

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Omni die dic Mariæ**  
HerEy 51

Gradual (de Beatæ Mariæ Virgine)

*S (solo), 2 cl (B♭), 2 fag, 2 cor (E♭), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*



# Critical Report

## Abbreviations

<b>b</b>	basses
<b>cl</b>	clarinet
<b>cor</b>	horn
<b>fag</b>	bassoon
<b>org</b>	organ
<b>S</b>	soprano
<b>vl</b>	violin
<b>vla</b>	viola
<b>vlc</b>	violoncello

## Sources

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.9736
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600110954
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14266075">https://data.onb.ac.at/rec/AC14266075</a>
	<i>Notes</i>	11 parts (S solo, cl 1, cl 2, fag 1, fag 2, cor 1, cor 2, vl 1, vl 2, vla, org)
<b>B2</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.22387
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600110947
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14266076">https://data.onb.ac.at/rec/AC14266076</a>
	<i>Notes</i>	12 parts (S solo, cl 1, cl 2, fag 1, fag 2, cor 1, cor 2, vl 1, vl 2, vla, vlc, 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:

Bar	Staff	Description
–	–	This work is a contrafactum of the aria “Liebe! Liebe! Schöpfe ein der Freuden” (2nd act, no. 13) from Eybler's opera <i>Das Zauberschwert</i> (HerEy 142). <b>B2</b> represents a shortened version of <b>B1</b> where bars 51–142 have been omitted.
–	org	All bass figures have been added by the editor.
6	org	1st ♯ in <b>B2</b> : ♭♯4.-7
30	vl 2	3rd ♯ in <b>B1</b> : e♭"8
43	cl 2	bar missing in <b>B1</b>
46	org	1st ♯ in <b>B2</b> : E♭8
48	org	1st ♯ in <b>B2</b> : E♭8
146	vl 1	3rd ♯ missing in <b>B1</b>
154	org	bar duplicated in <b>B1</b>
161	org	1st ♯ in <b>B2</b> : E♭8

## Lyrics

Omni die dic Mariae  
mea laudes anima,  
eius festa, eius gesta  
cole devotissima.

Contemplare et mirare  
eius celsitudinis,  
dic felicem genitricem,  
dic beatam virginem.

Ipsam cole ut de mole  
criminum te liberet,  
hanc appella ne procella  
vitiatorum superet.

Haec persona nobis dona  
contulit coelestia,  
hac regina nos divina  
illustravit gratia.

## Acknowledgements

Permission of the Schottenstift Abbey Archive to use their archival materials for this edition is gratefully acknowledged. We thank Dr. Maximilian Alexander Trofaiar for assistance in obtaining these documents.

# 51 Omni die dic Mariæ

Adagio

Clarinetto I, II  
in B $\flat$

Musical notation for Clarinet I and II in B $\flat$ . The score consists of two staves. The first staff (Clarinet I) starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The second staff (Clarinet II) follows a similar pattern, starting with *p*, *cresc.*, and *f*.

Fagotto I, II

Corno I, II  
in E $\flat$

Musical notation for Bassoon I, II and Horn I, II in E $\flat$ . The Bassoon part (two staves) starts with *p*, *cresc.*, and *f*. The Horn part (two staves) starts with *p*, *cresc.*, *f*, and then returns to *p*.

I  
Violino

Musical notation for Violin I. The part starts with *p*, *cresc.*, *f*, *p*, and *dolce*.

II

Musical notation for Violin II. The part starts with *p*, *cresc.*, *f*, and *p*.

Viola

Musical notation for Viola. The part starts with *p*, *cresc.*, *f*, and *p*.

Soprano

Musical notation for Soprano, showing a whole rest for the duration of the piece.

Organo,  
Violoncello  
e Bassi

Musical notation for Organ, Cello, and Bass. The part starts with *p Solo*, *cresc.*, *f*, *p*, and includes figured bass notation *6 6 6*.

6

*sf* *p*

*p* *sf* *p*

*sf*

*cresc.* *sf* *p*

*cresc.* *sf* *p*

*cresc.* *sf* *p*

*p* Solo

O - mni di - e dic Ma - ri - ae me - a lau - des a - ni - ma, me - a

*cresc.* *sf* *p*

6 5 6 7 - 5 6  
4 3 4 5 - 5 6

13

*p* *sfp*  
*sfp*

*p* *sfp*

*mf* *sf* *p*

*mf* *p*

*mf* *p*

lau - des a - ni - ma, e - ius fe - sta, e - ius

*mf* *p*

6 6/4 7 - 8/3

18

ge - sta, e - ius fe - sta, e - ius ge - sta co - le de - vo - tis - si-

7 6

Detailed description: This musical score page contains six staves. The top two staves are for vocal parts, both of which are currently empty. The next three staves are for piano accompaniment, featuring a rhythmic pattern of eighth notes with slurs. The bottom staff is the vocal line, containing the lyrics 'ge - sta, e - ius fe - sta, e - ius ge - sta co - le de - vo - tis - si-'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 7 and 6 are indicated below the bass line.

22

cl 1

dolce

Solo

dolce

ma. \_\_\_\_\_

Contem - pla - re et mi - ra - re e - ius

6 5 7 6

4 4 4 5

26

cl 2

p

Solo

p sfp

p

cel - si - tu - di - nis, dic fe - li - cem ge - ni - tri - cem, dic be -

7  
4

6

$\frac{3}{4}$   
2

30 cl 2

a - tam vir - gi - nem, dic fe - li - cem ge - ni - tri - cem, dic be -

7  
7

fp  
fp  
p

Allegretto

35



a - tam vir - gi - nem. I - psam co - le ut de mo - le cri - mi - num te li - be -

6 7

40

ret, hanc ap - pel - la ne pro - cel - la vi - ti - o - rum su - pe - ret, ipsam co - le ut de

46

mo - le criminum te li - be - ret, cri - mi - num te li - be - ret, hanc ap - pel - la ne pro -

\*

f p 7 f p 6 6  $\frac{6}{4}$  f  $\frac{5}{3}$  p  $\frac{7}{4}$

52

cl 1  
*p*

Solo  
*p*

*f* *p*

*f* *p*

*f* *p*

cel - la vi-ti - o - rum su - pe-ret, vi-ti - o - rum su - pe - ret.

$\frac{4}{2}$   $\frac{8}{3}$  6 7  $\frac{7}{4}$   $\frac{4}{4}$   $\frac{8}{3}$  6  $\frac{6}{4}$   $\frac{f}{4}$   $\frac{5}{4}$  *p*

58

*sf*

*sf*

Ipsam co - le ut de mo-le criminum te li - be -

6 7  
5 4

6

6 5  
4 4

6 7  
5 4

6

64

ret, hanc ap-pel - la ne pro - cel - la vi-ti - o - rum su - pe - ret,

6 5  
4 4

6 6 7  
4 4 4

6 6 5  
4 4 4

pp

69

vi - ti-

6



77

vi - ti-

**p**  
b7 2



86

o - rum su - pe - ret.

7  
f  
6  
6

90

cl 1  
dolce

Solo  
dolce

p

p

♭  
7  
♭

6  
4

7  
♭

95

95

8

3

p

p

p

p

6  
4

6

6  
4

5  
4

b7  
2

100

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

8/3 8/3 6/4 8/3 6 6

104

cl 1

p

Solo

decresc.

p

decresc.

p

decresc.

p

Haec per - so - na no - bis do - na con - tu - lit coe - le - sti -

decresc.

p

$\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{4}{4}$

110

*p*

*Solo*

*p*

a, haec re - gi - na nos di - vi - na il - lu - stra - vit gra - ti - a, haec per - so - na no - bis

b 6 b6 4 b - 6 b6 6 5 4 4 b6 4 b b4

116

The first system of music consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have rests in the first two measures, followed by a whole note chord in the third measure, and then rests for the remainder of the system. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

A single musical staff containing a whole rest, indicating that the instrument is silent for this measure.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with eighth notes.

do - na con - tu - lit coe - le - sti - a, haec re - gi - na nos di - vi - na, haec re - gi - na nos di -

The vocal line for the second system, featuring the lyrics: "do - na con - tu - lit coe - le - sti - a, haec re - gi - na nos di - vi - na, haec re - gi - na nos di -". The melody is written in a single staff with a treble clef.

The bass line for the second system, including figured bass notation below the staff:  $\flat 5$ ,  $\flat 6$ ,  $\flat 5$ ,  $6$ ,  $\flat 4$ ,  $6$ ,  $5$ .



128 *A tempo*



a. I-psam co - le ut de mo - le crimi - num te li - be - ret, hanc ap - pel - la ne pro -

134

cel - la vi - ti - o - rum su - pe - ret, ipsam co - le ut de mo - le cri - mi - num te li - be -

140

cl 1  
f dolce sf

Solo  
f dolce sf

f p f p f p

f p f p

f p

ret, cri - mi - num te li - be - ret.

f p 6 6 f p 6 7

146

Musical notation for two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. Both staves show a melodic line starting with a quarter note, followed by rests. Dynamics markings 'p' (piano) are present at the end of each staff.

An empty musical staff in treble clef with a key signature of two flats.

Piano accompaniment for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes. A red asterisk is placed above the first note of the top staff in the first measure.

Vocal line with lyrics and figured bass notation. The lyrics are: "Ipsam co - le ut de mo - le crimi - num te li - be - ret, hanc ap - pel - la ne pro -". Below the bass staff, there is figured bass notation: 6 5 / 4 3, 6 5 / 7, 6 5 / 4 3.

152

157

vi - ti - o - rum, vi - ti - o - rum su - pe - ret,

7 6  $\frac{6}{4}$   $\frac{5}{3}$  \*

162

The musical score consists of five systems of staves. The first system has two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line features a melody with notes G4, A4, B4, and C5, with rests in the second and fourth measures. The piano accompaniment has a bass line with notes G3, F3, E3, and D3, with rests in the second and fourth measures. Dynamics include *p* and *pp*. The second system has one staff in treble clef with a piano accompaniment line, featuring chords G4-A4, A4-B4, and B4-C5. The third system has three staves: two in treble clef and one in bass clef, all in piano accompaniment. The top two staves have a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff has a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2. The fourth system has one staff in treble clef with a piano accompaniment line, featuring a complex melodic line with sixteenth and thirty-second notes. The fifth system has one staff in bass clef with a piano accompaniment line, featuring a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2. Dynamics include *p*.

166

ne pro-cel-la vi - ti - o - rum su - pe - ret, vi - ti - o - rum, vi - ti - o -

*sfp* *sfp* *mf* *sfp* *mf*

*Solo* *sfp* *mf* *mf* *mf*

*mf* *mf* *mf*

*mf*

6 *mf* 6 6

6 4 5 4

172

*mf* *f* *f* *f*

- rum su - pe-ret.

$\frac{6}{4}$   $\frac{5}{3}$  *f*  $\frac{6}{[b5]}$   $\frac{4}{}$   $\frac{[b]}{}$   $\frac{6}{b5}$

176

This musical score page contains six systems of music, numbered 176 to 181. The first system (measures 176-177) features a piano accompaniment with a treble clef staff containing chords and a bass clef staff with a rhythmic pattern of eighth notes. The second system (measures 178-179) shows a vocal line in the treble clef with rests and a piano accompaniment in the bass clef with chords. The third system (measures 180-181) consists of a grand staff with two treble clefs and one bass clef, containing vocal lines and piano accompaniment. The fourth system (measures 182-183) shows a vocal line in the treble clef with rests and a piano accompaniment in the bass clef with chords. The fifth system (measures 184-185) features a vocal line in the treble clef with rests and a piano accompaniment in the bass clef with a melodic line. The sixth system (measures 186-187) shows a vocal line in the treble clef with rests and a piano accompaniment in the bass clef with a melodic line. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.