

# Eybler. Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Omni die dic Mariæ**

HerEy 51

Gradual (de Beatæ Mariæ Virgine)

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

edited by Wolfgang Esser-Skala

*Full score*

 **Esser  
Skala  
Edition**



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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# 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 $\downarrow$ in B2: $B\flat 4.7$   |
| 30  | vl 2  | 3rd $\downarrow$ in B1: $E\flat 8$   |
| 43  | cl 2  | bar missing in B1  |
| 46  | org   | 1st $\downarrow$ in B2: $E\flat 8$   |
| 48  | org   | 1st $\downarrow$ in B2: $E\flat 8$   |
| 146 | vl 1  | 3rd $\downarrow$ missing in B1   |
| 154 | org   | bar duplicated in B1   |
| 161 | org   | 1st $\downarrow$ in B2: $E\flat 8$   |

## 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  
vitiorum 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 Trofaier for assistance in obtaining these documents.

## 51 Omni die dic Mariæ

Adagio

*Clarinetto I, II  
in B♭*

*Fagotto I, II*

*Corno I, II  
in E♭*

*I*  
*Violino*

*II*

*Viole*

*Soprano*

*Organo,  
Violoncello  
e Bassi*

3/4 time, B-flat major. The score consists of eight staves. The first three staves (Clarinetto, Fagotto, Corno) play eighth-note chords. The Violino and Viole staves play sixteenth-note patterns. The Soprano and Organo/Bassi staves are mostly silent. The Organo part includes a basso continuo line with a 6/8 measure. Dynamics include **p**, **f**, **cresc.**, **decresc.**, and **dolce**.

6

p

sf

p

p

cresc.

sf

p

cresc.

sf

p

p

*p Solo*

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

6 5

cresc.

sf

p

6 5

5

2 5 6



18

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

7 2 6

22

cl 1

dolce

**Solo**

dolce

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

ma. —

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

This musical score page contains six staves of music. The top staff is for the strings (cl 1), marked 'dolce'. The second staff is for the 'Solo' voice, marked 'dolce'. The third staff is for the alto voice. The fourth staff is for the tenor voice. The fifth staff is for the bass voice. The bottom staff is for the piano, showing harmonic changes between measures. The vocal parts sing a line of Latin text: 'Contem - pla - re et mi - ra - re e - ius'. The vocal line begins with a sustained note on 'ma.' followed by a short melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

26

cl 2 **p** **p**

**Solo** **p** **sfp** **p**

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

7 6  $\frac{6}{2}$

30

cl 2

fp

fp

p

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

p

$\natural$

$\flat$



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 -

**\*** **\***

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.

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

58

sf

sf

sf

sf

sf

sf

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

6 5 7 6 6 5 6 5 7 6

64

8 **p**

**pp** **pp** **pp**

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

**pp**

$\frac{6}{4}$   $\frac{5}{4}$   $6$   $\frac{16}{7}$   $6$   $\frac{6}{4}$   $\frac{5}{4}$

69

vi - ti-

6

73

*o 3 - rum, vi - ti 3 - o - rum su - pe - ret,*

6 6 7

77

vi - ti -

**p**

2

81

sf

sfp

Solo

sfp

sfp

sfp

sfp

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

6

6

7

sfp

5





Musical score for orchestra and piano, page 20, measures 95-100.

**Measure 95:** The score consists of six staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The right hand plays eighth-note patterns, and the left hand provides harmonic support. The third staff is for the first violin, featuring sixteenth-note patterns. The fourth staff is for the second violin, also with sixteenth-note patterns. The fifth staff is for the cello, and the bottom staff is for the double bass. The key signature is one flat, and the time signature is common time (indicated by '4').

**Measure 96:** The piano right hand continues its eighth-note pattern. The first violin's sixteenth-note pattern continues. The second violin and cello provide harmonic support. The double bass begins a sustained note. The key signature changes to two sharps, and the time signature changes to common time (indicated by '2').

**Measure 97:** The piano right hand continues its eighth-note pattern. The first violin's sixteenth-note pattern continues. The second violin and cello provide harmonic support. The double bass continues its sustained note. The key signature changes to one sharp, and the time signature changes to common time (indicated by '2').

**Measure 98:** The piano right hand continues its eighth-note pattern. The first violin's sixteenth-note pattern continues. The second violin and cello provide harmonic support. The double bass continues its sustained note. The key signature changes to one sharp, and the time signature changes to common time (indicated by '2').

**Measure 99:** The piano right hand continues its eighth-note pattern. The first violin's sixteenth-note pattern continues. The second violin and cello provide harmonic support. The double bass continues its sustained note. The key signature changes to one sharp, and the time signature changes to common time (indicated by '2').

**Measure 100:** The piano right hand continues its eighth-note pattern. The first violin's sixteenth-note pattern continues. The second violin and cello provide harmonic support. The double bass continues its sustained note. The key signature changes to one sharp, and the time signature changes to common time (indicated by '2').





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

1 6 5 4 6 6 5 4 6 4

116

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

$\flat 5$        $\flat 6$        $\flat 5$        $\flat 6$        $\flat 4$        $6$        $6$        $5$

122

cl 1

**p**

vi - na il-lu - stra - vit gra - ti - a, haec di - vi - na il-lu - stra - vit gra - ti -

**9** **8** **—** **6** **b6** **6** **5** **4** **6** **7** **8** **6**

**4** **5** **6** **7** **8** **6** **5**

colla parte

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 criminum te li - be -



146

8  
p

p  
p

**\***

Ipsam co - le ut de mo - le crimi - num te li - be - ret, hanc ap - pel - la ne pro -

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

152

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

<sup>\*</sup>

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

pp

157

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

**f** \*

162

12

13

p

pp

p

p

166

**Solo**

*sf*

*mf*

*mf*

*mf*

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

6 6 5 6 6

172

*mf*

*f*

*f*

*f*

- rum su - pe-ret.

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

176

6  
4 5  
3