

Eybler. Sacred music.

Joseph Leopold Edler von
Eybler

Missa Sancti Josephi (de Sancto Rudolpho)

HerEy 17

*S, A, 2 T, 2 B (solo), S, A, T, B (coro), 2 ob, 2 fag,
2 cor (F), 2 clno (B $\flat$ /C), timp (B $\flat$ -F/C-G), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

Violoncello & Bassi



Edition Esser-Skala · Koppl, Austria · 2024

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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.

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 edition-esser-skala/eybler-missa-sancti-josephi-HerEy-17
v1.0.0, 2024-07-27 (a6362d4f0b5f61d0bdc29c1cfb247150b5ddc269)



1 Kyrie

Andante sostenuto

unisono

Bassi

4

8

12

15

18

21

24

27

p Solo **fz** Tutti **p** Solo **fz** Tutti **fz**

p Solo cresc. **fz** **p** cresc. **f** **p**

cresc. **f** Tutti **fz** **fz**

fz decresc.

p cresc.

f decresc. **p** cresc. senza org.

p **fz** Tutti **p** Solo **fz** Tutti **fz**

p cresc. **fz** **pp** senza org.

mf tasto solo **p** perd.

2 Gloria

Allegro

b **f** Tutti **p** Solo *tr*

8 *tr* **f** Tutti

16 *pizz.* *arco* **p** *cresc.* **f** Tutti

26 *vlc* *b* **p** Solo

34 *unisono* **f** Tutti 3 3

40 3 *tr* Solo

46 *tr* *tr* *tr*

52 **sfp** **sfp** **sfp** **pp**

58

The musical score is written for a single bass line in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score is divided into measures, with measure numbers 8, 16, 26, 34, 40, 46, 52, and 58 indicated at the start of their respective lines. The dynamics range from fortissimo (f) to pianissimo (pp), with crescendos and decrescendos. Articulations include trills (tr), pizzicato (pizz.), arco, and unisono. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

64  **cresc.**

70  **f** **Tutti accomp.** **ff** **unisono** **pp Solo**

77  **f** **ff** **pp**

84  **f Tutti** **Solo** **f Tutti**

91  **f Tutti** **Solo** **f Tutti**

98  **f** **p Solo** **pp** **f Tutti**

107  **f Tutti** **p Solo** **pp** **f Tutti**

115  **p Solo** **f Tutti** **pp** **f Tutti**

123  **cresc.** **p** **f Tutti** **pp**

131 *unisono*

f Tutti

3

3

3

137

ff Solo *tr.* *tr.* *tr.* *tr.*

144

The image shows a musical score for the bass line of 'The Rose Tree'. The score is written on a single staff with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F-sharp) for the first two measures, then changes to the bass clef and one flat for the remainder. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The word 'Tutti' is written below the staff at measure 144.

151

161

Tutti

p Solo

169



179

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melody of eighth notes, starting on G4 and moving stepwise up to D5, then down to G4. The lower staff is in bass clef with a key signature of one flat. It contains a bass line of eighth notes, starting on B2 and moving stepwise up to F3, then down to B2. The piece begins with a piano (p) dynamic. The first measure of the bass line is marked 'pizz.' (pizzicato). The second measure of the bass line is marked 'cresc.' (crescendo). The third measure of the bass line is marked 'f' (forte). The fourth measure of the bass line is marked 'p' (piano). The fifth measure of the bass line is marked 'f' (forte). The sixth measure of the bass line is marked 'arco' (arco). The seventh measure of the bass line is marked 'f' (forte). The eighth measure of the bass line is marked 'f' (forte). The piece ends with a double bar line.

pizz.

cresc.

f

p

f

f

arco

187

Tutti

p Solo

195

The image shows a single staff of music in bass clef with a key signature of one flat (B-flat). The music is written in 4/4 time. It begins with a quarter rest, followed by a quarter note B-flat, a quarter note A, and a half note G. This is followed by a quarter rest, a quarter note F, a quarter note E, and a half note D. The next measure contains a quarter rest, a quarter note C, a quarter note B-flat, and a half note A. The following measure has a quarter rest, a quarter note G, a quarter note F, and a half note E. The fifth measure consists of a quarter rest, a quarter note D, a quarter note C, and a half note B. The sixth measure has a quarter rest, a quarter note A, a quarter note G, and a half note F. The seventh measure contains a quarter rest, a quarter note E, a quarter note D, and a half note C. The eighth measure has a quarter rest, a quarter note B, a quarter note A, and a half note G. The final measure of the snippet shows a quarter rest, a quarter note F, a quarter note E, and a half note D. The piece concludes with a double bar line.

205 **p** **f** **p** **f** **p** **f** Tutti

213 **p** **f** cresc.

219 **p** Solo **f** Tutti

225 **p** Solo **f** Tutti **pp** Solo

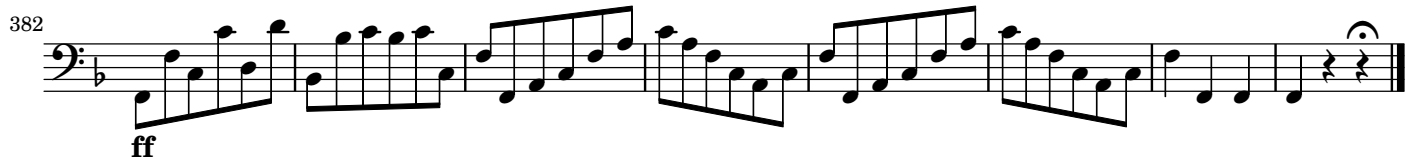
232 Tutti Solo cresc.

241 **f** Tutti **ff** Solo **tr.**

248 **tr.** Tutti accomp.

255

262



3 Credo

Allegro moderato

b *f* Tutti

5

9

13

17

21

25

29

33



90

95

100

107

114

121

127

133

139

Allegro
unisono

f

p

cresc.

f

p

ff

p

cresc.

f

Tutti

Solo

Detailed description of the musical score: The score is written for a single bass line. It begins at measure 90 with a series of eighth and sixteenth notes, some beamed together. Measure 95 continues this pattern. Measure 100 shows a change in dynamics from *f* to *p*. Measure 107 is marked 'Allegro' and 'unisono', featuring a triplet of eighth notes. Measure 114 is marked 'unisono'. Measure 121 is marked 'ff' and includes a triplet. Measure 127 is marked 'Solo' and includes a triplet. Measure 133 is marked 'p'. Measure 139 is marked 'cresc.' and 'f'. The score concludes with a repeat sign.

144

fz **p** **f** **p**

153

p

159

f

165

Tutti

170

Tutti

175

Tutti

181

p Solo **f** Tutti

188

Tutti

194

Solo **Tutti**



4 Sanctus

Adagio

p Tutti *cresc.* *f* *decresc.*

Allegro vivace

p *cresc.* *f* *f*

Solo

Tutti

24

The musical score for the Sanctus is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into two main sections: Adagio and Allegro vivace. The Adagio section (measures 1-4) begins with a piano (p) dynamic and a 'Tutti' marking. It features a series of eighth notes ascending and then descending, with dynamics increasing to forte (f) and then decrescendo. The Allegro vivace section (measures 5-24) starts with a piano (p) dynamic and a 'cresc.' marking, leading to a forte (f) dynamic. The tempo and meter change to 3/4 time. The section includes a 'Solo' marking at measure 14 and a 'Tutti' marking at measure 19. The score ends at measure 24 with a final cadence.

5 Benedictus

Andante cantabile

p senza org *fp* *fp* *fp*

5 *pizz.* *arco* *pp*

9 *vlc* *b*

13

16

19

22 *fz* *fz* *f* *p*

25

28 *f Tutti*

6 Agnus Dei

Adagio
senza org

1 **pp**
 5 **f** **decresc.** **pp** **f** **p**
 10 **f** **decresc.**
 15 **pp** **cresc.** **f** **p**
 20 **cresc.** **f**
 24 **Allegro** **vlc** **p** **p**
 31 **sfz** **sfz** **f** **Tutti** **p** **Solo**
 38 **pizz.** **arco** **f**
 46

53

60

67

75

82

90

98

106

113

fz

fz

f

f *tr.*

cresc.

f *Tutti*

p *Solo*

pizz.

cresc.

arco

f *Tutti*

fz

vlc

b

p *senza org*

6a Agnus Dei (long version)

Adagio
senza org

5

9

13

17

21

24

27

30

pp

f

decresc.

pp

f

p

f

decresc.

pp

cresc.

f

p

cresc.

f

The image shows a musical score for the Agnus Dei (long version) in bass clef, 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Adagio and it is marked 'senza org' (without organ). The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 24, 27, and 30 indicated at the start of their respective lines. The dynamics range from pianissimo (pp) to fortissimo (f), with crescendos and decrescendos marked. The notation includes eighth and sixteenth notes, rests, and slurs. The final measure (30) ends with a double bar line.