



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
- *Tremet 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:

title	HerEy	year	plate number		notes
			full score	parts	
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] Unvollständiger 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>
<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
7	17	Sti Josephi	1807
8	22	Stæ Eleonoræ	1809
9	13	Sti Ignatii	1816
10	9	Sti Caroli	1817
11	28	Stæ Elisabethæ	1818
12	18	Sti Maximiliani	1819
13	12	Sti Leopoldi	1820
14	14	Stæ Andreæ	1821
15	5	Sti Ferdinandi	1822
16	3	Sti Ludovici	1823
17	15	SS: Apostolorum	1825
18	4	Sti Mauriti	1825
19	19	Sti Rudolphi	1826
20	32	Sti Antonii	1827
21	10	Sti Joannis	1828
<i>Missæ breviores</i>			
1	31	Sti Theodori	1821
2	23	Sti Georgii	1821
3	16	Sti Clementis	1824
<i>Requiem</i>			
	37	Requiem	1803
	37	Libera	1803
<i>Te Deum</i>			
1	118	Te Deum	1800
2	120	Te Deum	1802

<i>HerEy</i>	<i>title</i>	<i>year</i>	<i>notes</i>
3	117	Te Deum	1804
4	114	Te Deum	1807
5	115	Te Deum	1814
6	119	Te Deum	[1819]
7	116	Te Deum	1825
<i>Offertoria</i>			
1	95	Lux est orta	1806
2	85	Terra tremuit, & quievit	1797
3	96	Ad te, o summa bonitas	1816
4	100	O Maria Virgo pia	1815
5	93	Fremet mare cum furore	1800
6	104	Levavi in montes oculos meos	1802
7	98	Ad te levavi animam meam	1804
8	107	Reges Tharsis [...]	1807
9	43/86	Si consistant adversum me castra	1805
10	97	Levavi in montes	1818
11	92	Laus sit Deo, in excelsis	1794
12	106	Laudate pueri Dominum	1802
13	132	De profundis clamavi ad te	1803
14	90	Summe Deus	1818
15	38	Quem tuus amor ebriat	1797
16	83	Surrexit vere tumulo Redemptor	1794
17	91	Jubilate Deo omnis terra	1820
18	88	Domine si observaveris	1821
19	76	Nos populus tuus	1822
20	77	Jubilate Deo universa terra	1823
21	79	Confirma hoc Deus	1825
22	78	Tui sunt coeli	1827
23	108	Magna & mirabilia	1828
<i>Gradualia</i>			
1	68	Exaltate Dominum [...]	1806
2	70	Justus ut palma florebit	1807
3	69	Iste est, qui ante Deum	1807
4	53	Specie tua	1796
5	54	Christus factus est	1797
6	87	Timebunt gentes [...]	1817
7	58	Victimæ paschali laudes [...]	1817
8	121	Veni Sancte Spiritus	1818
9	47	Nocte Surgentes	1800
10	67	Magnificate Dominum meum	1802
11	39	Cantate Domino	1804
12	40	Omnes de Saba venient	1807
13	49	Te Summe Jesu	1809

	<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:

			contents	
volume	published	ASIN	HerEy	title
Series A			Masses	
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
6	2025-05	B0F89942K2	17	Missa Sancti Josephi
Series B			Short liturgical works	
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
2	2024-09	B0DHQYXL7J	93	Fremet mare cum furore
			107	Reges Tharsis
			132	De profundis
			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
3	2025-05	B0FB5LD1DD	113	Salve Regina
			114	Te Deum
			117	Te Deum
			123	Tristes erant Apostoli
			124	Iste confessor
			40	Omnes de Saba venient
			41	Sperate in Deo
			42	Domine Deus, omnium creator
			46	Os iusti meditabitur
			51	Omni die dic Mariæ
55	Benedicam Dominum			
60	Peccata dimittis			

			<i>contents</i>	
<i>volume</i>	<i>published</i>	<i>ASIN</i>	<i>HerEy</i>	<i>title</i>
			62	Dominus in Sina in sancto
			63	Tu Domine pater noster
			64	Benedictus es, Domine
			65	Ave Maria
			67	Magnificate Dominum mecum
			70	Iustus ut palma florebit
			71	Ave Regina cœlorum
			118	Te Deum
			125	Ecce quomodo moritur
			126	Cœlestis urbs Jerusalem
			127	Exultet orbis gaudiis
			128	Tantum ergo
			130	Jesu nostra redemptio

## 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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- Ölsinger, Franz (1932). Die kirchenmusikalischen Werke Joseph Eyblers. PhD thesis, University of Vienna.
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# Changelog

## 2025.05.0 – 2025-05-31

### *Added*

- works: HerEy 46
- files for the printed collection B.3
- preface: info on prints A.6 and B.3

### *Fixed*

- HerEy 71: cl parts (which prevented rendering)

## 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 collection B.2
- 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 collection B.1
- 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 `\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 \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 macros `\fivehatflat` and `\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 `\hA`

## **2023.11.0 – 2023-11-29**

### *Added*

- works: HerEy 61 and 78
- global macros `\ffz` and `\perd`

## **2023.10.0 – 2023-10-31**

### *Added*

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