

Eybler.

Missa S. Leopoldi.

Joseph Leopold Edler von
Eybler

Missa Sancti Leopoldi
HerEy 12

*S, A, 2 T, 2 B (solo), S, A, T, B (coro),
2 ob, 2 cl (A/B $\flat$), 2 fag, 2 cor (D/B $\flat$), 2 clno (D), 3 trb, timp (D–A),
2 vl, 2 vla, vlc, b, org*

edited by Wolfgang Esser-Skala

Violoncello

Essser
kala
Edition



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 [edition-esser-skala/eybler-missa-sancti-leopoldi-HerEy-12](https://github.com/edition-esser-skala/eybler-missa-sancti-leopoldi-HerEy-12)
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1 Kyrie

Adagio ma non tanto

Violoncello



2 Gloria

Allegro spiritoso

vlc **f**

7 **p pizz.**

14 **f arco** **mf**

20 **p** **f**

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

31 **f**

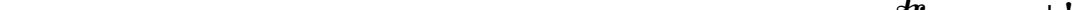
37

43

49

Detailed description of the musical score: The score is for a Violoncello (Vcl) part. It begins with a forte (f) dynamic and a melodic line. At measure 7, it switches to piano (p) and pizzicato (pizz.). At measure 14, it returns to forte (f) and arco (arco), with a mezzo-forte (mf) section following. The score includes several measures of piano (p) and forte (f) dynamics, as well as a crescendo (cresc.) section. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Allegro spiritoso'.



117 

125

The image shows a musical score for the bass line of 'The Rose Tree'. The key signature is D major (two sharps). The melody is written on a single staff. It begins with a treble clef and a key signature of two sharps. The melody starts on D4, moves to E4, then F#4, and continues with various intervals, including some descending lines. There are several accidentals (sharps and naturals) throughout the piece. The piece ends with a double bar line. The tempo/mood is indicated as 'p' (piano) at the end of the staff.

132



139

cresc. **f**

146

p pizz.

152

158

p pizz.

164

f arco **f**

[illegible]

175

This image shows the bass line of the song 'The Rose Tree'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G2, followed by a quarter rest. The next measure contains four eighth notes: A2, B2, C3, and D3, each with an upward-pointing accent mark. This is followed by a series of eighth-note runs and quarter notes, including a descending line from E3 to C2. The piece concludes with a final quarter note G2.

180

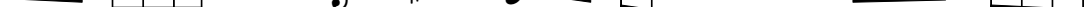
180

185

191

Musical notation for measure 191, bass clef, key of D major. The measure contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes, and ends with a quarter rest.

197

[illegible]

208

208

214

214

220

225

231

236

241

247

252

259

268

274

3 Credo

Allegro

vlc

f

4

7

10

13

16

19

22

25

Detailed description: This is a musical score for a single instrument, likely a violin, in the key of D major (two sharps) and 6/4 time. The tempo is marked 'Allegro'. The score begins with a forte (f) dynamic. The notation consists of a single staff with a bass clef. The music is composed of eighth and sixteenth notes, often beamed together in groups. There are several measures with slurs, indicating phrasing. The score is divided into systems, with measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 marking the start of new systems. The overall character is lively and rhythmic.



69

f **pp** **fz** **fz** **f** *sempre e legato*

75

80

ff

85

p *ten.* **2** **pp e perdendosi** **Allegro vivace** **f**

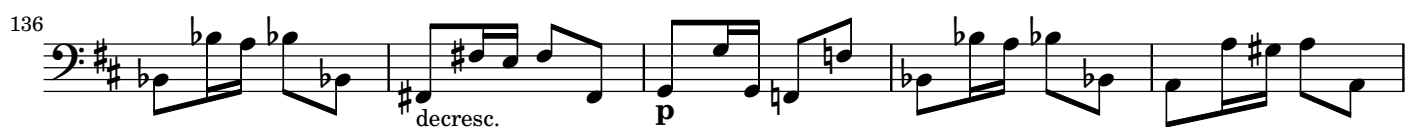
94

100

106

112

118





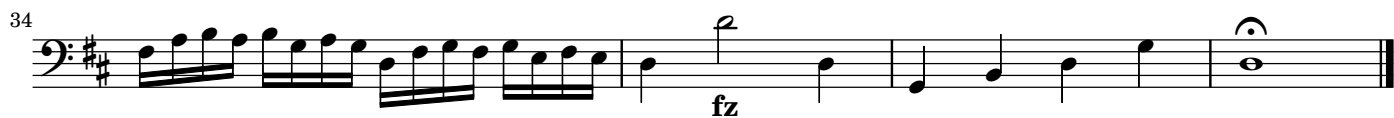
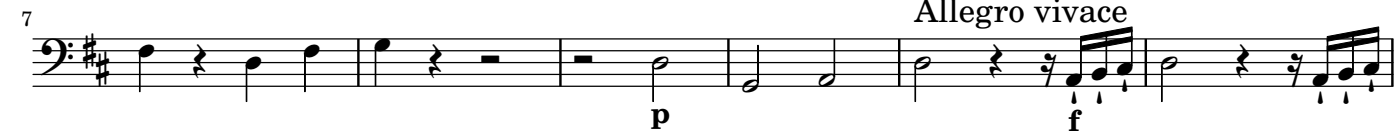


4 Sanctus

Poco adagio



Allegro vivace



5 Benedictus

Andante cantabile

vlc

f *p pizz.*

9 **fp** arco pizz. arco

17

25 **fp**

32 **fp** pizz.

41 arco pizz. arco

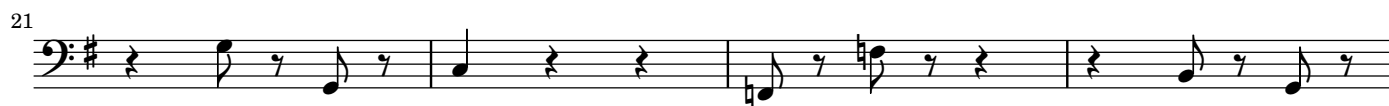
50

58 **fz** cresc.

66 **fp** decre. **p**

6 Agnus Dei

Adagio





6a Agnus Dei (long version)

Adagio

vlc *p* pizz.

7

13

arco

pizz.

20

26

arco

pizz.

32

arco

p *cresc.* *f*

The musical score is for Violoncello (Vcl) in 3/4 time, Adagio tempo. The key signature is one sharp (F#). The score is for the 'Agnus Dei (long version)' and consists of 32 measures. The score is divided into six systems of measures. The first system (measures 1-6) starts with a dynamic of 'p' and a 'pizz.' (pizzicato) instruction. The second system (measures 7-12) continues the pizzicato texture. The third system (measures 13-19) introduces 'arco' (arco) and 'pizz.' markings. The fourth system (measures 20-25) continues with 'arco' and 'pizz.' markings. The fifth system (measures 26-31) includes 'arco' and 'pizz.' markings. The sixth system (measures 32-37) includes 'arco', 'p', 'cresc.', and 'f' markings, ending with a fermata on the final note.