1819	
13	12	Sti Leopoldi	1820	
14	14	Stæ Andreæ	1821	[original name "Caroli" crossed out]
15	5	Sti Ferdinandi	1822	
16	3	Sti Ludovici	1823	
17	15	SS: Apostolorum	1825	[above name: "Coronationis &"]
18	4	Sti Mauritii	1825	
19	19	Sti Rudolphi	1826	
20	32	Sti Antonii	1827	
21	10	Sti Joannis	1828	
<hr/>				
<i>Missæ breviores</i>				
1	31	Sti Theodori	1821	
2	23	Sti Georgii	1821	
3	16	Sti Clementis	1824	[original date 1825 corrected to 1824]
<hr/>				
<i>Requiem</i>				
	37	Requiem	1803	Nb Dies iræ ift doppelchörig
	37	Libera	1803	Nb 7 ftimmig mit Harmonie Begleitung.
<hr/>				
<i>Te Deum</i>				
1	118	Te Deum	1800	
2	120	Te Deum	1802	Nb auch 2 chörig mit vermehrter Infrumental Begleitung.

<i>HerEy</i>	<i>title</i>	<i>year</i>	<i>notes</i>	
3	117	Te Deum	1804	
4	114	Te Deum	1807	Nb doppelchörig
5	115	Te Deum	1814	Nb doppelchörig
6	119	Te Deum	[1819]	
7	116	Te Deum	1825	
<i>Offertoria</i>				
1	95	Lux est orta	1806	4 ftimmiger Canon Solo, mit Begleitung von 2 Chören. De Tempore.
2	85	Terra tremuit, & quievit	1797	de Resurrectione Domini
3	96	Ad te, o summa bonitas	1816	Tenore, & Clarinetto Concti con Coro Acc: de Tempore
4	100	O Maria Virgo pia	1815	4 ftimmiger Canon Solo, mit zuletzt Coro tutto, de B: V: M:
5	93	Fremit mare cum furore	1800	in der Mitte mit Soprano und Clarinetto Solo, de Tempore
6	104	Levavi in montes oculos meos	1802	per 2 Soprani Concti, e Coro ripieno, de Tempore
7	98	Ad te levavi animam meam	1804	Soprano Solo e Coro ripieno, de Tempore
8	107	Reges Tharsis [...]	1807	Tutti, de Epiphania Domini
9	43/86	Si consistant adversum me castra	1805	in der Mitte Solo Gefang mit 4 Männer Stimmen und Harmonie, de Tempore
10	97	Levavi in montes	1818	Bafso & Clarinetto Solo mit Coro Begleitung, de Tempore
11	92	Laus sit Deo, in excelsis	1794	Tutti, de Nativitate Domini, oder de Tempore [original date 1795 corrected to 1974; in pencil: "nicht vorhanden"]
12	106	Laudate pueri Dominum	1802	de Tempore
13	132	De profundis clamavi ad te	1803	de Tempore
14	90	Summe Deus	1818	Tenore, Violino & Violoncello Solo mit Coro Begleitung, de Tempore
15	38	Quem tuus amor ebriat	1797	Alto Solo, Alleluja mit Chor Begleitung, de Tempore
16	83	Surrexit vere tumolo Redemptor	1794	Bafso Solo, de Resurrectione Domini [in pencil: "nicht vorhanden"]
17	91	Jubilate Deo omnis terra	1820	Tutti, de Tempore
18	88	Domine si observaveris	1821	Soprano Solo mit Coro Begleitung, de Tempore
19	76	Nos populus tuus	1822	Tutti, de tempore
20	77	Jubilate Deo universa terra	1823	Tutti, e con tutti gli Stromenti, de Tempore
21	79	Confirma hoc Deus	1825	Tutti, in Festo Pentecostes ò de Spiritu Sancto
22	78	Tui sunt coeli	1827	Tutti, in Festo SS: Nativitatis D: N: J: C: in 3tia Mísa
23	108	Magna & mirabilia	1828	Tutti, de Tempore
<i>Gradualia</i>				
1	68	Exaltate Dominum [...]	1806	Nb doppelchörig, Tutti, de Tempore
2	70	Justus ut palma florebit	1807	Tutti, de Confessore
3	69	Iste est, qui ante Deum	1807	Tutti, de Confessore
4	53	Specie tua	1796	Tutti, de quævis Sancta
5	54	Christus factus est	1797	Tutti, in Cœna Domini
6	87	Timebunt gentes [...]	1817	Tutti de Tempore, Nb doppelchörig, Nb ift Offertorium
7	58	Victimæ paschali laudes [...]	1817	de Resurrectione Domini
8	121	Veni Sancte Spiritus	1818	de Festo Pentecostes
9	47	Nocte Surgentes	1800	Tutti, de Tempore
10	67	Magnificate Dominum meum	1802	Tutti con Clarino Concto, de Tempore
11	39	Cantate Domino	1804	Tutti, de Tempore
12	40	Omnes de Saba venient	1807	de Epiphania Domini
13	49	Te Summe Jesu	1809	Tutti, de SS: Nomine Jesu, aut de Tempore

<i>HerEy</i>	<i>title</i>	<i>year</i>	<i>notes</i>
14	46	Os Justi meditabitur sapientiam	1805 Tutti, de Confessore
15	65	Ave Maria, gratia plena	1819 Tutti, de B: V: M:
16	57	Alma Redemptoris Mater	1815 Tutti, de B: V: M: tempore, Adventus, & Nativitatis Domini
17	113	Salve Regina	1809 Tutti, de B: V: M:, post tempus paschale
18	111	Regina cœli lætare	1817 Tutti, de B: V: M:
19	71	Ave Regina	1819 Soprano Concto e Coro Ripieno de B: V: M:, tempore Quadragesmiæ
20	–	Benedicam Dominum in omni tempore	1820 Tutti de Tempore
21	50	Tua est potentia	1822 Tutti de Tempore
22	41	Sperate in Deo	1822 Tutti de Tempore, Nb Oboe solo
23	56	Non in multitudine	1823 Tutti de Tempore
24	110	Regina cœli lætare	1825 Tutti, e con tutti gli Stromenti de B: V: M:, tempore paschali
25	59	Beata gens	1825 Sto Spiritu, ò in Festo Pentecostes
26	42	Domine Deus, omnium creator	1826 Tutti de Tempore
27	60	Peccata dimittis	1826 Tutti de Tempore
28	61	Dies sanctificatus	1827 Tutti de Festo SS: Nativitatis D: N: J: Co in 3tia Mifsa
29	44	Per te Dei Genitrix	1828 Tutti de B: V: M:
30	125	Ecce quomodo moritur justus	1816 a 4tro, mit 3 Pofaunen bey der Grablegung des Herrn

Editorial guidelines

In general, JLE:SM follows the editorial guidelines for the Edition Esser-Skala. Some peculiarities for editing Eybler's works are highlighted below:

- The viola staff is – as in most autograph scores – titled “Viole” (plural).
- For the same reason, the bass group staff is titled “Organo, Violoncello e Bassi”.
- Eybler's bass figures occasionally contain the figure 5 with a roof. This figure indicates a diminished triad that should not be played as a sixth-fifth chord.
- If there are many differences between violone and organ, they are notated on two staves in the full score.
- In the timpani, trill spans on a single note are converted to trill signs.
- In the autographs, where there are several instruments per staff, a separate clef is written for each instrument at the beginning of the staff. Here, only a single clef is printed.
- In the autographs, slurs are sometimes placed over notes where there are no melismas. Here, slurs are placed as dictated by the syllable allocation (which is more familiar to singers).
- Eybler uses “Tutti” and “Solo” in the bass staff also to indicate forte and piano sections of the chorus. This practice is retained here.
- In the autographs, bass figures are generally absent in sections that are marked as “Solo”, likely indicating that the organ should not play chords. Here, bass figures have nevertheless been added in these sections.
- The directive “Solo” in instrumental parts is generally not reproduced here.

Printed editions

Works in JLE:SM will also appear in print at Amazon Kindle Direct Publishing. Currently, the following volumes are available:

<i>volume</i>	<i>published</i>	<i>ASIN</i>	<i>contents</i>	
			<i>HerEy</i>	<i>title</i>
<hr/>				
<i>Series A</i>	<i>Masses</i>			
1	2024-07	B0D8HQRNT4	11	Missa Sancti Wolfgangi
2	2024-08	B0DDPSC8W9	2	Missa Sancti Michaelis
3	2025-02	B0DW31SH9J	4	Missa Sancti Mauritii
4	2025-03	B0F1Y37NCT	7/8	Missa Sancti Benonis
5	2025-04	B0F61SD1ZR	12	Missa Sancti Leopoldis
<hr/>				
<i>Series B</i>	<i>Short liturgical works</i>			
1	2024-07	B0D973PCYF	44	Per te Dei genitrix
			47	Nocte surgentes
			50	Tua est potentia
			53	Specie tua
			54	Christus factus est
			56	Non in multitudine
			61	Dies sanctificatus
			78	Tui sunt cœli
			85	Terra tremuit
			86/43	Si consistant
			93	Fremit mare cum furore
			107	Reges Tharsis
			132	De profundis
2	2024-09	B0DHQYXL7J	38	Quem tuus amor ebriat
			39	Cantate Domino
			45	Lauda Sion
			52	Pater noster
			57	Alma Redemptoris mater
			58	Victimæ paschali laudes
			59	Beata gens cuius
			113	Salve Regina
			114	Te Deum
			117	Te Deum
			123	Tristes erant Apostoli
			124	Iste confessor

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.

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Changelog

2025.04.0 – 2025-04-30

Added

- works: HerEy 71
- preface: info on print A.5

2025.03.0 – 2025-03-30

Added

- works: HerEy 70
- HerEy 93: parts for cl and fag
- preface: info on print A.4

2025.02.0 – 2025-02-28

Added

- works: HerEy 67
- preface: info on print A.3 and not editing HerEy 134

2025.01.0 – 2025-01-30

Added

- works: HerEy 55
- HerEy 40: parts for three trombones
- IMSLP links in metadata of HerEy 65

Fixed

- shelfmark of HerEy 85, 123, 124, 126, 127, and 130

2024.12.0 – 2024-12-29

Added

- works: HerEy 65
- IMSLP links in metadata of HerEy 64 and 118

2024.11.0 – 2024-12-01

Added

- works: HerEy 64 and 118
- preface: info on not editing HerEy 99
- IMSLP links in metadata of all works
- global macro `\fivehatnatural`

2024.10.0 – 2024-11-01

Added

- works: HerEy 41 and 42
- preface: info on printed editions A/2 and B/2
- global macros `\markCritnote`, `\startDeleted`, and `\stopDeleted`

2024.09.0 – 2024-09-28

Added

- works: HerEy 40, 125–127, and 130
- files for the printed second volume of series B
- preface: info on not editing HerEy 131

2024.08.0 – 2024-08-31

Added

- works: HerEy 51, 62, and 63
- preface: info on prior modern edition of HerEy 23

2024.07.0 – 2024-07-27

Added

- works: HerEy 60 and 128
- a general preface for the project, containing a biography of Eybler, scope and sources of the edition, prior editions, a transcription of Eybler's autograph catalogue of works, editorial guidelines, contents of printed editions, acknowledgements, bibliography, and the changelog
- a make target 'preface' which typesets the preface
- files for the printed first volume of series B
- a YAML key *acknowledgements* which supports per-work acknowledgements

Changed

- For each work, a separate MIDI archive is now created.

Fixed

- HerEy 86/43: title of the middle movement ("Unam petiit" -> "Unam petii")

2024.06.0 – 2024-06-28

Added

- works: HerEy 52 and 59
- global macro definition: `\pedolce`
- a YAML key *tocstyle* which supports works with multiple movements

Changed

- renamed the project to "Sacred Music"

2024.05.0 – 2024-05-31

Added

- works: HerEy 45, 113, 117, 123, and 124
- global macro definition: `\trillFlat`
- acknowledgements for A-Wst

2024.04.0 – 2024-04-30

Added

- works: HerEy 39, 57, and 58

2024.03.0 – 2024-03-28

Added

- works: HerEy 38, 47, 53, and 54

Changed

- update versions of GitHub Actions workflow steps
- update make file to allow parallel engraving

2024.02.0 – 2024-02-29

Added

- works: HerEy 114

2024.01.0 – 2024-01-30

Added

- global macro definitions: `\fivehatflat`, `\perdE`
- acknowledgements in the front matter of each work

Changed

- use autograph manuscript as principal source for HerEy 107 and 132
- spell the violas as “Viole” in all works

Fixed

- shelfmarks of HerEy 44, 50, 56, 61, 78, and 93

2023.12.0 – 2023-12-31

Added

- works: HerEy 85, 86/43, and 93
- global macro definitions: \hA

2023.11.0 – 2023-11-29

Added

- works: HerEy 61 and 78
- global macro definitions: \ffz, \perd

2023.10.0 – 2023-10-31

Added

- initial release
- uses LilyPond 2.24.2 and EES Tools 2023.10.0
- works: HerEy 44, 50, 56, 107, and 132